

# Final Evaluation Report



## **2022 Summer Institute** ***Mythology and Metamorphosis:*** ***Enduring Transformational Journeys***

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Institute photography by Sarah Babcock

# Muse Machine

- Muse Machine is a nationally recognized arts education organization in Dayton, Ohio. It annually serves 76,800 students and their teachers in 13 counties in central and southwestern Ohio and Kentucky.
- Many of the schools served by Muse have diverse demographics, students from lower SES families, and some with limited English proficiency.
- The mission of Muse is to change the lives of young people through the arts.
- To help attain this mission, Muse Machine conducts an annual four-day institute with teachers from participating schools.

# The Institute

- The institute was designed as a multi-year partnership with participating teachers and their schools.
- The 2022 Summer Institute for Educators, *Mythology and Metamorphosis: Enduring Transformational Journeys*, along with Muse-sponsored, pre- and post-institute curriculum workshops, addressed key enduring understandings related to relevant contemporary issues:
  - The arts can express and mirror a full range of human experience through the use of expressive language, music, drama, and visual symbolism.
  - The arts can teach us to remain courageous and resilient in the face of adversity.
  - The arts can both reflect and challenge enduring narratives and unlock deeper understanding through adaptation and exploration.
  - The arts and humanities are deeply interdisciplinary and can provide teachers with numerous access points to their subject matter.
  - Studying arts and humanities can help students to understand archetypal stories and how they relate to current times and the human condition.

The institute took place at Metropolitan Arts Center on July 18-21, 2022.

## Organizational Bios

The 2022 summer institute featured the following artist-educators:

- **Brandon Anderson**, singer, songwriter, composer and lyricist
- **Joel Esher**, composer and music educator
- **Stuart Holt**, director of K-12 school and community/adult programming for the Metropolitan Opera Guild
- **Givonna Joseph**, founder and artistic director of OperaCréole,
- **Jenny Stafford**, book writer, lyricist, playwright, poet and essayist
- **Molly Walz**, costume designer, wardrobe supervisor, and tailor

For detailed biographic information, refer to [Appendix A: Artist/Presenter Bios](#)

Muse Machine staff and consultants involved in the planning and execution of the 2022 summer institute and extended activities include:

- **Brandon Anderson**, lead artist
- **Mary Campbell Zopf**, executive director through July 10, 2022
- **Becky Davis**, curriculum consultant
- **Emily Gray**, director of secondary school programs
- **Stuart Holt**, director of K-12 school and community/adult programming for the Metropolitan Opera Guild
- **Ruth Reveal**, executive director (July 11, 2022, to present)
- **Dr. Michael Sikes**, program evaluator



## Overview of the Institute

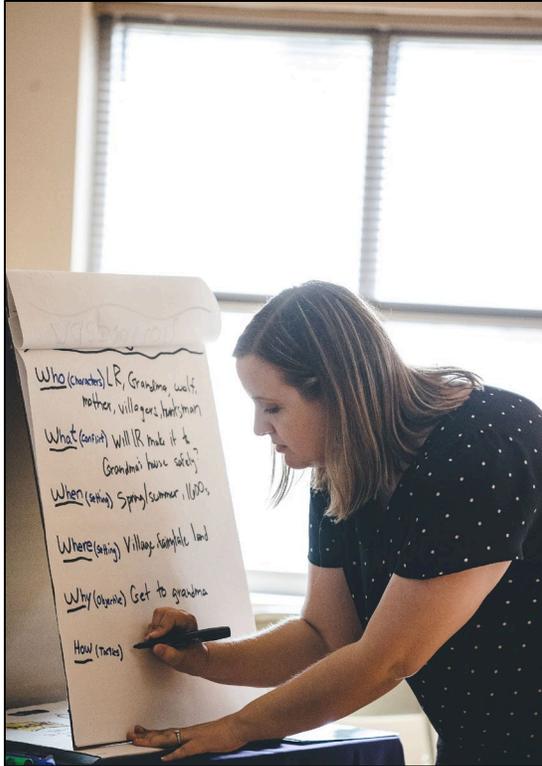
The most important goal of the summer institute is to build a professional learning community in which teachers feel cared for and are brave learners. The institute focuses on creating a learner-centered environment where teachers share their unique voices with their peers as they work toward a strong foundation in creative knowledge and the skills needed to further their professional success as creative teachers. Over the years, its most successful summer institutes featured learner-centered educational practices:

**INCLUSIVE PEDAGOGIES.** Muse welcomes diverse learners, including those who have no formal training in the arts or are not subject matter experts. Activities are grounded in collaboration, community building, personal exploration and sharing. These pedagogies are the same ones that Muse expects to see in the classrooms as teachers find relevant ways to elevate ‘student voice’ in learning and the life of the school.

**FOCUS ON EXPERIENTIAL LEARNING.** Experiential Learning involves having a learning experience and then *reflecting on it*. It is designed purposefully by a teacher or artist and may take place in either formal or informal situations and in a variety of contexts, including classrooms or community settings. Teachers and artists can be taught how to use experiential learning through professional development that often includes modeling experiential learning—for example, during the summer institute. See the [Documentation](#) file for more information on experiential learning.

**TIME TO CONNECT.** Staff, artists and presenters work with teachers individually, in small groups, and with larger class activities to help promote the dynamic, interactive, learning community that is at the heart of the summer institute.

**ACTIVITIES THAT HAVE A PURPOSE.** Learning experiences challenge the teachers in new ways that have a lasting impact, enhance their work with students and advance the overall theme of the institute and create a bridge to innovative and relevant curriculum and instructional practices.



# Goals

The expected outcomes of the institute included these learning goals:

## MONDAY, JULY 18

### 1. Building Blocks of Opera

Participants will understand that opera weaves together several disciplines and storytelling components: story, libretto, music composition, singing, character, staging and design.

Participants can identify parts of operatic libretto and analyze how text is used in different adaptations of an opera.

### 2. Fundamentals of Storytelling

Participants will understand how we adapt archetypal stories to express new points of view.

Participants can explain why the adaptation of archetypal stories play a role in their continued relevance.

## **TUESDAY, JULY 19**

### **3. Music as Storytelling Device**

Participants will understand how vocal and instrumental music can communicate story through tone, character subtext and emotion.

Participants will connect to their unique voices and explore how singing can be a tool for personal transformation.

### **4. Opera Based Learning: Introduction to Classroom Integration**

Participants understand the power of an Inquiry Question in planning an arts integration lesson plan, and how it can be used to pinpoint discrete activities and learning goals.

## **WEDNESDAY, JULY 20**

### **5. Bringing a Story to Life**

Participants will understand how character and narrative can be clarified through specific acting, staging and design choices.

Participants can articulate how creative choices can support radically different interpretations and reveal diverging understandings of the same story.

### **6. Opera Based Learning: Application of Learning**

Participants are prepared to revise and refine their draft lesson through peer-led feedback sessions.

## **THURSDAY, JULY 21**

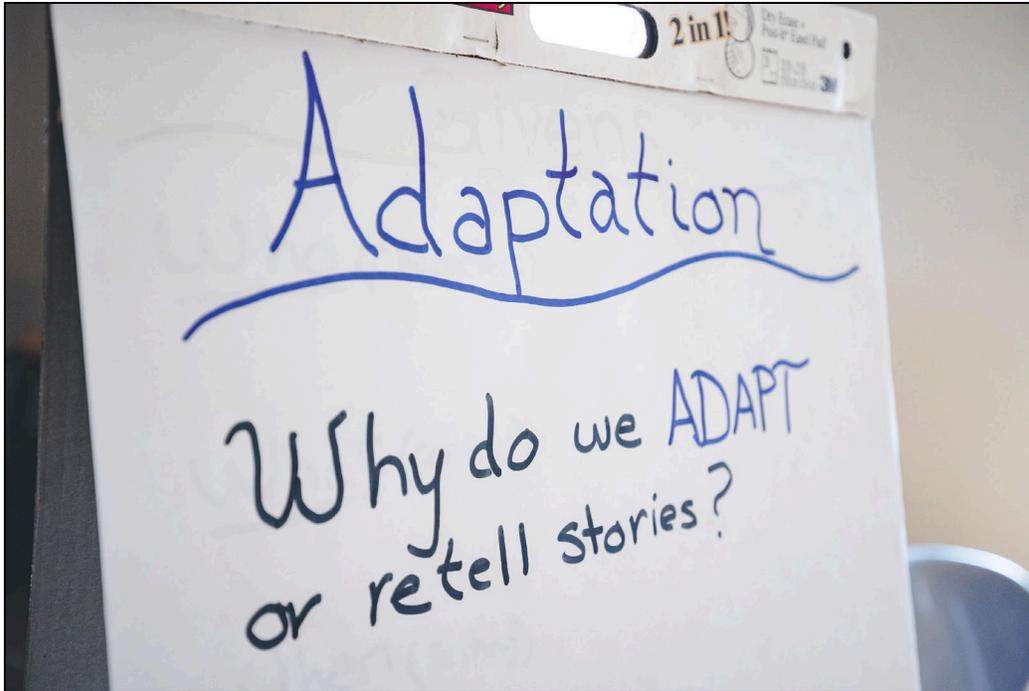
### **7. The Power of Story in Action**

Participants will understand the specific history of La Traviata and the changing impact of its story on audiences through time.

Participants will demonstrate their new skills by presenting their creation groups' adaptations of "Orpheus and Eurydice."

### **8. Time for Reflection**

Participants will reflect on how creating their own original operatic adaptation has revealed opportunities for using the arts to help students explore and make sense of transformations in their own lives.



## Essential Questions

The institute was designed around several Essential Questions:

- Why do we retell stories?
- How does adaptation reveal or complicate the connection between past and present? What is its role in the construction of history and myth?
- In what ways can archetypes help us to understand ourselves and each other?
- In what ways can archetypes be damaging?
- What does it mean to be transformed by love? By loss?
- Can ancient stories, characters, scenarios and conflicts have meaning for modern audiences?
- What does opera reveal about the culture and time period in which it was created? What does opera reveal about our culture today?

The Muse summer institute uses an approach that combines experiential learning, integrated instruction, and Understanding by Design, along with the extraordinary artistic and teaching talents of each year's world-class SI faculty. The 2022 institute included the exploration of significant themes such as the relationship of art to social issues; sharing personal stories and creating artworks from them; elements and

principles of opera; guided reflection; the development of techniques for arts-based student engagement; and classroom integration.



## Evaluating the Institute

Several questions guided the evaluation of the institute:

- Was the institute planned and implemented effectively?
- Did participants perceive the institute as useful and satisfactory?
- Did participants acquire the knowledge and skills being taught in the institute?
- Did these educators apply their learning in their subsequent work in their schools?
- In what ways did their classrooms and schools change as a result?

The following processes are used to evaluate the institute:

- Surveys of participants, including daily formative assessments and a follow-up survey administered in fall 2022
- A focus group with participants, conducted via Zoom in fall 2022
- Critical review and analysis of planning documents, session handouts, daily surveys, lesson plans, and other artifacts
- Reporting via multiple formats and to various audiences

The evaluation focuses on two aspects of the institute:

- **Planning and Implementation:** The extent to which the institute was planned and delivered so as to achieve success.
- **Results:** Various outcomes of the institute in terms of satisfaction, learning, application of learning and changes to schools.

In this report, results are summarized in a variety of ways. Many survey items are of the scaled or Likert type, offering options from 1 (“Strongly Disagree”) to 5 (“Strongly Agree”). The results of these items are reported as percentage of respondents who selected either “Agree” or “Strongly Agree.” Other items are multiple choice and are reported as percentages who selected each option. A third type of item collects open-ended responses. Such results are categorized and reported as list of categories with examples. For such items, the full text of responses will be included in the Appendices.

In any evaluation, it is essential to consider the context in which the program being evaluated takes place. Covid continued to impact the lives of participants and the context of the Summer Institute, even though the 2022 institute returned to an in-person format. Moreover, the institute occurred during a time of turbulence and stress in the nation’s schools, characterized by demanding expectations, attrition, shortage of personnel, and diminished resources. The pressures that are put on the nation’s schools are often difficult; the pandemic considerably exacerbated this burden. Seeing the institute through this perspective, it seems remarkable that so many of its goals were met.

## Planning and Implementation

Extensive documentation shows that the institute was the focus of a continuous process of planning, implementation and follow-up. In addition, photographic documentation and participant narratives affirm that the institute was implemented substantially as planned.

### View Documentation



## Results

The evaluation of the 2022 institute indicates attainment of the following results:

1. **Satisfaction.** Participants were satisfied with their experiences and found value in them. This is an important finding because satisfaction is a necessary precursor to learning. Moreover, participants identified conditions of the institute that generally facilitated their learning, and a few pointed to areas of potential improvement.
2. **Professional Learning.** Participants acquired targeted understandings, knowledge and skills from the summer institute.
3. **Application of Learning.** Participants described ways they planned to apply their learning in their schools or were already doing so.

The following sections support these conclusions.

# 1. Satisfaction

In professional learning, participant satisfaction is critical to successful learning. Both quantitative and qualitative data suggest that participants were highly satisfied with their experience.

The following section explores satisfaction through responses to several scaled items. *Note:* Most of the tables in this and following sections report respondents' agreement with specific statements on a scale of 1 (strongly disagree) to 6 (strongly agree). The tables report the combined percentage of Agree and Strongly Agree.

**Information and Logistics.** Respondents were clearly pleased with most or all of the logistical arrangements:

Percent "Agree" or "Strongly Agree"	
Before the institute, Muse provided the information I needed to feel prepared.	94%
During the institute, Muse staff members and artists were willing to answer my questions.	100%
The sessions were about the right length (e.g., neither too brief nor too long).	94%
I felt welcomed into the institute.	100%
Overall, I enjoyed my experience at the institute.	100%

Participants found little to criticize in the setting or logistics:

*Were there any aspects of the institute setting or logistics that interfered with your learning?*

Response Option	%
Yes	19%
No	81%

## Narrative Responses

- Not having tables to write on made it challenging.
- We had a teacher in our group who made collaboration difficult at times. I also felt that this teacher hindered the presenter's ability to keep us on track throughout the week in small groups. It was not a huge interference, but it was memorable and disappointing. The teacher was on her phone during small-group sessions and

constantly wanted to argue points that could have easily been cooperative moments. I felt our presenter's frustration multiple times even though the presenter did not mention anything.

- Parking is always a small issue—I get nervous if we run long because of the timing of the lot.

*Overall, was the institute what you expected, based on the publicity and communications with and from Muse?*

Matched my expectations.	44%
Matched my expectations with some surprises.	19%
Exceeded my expectations.	38%
Not what I expected.	0%

### **Narrative Responses**

- The integration of staging and the color theme/palette for the set were very interesting. I've never really thought about how those affect the production.
- I do not think I was prepared to write and perform an opera! But it was all good
- I always expect a welcoming atmosphere to collaborate with fellow teachers and that never disappoints. However, I was happily surprised by the variety of information presented at this year's summer institute.
- I honestly had little idea what to expect. I had a ball and learned a lot.

### **General Impressions**

<b>Percent “Agree” or “Strongly Agree”</b>	
The teaching artists modeled experiential learning practices throughout the institute.	100%
The opening and closing circles sparked ideas for fostering an ensemble spirit in my school or classroom.	94%
I found many of the Institute's experiences deeply artistic and collaborative.	94%

## 2. Professional Learning

*“I think that Muse does a great job. It’s really exciting to have all these learning events that tie in together and aren’t just like a one-time, ‘good luck—you’re on your own.’ It’s very collaborative and inclusive, and very cooperative from the summer throughout the entire year.” (2022 institute participant)*



Professional learning is the all-important development of understanding and critical knowledge and skills required by today’s educators to meet the challenges of teaching in schools with diverse populations, disadvantaged learners, demanding course content including the Common Core standards and the widely recognized need for higher-order thinking skills to do well in 21<sup>st</sup>-century economy and society.

**The data in this section is divided into the following categories:**

- Ratings of Specific Days and Sessions
- Special Topics

### Ratings of Specific Days and Sessions

As reflected in the previous section of this report, participants were quite positive about the content of the various sessions. The following tables summarize responses to the fall follow-up survey, specifically to items referencing sessions on the various days. Responses are the sum of “Strongly agree” and “Agree.”

## Daily Survey Results

### Monday

Percent "Agree" or "Strongly Agree"	
Overall, the primary learning goals stated above were realized.	100%
I felt a strong personal connection to today's content.	85%
I felt a strong professional connection to today's content.	77%

#### *Intro To Adaptation and Source Material Exploration*

Facilitator: Brandon Anderson

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

#### *Intro to Libretto Writing*

Facilitator: Jenny Stafford

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

#### *TEAM PROCESS: Adaptation and Writing the Libretto*

Facilitators: Brandon Anderson, Joel Esher, Givonna Joseph or Jenny Stafford

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

## Tuesday

Percent "Agree" or "Strongly Agree"	
Overall, the primary learning goals stated above were realized.	100%
I felt a strong personal connection to today's content.	82%
I felt a strong professional connection to today's content.	91%

### *Intro to Singing*

Facilitator: Givonna Joseph

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	91%
The teaching artist made clear connections between institute content and a wide range of curricular content.	82%
This experience was valuable to me as a teacher.	64%

### *Intro to Music Composition*

Facilitator: Joel Esher

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

### *TEAM PROCESS: Music Composition*

Facilitators: Brandon Anderson, Joel Esher, Givonna Joseph or Jenny Stafford

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

*Intro to Inquiry and Individual Lesson Planning*

Facilitator: Brandon Anderson

<b>Percent “Agree” or “Strongly Agree”</b>	
The teaching artist was knowledgeable and professional.	100%
The Inquiry Question is a useful tool for checking the success of arts integration.	100%
This experience was valuable to me as a teacher.	91%

*OBL Demo Lesson/Unpacking*

Facilitators: Joel Esher/Brandon Anderson

<b>Percent “Agree” or “Strongly Agree”</b>	
The teaching artists were knowledgeable and professional.	100%
As a result of this session, I can make a clear connection between institute content and at least one learning standard.	91%
This experience was valuable to me as a teacher.	100%
The chance for discussion with colleagues was professionally rewarding.	100%

*Lesson Plan Creation Time, Independent Study*

<b>Percent “Agree” or “Strongly Agree”</b>	
The amount of time given to me to write a lesson plan was adequate.	82%
This experience was valuable to me as a teacher.	73%

**Wednesday**

<b>Percent “Agree” or “Strongly Agree”</b>	
Overall, the primary learning goals stated above were realized.	100%
I felt a strong personal connection to today’s content.	100%
I felt a strong professional connection to today’s content.	91%

*Intro to Character Creation and Staging*

Facilitators: Jenny Stafford and Givonna Joseph

<b>Percent “Agree” or “Strongly Agree”</b>	
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The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	91%
This experience was valuable to me as a teacher.	91%

*TEAM PROCESS: Character Creation and Staging*

Facilitators: Brandon Anderson, Joel Esher, Givonna Joseph or Jenny Stafford

<b>Percent “Agree” or “Strongly Agree”</b>	
The teaching artist was knowledgeable and professional.	100%
The teaching artist made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	100%

*Intro to Design*

Facilitator: Molly Walz

<b>Percent “Agree” or “Strongly Agree”</b>	
The teaching artist was knowledgeable and professional.	91%
The teaching artist made clear connections between institute content and a wide range of curricular content.	91%
This experience was valuable to me as a teacher.	91%

*Lesson Activity Activation*

Breakout Groups led by Givonna Joseph, Brandon Anderson, Joel Esher, Jenny Stafford

<b>Percent “Agree” or “Strongly Agree”</b>	
I was able to make clear connections between the institute’s content and a specific learning standard.	91%
Other participants were able to make clear connections between the institute’s content and a specific learning standard.	100%
The resulting discussions were professionally rewarding.	100%
The amount of time given for lesson plan sharing was appropriate.	100%

## Thursday

Percent "Agree" or "Strongly Agree"	
Overall, the primary learning goals stated above were realized.	100%
I felt a strong personal connection to today's content.	100%
I felt a strong professional connection to today's content.	80%

### *Integrating OBL into the Classroom / Traviata Trivia*

Presenter: Stuart Holt

Percent "Agree" or "Strongly Agree"	
The presenter was knowledgeable and professional.	100%
The presenter made clear connections between institute content and a wide range of curricular content.	100%
This experience was valuable to me as a teacher.	90%

### *Final Group Presentations and Reflections*

Percent "Agree" or "Strongly Agree"	
Each performance reflected a strong understanding of adaptation and point of view.	100%
The elements and principles of opera were reflected at a high level in each performance.	90%
I was enriched by the collaborative nature of writing and sharing my group's story.	100%
I will facilitate a similar process in my school or classroom.	82%

## Special Topics

Please comment on the extent to which the Institute has helped you to: (1) understand each of these topics and (2) apply it to your teaching.

- Your understanding of the elements of opera
- Your perception of opera as a vehicle for exploring the connections between historic and contemporary social issues
- Your perception of opera as a living, changing art form

- “The institute presented a clear overview of opera and the various disciplines that combine to create an opera.”
- “The process was amazing for the short amount of time we had, and I attribute the success to the preparation, knowledge, and encouraging nature of the teaching artists.”
- “I did not realize everything that truly goes into making an opera. From the libretto to the costuming, the staging and the source/reference materials, I feel like I am able to take opera and make it relevant to my content area. I also feel much more confident discussing opera with my students, and I feel a better sense of "what opera is" and "what it could mean" to my students. I can speak passionately about opera, and I am so excited to share OPERA with my kids!”
- “I feel as though opera is accessible to anyone and with the proper preface can also be enjoyed by anyone. I love the idea of also using older operas as literature and comparing them to newer pieces (movies/musicals). Finally, I love that opera can be used to heighten the emotion of any subject in any classroom.”

### 3. Application of Learning

*“I actually had one of my colleagues, who’s a math teacher, who did not come to Institute was asking me about the libretto writing because we were writing songs and her class was disturbed by how loud my kids were. But she said, you know I could never do fun stuff like that, and I said, ‘yeah, you could. You could have them do a research paper on a mathematician.’ So, she’s having them argue which mathematician is better, and they’re taking on that mathematician and being them for a day.”*

Institute participants seemed to understand the vital connections across subjects and the nature of the learning cycle. This insight should more fully equip them to apply their learning in their classrooms.

#### **Additional Professional Development Activities: Graduate Study and Assessment Workshop**

One of the recommendations from the 2021 Summer Institute evaluation was for Muse to implement an enhanced focus on lesson planning. In response to this suggestion, Muse instituted the following procedures:

- A graduate workshop offered through a local university, which drew a large enrollment (8 out of 27 participating SI teachers)

- A Documentation and Assessment Workshop (Sept. 13, 2022), which offered more intense hands-on practice in backward design and the integration of varied types of authentic assessment

These actions led to an increase in the quality of participants’ lesson plans, as rated in terms of:

- Quality and appropriateness of understandings and learning goals
- Quality of proposed assessments
- Appropriateness of learning activities
- Overall consistency and alignment

Further information on these additional activities is provided in the Documentation file.



Photo by Emily Gray

## Qualitative Data, Usefulness of Learning

The following data were collected in an online focus group of 2022 SI participants. The focus group consisted of four participants, although two additional persons who were unable to attend presented their answers in written form. Eight additional SI participants provided feedback in a discussion as part of the Assessment and Documentation Workshop.

In addition to providing useful data, the focus group served as a venue for teachers to have a conversation about essential ideas related to their work, a component of reflective practice considered quite important in teachers’ continued professional

learning. Such conversations often stimulate ideas and spark exchanges that might not occur otherwise.

The results are summarized in the following tables. The full texts of responses are provided in [Appendix B](#).

**What did you learn at the Summer Institute that has stayed with you—  
i.e., that you’ve found useful?**

<p><b>Using Concrete Strategies to Teach Abstract Concepts</b> “...someone even brought in a hammer and other tools and made the metaphor of what does this tool do if you're building a house, and then what did this tool do if you're a libretto writer, I've used that with my low-level students, and it has helped them kind of make sense of the more abstract concepts like visualization or alliteration. So that was fun to see that my students are actually understanding concepts that they've never understood before.”</p>
<p><b>Engaging Students through “Fun” Aspects of the Arts</b> “I felt this workshop that we had this past summer was really fun, because we did a lot of like group building, team building and building our own operas. It was amazing what we ended up with and just the whole process being a part of that, was a lot of fun. So, I think I've we've used that, in working with students.”</p>
<p><b>Career Implications of the Arts</b> “It really was enlightening to see how many careers are involved in an opera, and on Broadway. And we use that with our students and helping them understand that there's lots and lots and lots of Careers out there.”</p>
<p><b>Imparting Theatre Knowledge</b> “I developed an entire curriculum based on this summer, and we we looked at costuming, both from like the Traviata Performance of the Met opera, and also we looked at some more famous things like the Hamilton, the choices they made in Hamilton...and they made costumes out of the newspaper and paraded them around our school. It was so much fun, so for what it’s worth, that in and of itself was my favorite day.”</p>
<p><b>Hands-on Learning at Summer Institute</b> “One of the things I've always enjoyed about the Institute is that it's not just always sitting there, listening to a bunch of lectures, and there's so much doing and hands-on, so it does really stick with you, and you're immersed and learning at the same time, and it I love that part of it.”</p>

## How have you used your learning?

### **Importance of Listening to Stories**

“For me, as a counselor, just how important it is to listen to stories and what people are saying, because you don't know what will come out of that.”

### **Using Mentoring and Modeling**

“I always feel like the institute is the modeling for me, and then I take what they model, and go back and take it to my classroom, and...how it transfers back to my classroom is always amazing to me.”

### **Using Drama Strategies Such as Tableaux and Whoosh**

“Tableaux and story whoosh are the two strategies that have served me particularly well in foreign language. When we are working with stories I create for each level of class to be at their level of language (comprehensible), we pause for a story whoosh at intervals through the story and again at the end. This has done wonders to increase the input I give them in the target language without being repetitive or boring.”

### **Use of Colors**

“I used color boards with my students during the fall play to help them develop their ideas for their own costumes....I plan to have students take notes on colors while reading *Their Eyes Are Watching God* to see if the colors help us understand any of the characters' tones or moods more directly.”

## What impact has it had on your classroom or your students?

### **Understanding Theatre in Historic and Contemporary Terms**

“All of my theater students tend to be nerds about theater. They love *Rent*, and so showing them the connection between *Rent* and *La Traviata* and *Moulin Rouge*, you just get them to realize that the things that they love are derived from things that have been loved for centuries, was just, above, and beyond.”

### **Teacher Engagement Develops Student Engagement**

“One thing that I always talk with our superintendent about when I'm begging for more money for theater program, is when my students have a teacher who is excited about something, my students are excited about it. And so I think that's always the Impact of Summer Institute. It just gets me excited about teaching and opera at the same time.”

“We leave the Summer Institute very inspired, and that definitely carries over into our jobs in our classroom and all that we do.”

“I'm a happier teacher on days we use these strategies. Having 4 different language levels is a lot of work and exhausting, but stories bring me joy. My students love these

activities and ask if we are going to do them as they enter the room (if we've been working with a story)."

#### **Muse Strategies and Student Creativity**

"My students loved the color boards and loved seeing their costume ideas come to life to be used in the production. The ENG 11 students found very creative ways to incorporate the color red into their projects for *The Crucible*."

### **What evidence do you have of this?**

#### **Revealing Student Imagination and Creativity**

"What we talked about at institute, about coloring and the staging of a production, really helped me give them a better idea of what their posters could look like, why they would look like that...I have five plays that my students wrote this semester that are adaptations of popular works, that they've been inspired by, and I would have never come up with that idea on my own by any standard."

"My seniors do *Canterbury Tales*. And I have them take part of the prologue...and rewrite it in the style of Rap or in a more modern tone, and that always goes off really well because the language obviously is hard, but then once they can interpret it and put it in their own words and then they try to put it to a beat, they always love that. And I've also done the same with *Macbeth*, and having them do a *Macbeth* rap or a rap battle, with *Macbeth*, and they've loved that."

"I actually had one of my colleagues, who's a math teacher who did not come to Institute was asking me about the libretto writing because we were writing songs and her class was disturbed by how loud my kids were. But she said, 'I could never do fun stuff like that,' and I said, 'yeah, you could. You could have them, they always do a research paper on a mathematician.' So, she's having them argue which mathematician is better, and they're like, taking on that mathematician and like being them for a day."

### **Was the balance of information vs. creative time effective and useful? In what ways?**

#### **Generally Good Balance**

"I've always wished that we would have more time to do the things that we're doing. But yeah, I as far as I feel, there's, always a good balance. There are always times near the end, like when we're going to do a performance that we wish we had a little more rehearsal time. But I think that's just probably the teacher and perfectionists in us

that we want to you know, make it better or whatever. But I've always been very impressed with how we how much gets fit in in those 4 days.”

“It's just amazing how everybody's [performance] was very different, and yet we all learned the same information, but we all applied it in a different way, and I don't know it's. So I mean it goes beyond just institute people, for sure. It's it was just a treat, it really was. It's fun.”

#### **Comparison with Previous Institutes**

“I will say this year and the year we worked with Ping Chong, those were the 2 years I feel like there was a good balance, and I was not overwhelmed by the amount of Information or bored by the small group time.”

#### **Role of Institute Artists, Formatting Decisions**

“It worked in a way because our teaching artists are not Muse artists. They are artists that are in the world. They somehow still get the Muse Machine philosophy and the Muse pacing and are able to like to help those teachers, they're able to help the newbies come along, and learn like what is Muse. And I don't know. I don't think that the creative time this time, felt like a drag.”

“I think the Institute struck a good balance. It was a great idea to work with different texts in the whole group than in small groups. I'd been thrown by that the first day just as an exhausted person trying to remember information, but it let me have more experiences with the OBL strategies as well as seeing an example of how to combine seemingly unrelated texts to highlight a theme or topic.”

## **Lesson Planning**

The development and implementation of lessons based on institute learning are important indicators of institute success. Muse has acknowledged the centrality of good assessment in teaching and learning and its commitment to improving its use among summer institute participants. Several steps were implemented at the 2022 institute, including: dedicated time to write lesson plans with access to colleagues and teaching artists; a teaching artist-led demo lesson showing how opera-based skills could translate to the classroom; an “activity activation” small-group feedback session; a separate workshop during the fall with teachers working specifically on assessment; and revision of the Muse lesson planning template to align assessment more effectively with learning outcomes, including standards and enduring understandings.

The post-institute survey included one item on the use of provided teaching resources and two items regarding participants’ lesson planning.

## Binder Resources

Percent "Agree" or "Strongly Agree"	
I am excited to use the Metropolitan Opera Guild's teaching resources in my school or classroom.	64%
I will use the Dayton Metro Library suggested reading lists in my teaching and/or work.	55%
I plan to share these resources with other educators.	73%

## Lesson Planning. Please select all that apply.

Percent Who Selected Each Option	
I have several ideas for a lesson(s).	64%
I am enhancing an existing lesson using institute concepts.	45%
I am drafting a new lesson using institute concepts.	27%
I have conceptualized a curriculum unit using institute concepts.	18%
I have begun drafting a curricular unit using institute concepts.	9%
I have implemented a lesson or unit using institute concepts.	18%

**Please briefly explain the lesson(s) or unit(s) you are drafting or enhancing. If you have already implemented an activity, briefly describe how it went.**

- Use operas like "The Mother of Us All" in conjunction with historical topics like women's suffrage. One activity would be to analyze the lyrics of various songs.
- I am creating a lesson on adaptation that incorporates ideas of style and theme as presented in the workshop.
- Tableau and War Using tableau, students will tell the story of war.
- I am developing a theater 2 class for my district that is about adaptation. It is a creative writing and theater hybrid class, and it is only made possible by my experience this summer at SI.
- I'm mostly using concepts with my drama club, though I may have a chance to implement the lesson I wrote during the institute during our myth units in gifted ed.
- I used the color boards as a means of helping students visualize and design their own costumes for our fall play.
- [Story] Whoosh!

These data provide partial evidence of the institute’s success in this area. The actual lesson plans provide another important source of data. Analysis of the lesson plans available at the time of this report suggest that these efforts have been successful, based on the following characteristics:

- The lessons reference important content and learning objectives, such as the Ohio Core Standards or to the Common Core Standards.
- They reflect content from the 2022 Institute, and importantly, connect the content to their students.
- The lesson plans focus on enduring understandings and higher-order thinking skills.
- The plans incorporate high-quality assessment components aligned with learning goals.

For additional information on the lesson plans, with examples and some supporting tools, see the relevant section of [Documentation](#).

## Conclusions

Based on varied sources of data, it seems clear that the 2022 institute met its goals of engaging participants in absorbing learning experiences, developing understandings and skills related to the media of opera and story, and helping participants to envision how they could use these understandings, knowledge and skills in their teaching. Both quantitative and qualitative data support this conclusion: The rating scales for almost all of the days and individual sessions suggest uniform agreement from participants as to their success, with 100% expressing Agree or Strongly Agree to positive statements. In response to the open-ended survey questions and in the focus group, participants described via detailed narratives and specific examples the ways in which their institute experience was beneficial to them and to their students.

A consistent theme that emerged in the data is the ability of Muse learning to help teachers and students make the arts come alive and relevant in their time and their lives. It does this through ways that range from reflection on the historical diachronicity in a work like *La Traviata*, to teaching Macbeth or Chaucer to speak with Rap lyrics (not a part of the institute, but an interesting post-institute application in a school).

Participants also commented on the array of tools they acquired in the institute, from Whoosh and tableau to opera-based learning and curricula integration.

Logistically, participants had few complaints about either the setting or the workshops. Moreover, the comments consistently praised Muse staff and artists for their careful crafting of the experience.

Participants described ways in which they are incorporating their institute experiences and SI content into teaching strategies and lesson plans. An analysis of several plans indicates that participants are readily adapting their planning to the revised lesson plan format developed over the preceding year by Muse staff. Moreover, these exemplars seem to be of a uniformly high quality, reflecting a focus by Muse on lesson planning and assessment following the 2021 institute.

Finally, preliminary evidence from classrooms suggests that these lessons are being implemented in ways that engage learners. For supporting evidence, refer to the [Documentation](#) file.

## Recommendations

Given the consistently positive findings of this evaluation, it may seem incongruous to provide recommendations for Muse Machine. Nevertheless, the findings do seem to suggest several directions:

- Continue to use its considerable network and a variety of tools and strategies to connect teachers with one another, so that Muse increasingly has the characteristics of a professional learning community. The 2021 SI evaluation recommended using some of the technological innovations pioneered during the pandemic, but more conventional tools of communication may also help bridge some of the significant geographic challenges that many educators face. This recommendation is particularly important in terms of sharing ideas and applications of institute learning.
- Continue to emphasize lesson planning, and especially the development of effective documentation and assessment tools aligned with lesson outcomes and thinking skills. Given the findings in this report regarding assessment, the development and continued support of a lesson plan and assessment community of practice, suggested in the 2021 SI report, seem even more promising now. It seems evident from the progress made since last year that such a program would engage great interest and largely become self-supporting over time.
- Where possible, continue efforts to increase the ethnic diversity of the summer institute participants, especially in view of Muse Machine's core commitment to ensuring that all children and young people can benefit from learning in the arts.

Especially the African American community that includes many of Muse’s stakeholders is not well represented in institute participation.

# Participant Demographics

## Participation Rate, by Day

Answer Choices	Count	%
Monday	27	100%
Tuesday	24	89%
Wednesday	24	89%
Thursday	23	85%

## Participant Gender

Answer Choices	Count	%
Male	5	19%
Female	22	81%
Non-binary	0	0%
Rather not say	0	0%
Other	0	0%

## Participant Age

Answer Choices	Count	%
Under 25	0	0%
25-34	3	11%
35-44	8	30%
45-54	13	48%
55-64	3	11%
65+	0	0%

## Ethnicity

(Which of the following best describes your ethnic background or race?)

Answer Choices	Count	%
American Indian or Alaska Native	0	0%
Black or African American	3	11%
Hispanic or Latino	0	0%
Native Hawaiian or other Pacific Islander	1	4%
White or Caucasian	23	85%
Multi-Racial	0	0%

**Which of the following descriptors best describes your primary role as an educator?**

Answer Choices	Count	%
Educator, Preschool and Elementary School	0	0%
Educator, Middle School	9	33%
Educator, High School	8	30%
Arts (art, music, dance, drama/theatre) Educator, Preschool and Elementary School	0	0%
Arts (art, music, dance, drama/theatre) Educator, Middle School	2	7%
Arts (art, music, dance, drama/theatre) Educator, High School	5	19%
School Administrator	2	7%
Other (please specify)	1	4%

**Do you work with a Title I school wherein 40-60% of students are eligible to receive free or reduced-price lunches?**

Answer Choices	Count	%
Yes	13	48%
No	14	52%

**Which of the following descriptors best fits your school?**

<b>Answer Choices</b>	<b>Count</b>	<b>%</b>
Magnet Public School	0	0%
Traditional Public School	21	78%
Public Community School	2	7%
Public Charter School	0	0%
Nonpublic Charter School	0	0%
Private, Parochial School (religious-related nonpublic school)	2	7%
Private, Independent School (private nonprofit school)	0	0%
Private, Proprietary School (private school run for profit)	1	4%
Other (please specify)	1	4%

\*Other: Montgomery County Educational Service Center

# Appendix A: Artist & Presenter Bios



**Brandon Anderson** is an award-winning singer/songwriter, composer/lyricist, devised theatre creator and teaching artist living in New York City. Brandon has extensive experience in arts education, teaching for the Metropolitan Opera Guild, Lincoln Center Theater and Tectonic Theater Project. Brandon is also the Artistic Director and Dramaturg for NYU's Tisch New Musical Theatre Workshop.



**Joel Esher** is a composer and music educator currently living in New York City. Esher has worked as a teaching artist for the Metropolitan Opera Guild, Carnegie Hall, Disney Theatrical Group, the Metropolitan Opera, Dreamyard and Playwrights Horizons Theater School, among others. His work is grounded in improvisational comedy, which he has taught and/or performed with The Second City and ComedySportz among others.



**Stuart Holt** oversees all K-12 school and community/adult programming for the Metropolitan Opera Guild. He is an active lecturer, master teacher, stage director and resource in the field of opera education. Recent lecture appearances have included Manhattan School of Music, Opera America and the Met Opera HD in Schools program. He also appears as a cohost on The Metropolitan Opera Guild Podcast.



As founder and artistic director of the award-winning OperaCréole, **Givonna Joseph** has dedicated her career to researching and performing lost or rarely performed works by composers of African descent. Joseph's research has been featured in *The New Yorker*, *Southern Living* magazine and on NPR. In 2018 she created an original opera, *The Lions of Reconstruction: From Black Codes to the Ballot Box*, in honor of New Orleans' tricentennial.



**Jenny Stafford** is an award-winning book writer, lyricist, playwright, poet and essayist whose works have been published and heard on Broadway, regionally and internationally. She is the winner of the 2017 Reva Shiner Comedy Award, 2021 ASCAP Plus Award, Best Solo Performance Award, and the Ronald M. Ruble New Play Competition. Stafford's work focuses on women's stories/issues, history and underrepresented populations. She tells stories that make you look at the person next to you in a different, more compassionate light.



**Molly Walz** is a NYC based costume designer, wardrobe supervisor, and tailor who has designed for theater companies throughout the country and toured nationally and internationally as a wardrobe supervisor with shows such as *Rent: 20th Anniversary Tour* and *White Christmas*. Molly was a staff wardrobe supervisor for the Metropolitan Opera and is a tailor for *Tina: the Tina Turner Musical* on Broadway and *The Equalizer* on CBS and is a proud member of IATSE local 764.

[Return to Introduction](#)

# Appendix B: Focus Group Responses

**What did you learn at the Summer Institute that has stayed with you—i.e., that you've found useful?**

- Okay, so, I know I'm an English teacher for high school, and most of my students are fairly low, level—below grade Level as far as reading, goes—and so the work that we did with the Libretto Writer toolbox —someone even brought in you know, like a hammer, and other tools, that I don't know the name of, but made the metaphor of what does this tool do if you're building a house, and then what did this tool do if you're a libretto writer, I've used that with my low-level students and it has helped them kind of make sense, of the more abstract concepts, like you know visualization, or alliteration, and things like that. So that was fun to see that my students are actually understanding concepts that they've never understood before. More stuck with me, but that's what's in my brain right now.
- I'm a school counselor, so I don't teach. So I'm not able to apply the material that I learn through teaching. But I'm definitely interacting with students and staff. And I felt this workshop that we had this past summer was really fun, because we did a lot of like group building, team building and building our own operas. It was amazing what we ended up with and just the whole process being a part of that, was a lot of fun. So I think I've we've used that, in working with students. That you know you have to kind of connect with each other first, and then you can grow into completing your task. But I definitely have applied from the workshop.
- When the person came in and talked about their career in costume design that was fascinating to me, and I really spoke with her a long time and just to because we talked with kids about their future you know what do you what career, are you interested in, and it really was enlightening to see how many careers are involved in an opera, and on Broadway. You know just all the different roles, and that there are so many, so I thought, that was very insightful. And we use that with our students and helping them understand that there's lots and lots and lots of Careers out there
- Yeah, I also teach a theater class, and I used a lot of the costuming things. I had never been a theater costumer before, and so just having my students—I developed an entire curriculum based on this summer, to be honest with you, I developed a theater queue class, and so we adapted modern, you know, things into the modern world, and my students, we did a costuming unit and we looked at costuming, both from like the Traviata Performance of the Met opera, and also we looked at some more famous things like the Hamilton, the choices they made in Hamilton, and

things like that, that I know they were a little bit more interested in than Traviata. But I made a whole Costuming unit, and they made costumes out of the newspaper and paraded them around our school. It was so much fun, so for what it's worth, that in and of itself was my Favorite day.

- Well, I'm going to repeat costuming. I thought that they [the previous comments] were very enlightening—one, because Molly was one of my former students, and so that was just great to see how she's grown since she was my high school student, and did costuming in the theater here, and then how she's gone out into the world and done amazing things. But I loved just getting to do our own palette, the hands-on work and I think that's one of the things I've always enjoyed about the Institute is that it's not just always sitting there, listening to a bunch of lectures, and there's so much doing and hands-on, so it does really stick with you, and you know you're immersed and learning at the same time, and it I love that part of it.
- Yes, making, the visual palette like cutting up stuff from the Magazine. I have so many students who are like, I can't draw. I am not artistic, but they can cut, and they can glue. And so that really made the visual aspect of opera really accessible for my students, yes.
- In doing tableaux and story whoosh with texts, I wasn't familiar with, I got to experience the difference between some superficial comprehension and embodying the story. This has really helped me work with different types of comprehension in the foreign language classroom.
- At Summer Institute, I learned that thinking about characters in literature/opera in relation to colors really helps me understand tone better. Consequently, I am able to teach about tone more confidently utilizing a visual element like color to help students understand mood, motivation, and character development more too.

### **How have you used your learning?**

- I think like the beginning of our small group process, we didn't know where it was going, and yet it was amazing when it all came together. So for me, as a counselor, just how important it is to listen to stories and what people are saying, because you don't know what will come out of that.
- I always feel like the institute is the modeling for me, and then I take what they model, and go back and take it to my classroom, and I might tweak it a little bit, but it's always like the mentoring and the modeling, even though I might do it different with my students that idea, and how it transfers back to my classroom is always amazing to me.

- My professional development goal this year is about being more story-based and less grammar-worksheet-based. Tableaux and story whoosh are the two strategies that have served me particularly well in foreign language. When we are working with stories I create for each level of class to be at their level of language (comprehensible), we pause for a story whoosh at intervals through the story and again at the end. This has done wonders to increase the input I give them in the target language without being repetitive or boring. We also work with authentic texts that weren't created for non-native speakers, and those require significantly more interpretive skills. I'd been frustrated that it means I talk so much more than students on those days, yet I knew students needed that processing time to build the skills of making meaning out of materials that are a stretch for them. Tableaux have been a really great way to have them work with these: I read the text a bit dramatically to help them understand main ideas, then I have them work in groups to reread a paragraph and choose a group tableau for it, and then I read it once more without any teacher explanations while they're in their tableaux. This gets them so much more involved and engaged than if I simply explain it to them, and I see them go "oh! That's what she's doing!" (Deeper comprehension) as they arrange their tableaux.
- I used color boards with my students during the fall play to help them develop their ideas for their own costumes. I also focused more on certain colors when discussing *The Crucible* with my ENG 11 classes and "The Masque of the Red Death" with my ENG 10 classes. Lastly, I plan to have students take notes on colors while reading *Their Eyes Are Watching God* to see if the colors help us understand any of the characters' tones or moods more directly.

### **What impact has it had on your classroom or your students?**

- I definitely think I have students who know what opera is or can at least identify opera, whereas, before, I think most of my students were just like, oh, it's crazy ladies in the horn hat like singing on stage. Whoever posted the meme of like, what I know about opera can be summed up by Bugs Bunny, that is my students; but all of my theater students tend to be nerds about theater. They love *Rent*, and so showing them the connection between *Rent* and *La Traviata* and *Moulin Rouge*, you just get them to realize that the things that they love are derived from things that have been loved for centuries, was just, above, and beyond, and I didn't even really realize that, you know; and I think one thing that I always talk with our superintendent about when I'm begging for more money for theater program, is when my students have a teacher who is excited about something, my students are excited about it. And so I think that's always the Impact of Summer Institute. It just gets me excited about teaching and opera at the same time.

- I think we take away—we leave the Summer Institute very inspired, and that definitely carries over into our jobs in our classroom and all that we do. I know our Muse Machine Program when the Dayton Opera came and Performed, our students loved that performance, it was so good and the exposure. I'm very thankful we were able to provide that for them. So, it was a ton of fun.
- I'm a happier teacher on days we use these strategies. Having 4 different language levels is a lot of work and exhausting, but stories bring me joy. My students love these activities and ask if we are going to do them as they enter the room (if we've been working with a story).
- My students loved the color boards and loved seeing their costume ideas come to life to be used in the production. The ENG 11 students found very creative ways to incorporate the color red into their projects for *The Crucible*.

### **What evidence do you have of this?**

- My students—I love horror films and just that whole genre, so my students made their own horror monsters and made them costumes. That was not the newspaper, that came later, but that they find costumes for their horror monsters, and they design posters for them. And what we talked about at institute, about coloring and the staging of a production really helped me give them a better idea of what their posters could look like, why they would look like that, and things like that. So I mean, I have posters from a year or 2 ago that were fine, and then just the posters from this year, and again, I have students who claim to have no artistic talent they are just above and beyond what they were able to do before just from bringing those threads in. And then, like I said, my theater 2 class is an adaptation class, where we're taking works that they worked with Freshman year in English—*Romeo and Juliet*, *Of Mice and Men*, and then a few short stories, and then they adapted those into modern plays in graveyards, where Taylor Swift is writing music—that was a strange one. I think I have like five plays that my students wrote this semester that are adaptations of popular works, that they've been inspired by, and I would have never come up with that idea on my own by any standard.
- And say I have used a lot of the—not so much with opera, but just the idea of libretto writing, and I always do with *Hamilton* because *Hamilton* is still so big with the kids have them, we my seniors, do *Canterbury Tales*. And I have them take part of the prologue, one of the characters from the Prologue, and rewrite it in the style of Rap or in a more modern tone, and that always goes off really well because the language obviously is hard, but then once they can interpret it and put it in their own words and then they try to put it to a beat, they always love that. And I've also done the same with *Macbeth*, and having them do a *Macbeth* rap or a rap battle, with *Macbeth*, and they've loved that.

- I actually had one of my colleagues, who's a math teacher who did not come to Institute was asking me about the libretto writing. Because we were writing songs and her class was disturbed by how loud my kids were. But she said, you know I could never do fun stuff like that, and I said, yeah, you could. You could have them, they always do a research paper on a mathematician. So she's having them argue which mathematician is better, and they're like, taking on that mathematician and like being them for a day. So it goes beyond the institute.

### **Was the balance of information vs. creative time effective and useful? In what ways?**

- I always feel like it's very well balanced. I always feel like the introduction material at the beginning of the Institute, and that whole, getting to meet the artists and what we're going to do for the day is just about the point I'm like okay, we got to do something else it's when it ends, and then we go and do some kinds of hands-on activity and rehearse, or whatever. I've never got to the point where I felt bored, or that something has gone on for too long. If anything, I've always wished that we would have more time to do the things that we're doing. But yeah, I as far as I feel, there's, always a good balance. There are always times near the end, like when we're going to do a performance that we wish we had a little more rehearsal time. But I think that's just probably the teacher and perfectionists in us that we want to you know, make it better or whatever. But I've always been very impressed with how we how much gets fit in in those 4 days
- Yeah, I agree completely with everything Dawn said. I think it was iso much fun. I felt like we learned a lot. And yet we also were able to take what we were, learning and use it, directly apply it to what we were working on, and then to see it like come to life, through our performances, and to watch all of the performances, it's just amazing how everybody's was very different, and yet we all you know learned the same information, but we all applied it in a different way, and I don't know it's. So I mean it goes beyond just institute people, for sure. It's it was just a treat, it really was. It's fun
- I will say this year and the year we worked with Ping Chong, those were the 2 years I feel like there was a good balance, and I was not overwhelmed by the amount of Information or bored by the small group time. The year with the Jazz who we were, I think, was our last year in person, I was so overwhelmed by jazz information. I literally turned off my brain and stopped listening. So if this session is how less big group lecture time happened, thank you. I have ADHD; I am the worst student. So, I will be the first to admit. That is probably why, but yeah, just this year in particular, and Ping Chong those 2 years, I just felt like, there was a good balance of, here's, the information everyone needs to have.

- We had a few people who had never been to institute before and didn't know how it worked and were kind of like learning the process of that, because I do think it's different than any PD that I've ever been to in 10 years of teaching. And it worked in a way because our teaching artists are not Muse artists. They are artists that are in the world. They somehow still get the Muse Machine philosophy and the Muse pacing and are able to like to help those teachers, they're able to help the newbies come along, and learn like what is Muse. And I don't know. I don't think that the creative time this time, felt like a drag.
- I think the Institute struck a good balance. It was a great idea to work with different texts in the whole group than in small groups. I'd been thrown by that the first day just as an exhausted person trying to remember information, but it let me have more experiences with the OBL strategies as well as seeing an example of how to combine seemingly unrelated texts to highlight a theme or topic.
- I've not seen research on OBL + foreign language, and I volunteer as tribute if any OBL experts would like to work on a project together. I've been so happy with how well these strategies help me accomplish foreign language objectives!
- Yes, there was a good balance. We could always use more time, but that is the life of a teacher. 😊

[Return to Focus Group Intro](#)

# Appendix C: Documentation

## 2022 Summer Institute

### *Mythology and Metamorphosis: Enduring Transformational Journeys*

Prepared for Muse Machine by  
Michael Sikes, PhD  
Evaluation Consultant

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Institute photography by Sarah Babcock



## Scaffolding

A process of support for ensuring the efficacy of learning. In the 2022 Institute, scaffolding took place before, during, and after the four days of workshops.

“In education, **scaffolding** refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.”

—*The Glossary of Education Reform*

# Before the Institute

A continuous series of communications helped participants prepare for their learning.

*Institute Preview Announcement,  
April 2022*

*Institute Registration Announcement,  
May 2022*

A brief message from Muse Machine! [View this email in your browser.](#)



## MUSE MINUTE



Muse Machine Summer Institute for Educators 2022  
**Mythology and Metamorphosis:  
Enduring Transformational Journeys**  
July 18-21, 2022  
Metropolitan Arts Center  
126 N. Main St., Dayton, OH

We are thrilled to be returning — in person — for the next Summer Institute! There are some familiar faces, some new ones and incredibly creative approaches to using storytelling in your classrooms. All educators preK-12 are invited and participation is free.

We use storytelling to forge meaning from life's challenges. And when stories connect us to universal human experiences, they're retold and reinvented, connecting past and present and sparking new perspectives. Working hand-in-hand with presenters and teaching artists associated with the Metropolitan Opera Guild's educational programs and New Orleans's OperaCréole, teachers will develop powerful storytelling methods to achieve learning objectives in their own classrooms!



We'll introduce you to your fantastic teaching artists and presenters over the weeks ahead. [You'll find their bios here!](#)

A brief message from Muse Machine! [View this email in your browser.](#)



## MUSE MINUTE

We are so excited to welcome Brandon Anderson and Jenny Stafford back to our summer institute — this time, in person! Brandon is an award-winning singer/songwriter, composer/lyricist, devised theatre creator and teaching artist. Jenny is an award-winning book writer, lyricist, playwright, poet and essayist. Rather than tell you more about what they have in mind for those of you at the institute this July, let's hear from Jenny and Brandon:

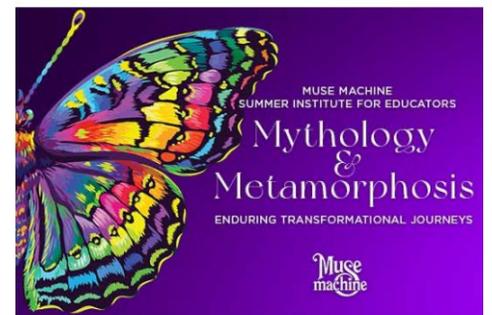


[Click here to view video message!](#)

Brandon and Jenny are just two of the six creative teaching artists coming to Dayton to share incredibly effective ways of using opera-based storytelling to engage students in any subject ([find all their bios here](#)). All educators preK-12 are invited and participation is free.

**Seat Hours & University Credit**  
Teachers attending the institute can earn 28 seat hours and/or three University of Dayton graduate credit!

**Save \$200 or More!**  
Although the Summer Institute is free, there are a few ways for participating high schools and middle schools to receive up to \$250 off next season's in-school performances — follow the link below for complete details!



MUSE MACHINE  
SUMMER INSTITUTE FOR EDUCATORS  
**Mythology  
&  
Metamorphosis**  
ENDURING TRANSFORMATIONAL JOURNEYS  
Muse machine

Additional follow-up reminders continued in the weeks leading up to the institute:

*Institute Registration Announcement,  
June 2022*

A brief message from Muse Machine! [View this email in your browser](#)



**MUSE MINUTE** Muse machine

At last, summer is finally here and all the creativity and inspiration of Muse's institute is just under a month away! Over four days, let world-class creators and teaching artists energize you as only Muse can.

We're excited to welcome the incredibly fun composer and music educator Joel Esher to Dayton to spark new ideas for your classrooms!



[Click here to view video message!](#)

Joel is one of the six creative teaching artists coming to Dayton to share effective ways of using opera-based storytelling to engage students in any subject ([find all their bios here](#)). All educators preK-12 are invited and participation is FREE.

**Seat Hours & University Credit**  
Teachers attending the institute can earn 28 seat hours and/or three University of Dayton graduate credit!

**Save \$200 or More!**  
Although the Summer Institute is free, there are a few ways for participating high schools and middle schools to receive up to \$250 off next season's in-school performances — follow the link below for complete details!



MUSE MACHINE  
SUMMER INSTITUTE FOR EDUCATORS  
**Mythology  
&  
Metamorphosis**  
ENDURING TRANSFORMATIONAL JOURNEYS  
Muse machine

*Institute Registration Announcement,  
July 2022*

A brief message from Muse Machine! [View this email in your browser](#)



**MUSE MINUTE** Muse machine

Muse Machine's Summer Institute for Educators is nearly here! Here's everything in a nutshell...

**WHAT IS IT, EXACTLY?**

We bring together creative artists and teaching artists from around the world to work with local educators, sharing ways to add dynamic, engaging elements to the curriculum in any classroom. This year, we'll explore how fun ways of storytelling can add a spark to lessons and discussions. Our guests come from the world of opera and the intersection of their creative storytelling with your classrooms are going to delight teachers and students!



**WHEN IS THE INSTITUTE?**  
Next week! Monday, July 18 through Thursday, July 21, 9:00am-4:30pm.

**WHERE DOES IT HAPPEN?**  
Throughout the Metropolitan Arts Center, 126 N. Main St., Dayton, OH 45402 (adjacent to the Victoria Theatre).

**WHO MAY ATTEND?**  
The most obvious applications may apply to educators in middle school and high school classrooms, but the institute is open to educators and administrators in levels preK-12, and there are certainly use cases for the younger grades as well!



Muse supported extensive ongoing planning with institute presenters and artists:

**TEACHING ARTIST MEETING AGENDA**

2/22/2022

- Welcome and Introductions
- Overview of Muse Machine (Emily)
- Overview of Summer Institute Week (Emily and Brandon)
- Look at and answer questions on Weekly Schedule and Roles (Brandon)
- Look at Lesson Planning Tool and our need to align them for ease of understanding (Brandon and Emily)
- Discuss Best Practices for Creation Groups (More depth on this in later meetings, but set expectation that it will be shorter than in the 5 day version)
- Any Logistical Questions (Emily)

Next TA Meeting:

Lesson plan drafts reviewed + creation group planning

Mid-late April

Emily will send Doodle poll

## During the Institute

A variety of tools provided support and scaffolding for learning.

- The Institute Binder, a complete guide to the four days of workshops

1



The Metropolitan Opera Guild

**Summer Institute for Educators 2022**  
*Mythology and Metamorphosis:  
Enduring Transformational Journeys*

**ENDURING UNDERSTANDINGS**

- The arts can express and mirror a full range of human experience through the use of expressive language, music, drama, and visual symbolism.
- The arts can teach us to remain courageous and resilient in the face of adversity.
- The arts can both reflect and challenge enduring narratives and unlock deeper understanding through adaptation and exploration.
- The arts and humanities are deeply interdisciplinary and can provide teachers with numerous access points to their subject matter.
- Studying arts and humanities can help students to understand archetypal stories and how they relate to current times and the human condition.

**GUIDING/ESSENTIAL QUESTIONS**

- Why do we retell stories?
- How does adaptation reveal or complicate the connection between past and present? What is its role in the construction of history and myth?
- In what ways can archetypes help us to understand ourselves and each other?
- In what ways can archetypes be damaging?
- What does it mean to be transformed by love? By loss?
- Can ancient stories, characters, scenarios and conflicts have meaning for modern audiences?
- What does opera reveal about the culture and time period in which it was created? What does opera reveal about our culture today?

- Supplementary Readings Related to Institute Content

<https://www.metopera.org/discover/articles/mythology-today/>



## Mythology Today

A musician bravely descends to the Underworld, determined to rescue his beloved from the clutches of death through a mixture of daring and art: The ancient myth of Orpheus and Eurydice has struck a primal chord in human hearts and minds for thousands of years, and has particularly resonated with composers of opera—itself an attempt to achieve the impossible through art—since the genre’s earliest days. Now, American composer Matthew Aucoin adds to the tradition with *Eurydice*, a brilliant contemporary retelling based on Sarah Ruhl’s acclaimed play, which reimagines the myth from Eurydice’s point of view. This season at the Met, Music Director Yannick Nézet-Séguin takes the podium to conduct the powerful new opera in an immersive staging by Mary Zimmerman, with radiant soprano Erin Morley singing the title role. By William Berger

The myth of Orpheus and Eurydice has captivated imaginations for millennia. Orpheus, the archetypal musician, marries Eurydice, who then dies (from a snake bite, in most versions) on their wedding day. Orpheus mourns so movingly that the gods allow him to descend into the Underworld and lead the shade of Eurydice back to the world of the living. There is—as so often in myth—one catch: Orpheus must not speak to Eurydice, or even look back at her, until they have completely emerged from the Underworld, or else he will lose her forever. Of course, he can’t resist the urge to see his beloved and make sure she’s following, so he turns to look, and she is taken from him forever (although there are countless variations).

Matthew Aucoin’s acutely fresh and new operatic take on the myth, which premieres on November 23, is simply titled *Eurydice*. According to playwright Sarah Ruhl, who wrote the source play (2003) as well as the libretto for the opera, this is significant. She says she had long been fascinated by Orpheus and Eurydice, but wondered how the myth would change if Eurydice had more agency and was a more active participant in the story. “I imagine Eurydice saying his name and startling him, and causing him to turn,” she says, by way of example. This season, one of today’s most brilliant sopranos will sing this newly independent Eurydice: Erin Morley, familiar to Met audiences from previous star turns as Sophie in *Der Rosenkavalier* and Olympia

<https://www.worldliteraturetoday.org/blog/interviews/lilliam-riveras-orpheus-and-eurydice-remix-talking-about-never-looking-back-bayleigh>

## Lilliam Rivera’s Orpheus and Eurydice Remix: Talking about *Never Look(ing) Back*

December 2, 2020  
by [Bayleigh Acosta](#)

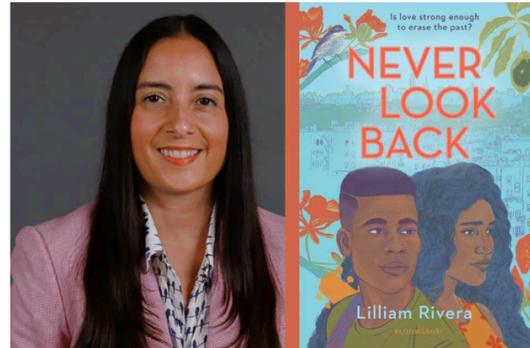


Photo of Lilliam Rivera by Liliith Ferreira / [Las Fotos Project](#)

[Lilliam Rivera](#) is an award-winning author of children’s books who currently resides in Los Angeles, California. Rivera’s work has appeared in the New York Times, Washington Post, Los Angeles Times, and elsewhere. Rivera’s latest novel, *Never Look Back* (Bloomsbury, 2020), retells the Greek myth of Orpheus and Eurydice, set in New York and influenced by various elements of Latin culture. I sat down with Rivera to discuss this novel, its influences, and Lilliam’s personal efforts and experiences as she wrote.

**Bayleigh Acosta:** So, this story retells the Greek myth of Orpheus and Eurydice from a Latinx perspective. How did this connection come to life? Have you previously used Greek or other myths/cultures as inspiration for writing?



- The Muse Machine Experiential Learning Guide

## Experiential Learning

### Muse Machine SUMMER 2022

“Education is not preparation for life; education is life itself.” – John Dewey

**Why Muse Pedagogy Matters:** *Our work with schools, teachers and students is grounded in theory, research, best practice and joyful learning. At the center of this work is a pedagogy that is arts-based and experiential and allows for the application of learning in a wide range of subject areas. This pedagogy also positions art-making as a core function of learning and life. Through our work we honor every learner’s prior knowledge and experience as foundational in the pursuit of new knowledge that naturally builds over time with practice and reflection. As a result, learners naturally reflect on their learning process and understand its meaning in their cognitive development and their lives.*

### Introduction

During its 2016 Summer Institute for Educators, Muse Machine honed its approach to professional development, which employed experiential teaching and learning. Results of subsequent institute evaluations and many comments of participants and teaching artists suggest that the approach was effective and appreciated. The 2022 Summer Institute will build on this success, again employing experiential learning throughout its four days. This resource guide provides an overview of this technique.

### What is Experiential Learning?

Experiential Learning is learning through experience. More precisely, it involves having a learning experience and then *reflecting on it*. Reflection is a key part of the process, as it:

- deepens the learning experience;
- helps to foster meaning; and
- promotes greater retention and transfer.

Experiential learning is an intentional process, designed purposefully by a teacher or artist, and may take place in either formal or informal situations and in a variety of contexts, including classrooms or community settings. Teachers and artists can be taught how to use experiential learning through professional development that often includes modeling experiential learning—for example, during the summer institute.

### Philosophy, Purpose, and History

Experiential learning has a long history, going back to the time of Aristotle. It gained prominence in the last century with the work of American philosopher William James (ca. 1910). Early thinkers included John Dewey and Maxine Greene. Contemporary theorists include David Kolb.

At the core of the Institute was a suite of well-crafted, meaningful learning experiences, including interactive sessions that carefully modeled targeted learning objectives that engaged learners...



...tapped multiple learning modalities, involved participants in meaningful work, both individually and in groups...



and helped them to assimilate new knowledge and skills, including higher-level thinking and essential understandings that participants could transfer to their classrooms.



## Evaluating the Institute

Evaluation of the Institute was guided by a comprehensive plan (the Evaluation Matrix) and supporting tools including the Documentation Guide (following pages).



## Mythology and Metamorphosis: Enduring Transformational Journeys Evaluation Matrix

Component	Key Questions/Outcomes	Data Sources	Timeline	Personnel Responsible
Formative Evaluation	<ul style="list-style-type: none"> <li>• Is the program implemented substantially as planned?</li> <li>• Are participants satisfied with their experiences?</li> </ul>	<ul style="list-style-type: none"> <li>• Observation, video documentation</li> <li>• Review of session plans, records, logs</li> <li>• Survey</li> </ul>	<ul style="list-style-type: none"> <li>• Ongoing during SI and following SI</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluator observes SI and monitors implementation based on data from Muse</li> <li>• Evaluator designs survey; Muse administers</li> </ul>
Short-Term Outcomes	<p>Participants understand:</p> <ul style="list-style-type: none"> <li>• That opera weaves together several disciplines and storytelling components: story, libretto, music composition, singing, character, staging and design.</li> <li>• How we adapt archetypal stories to express new points of view.</li> <li>• How vocal and instrumental music can communicate story through tone, character subtext and emotion.</li> <li>• How character and narrative can be clarified through specific acting, staging and design choices.</li> <li>• The specific history of <i>La Traviata</i> and the changing impact of its story on audiences through time.</li> <li>• The power of an Inquiry Question in planning an arts integration lesson plan, and how it can be used to pinpoint discrete activities and learning goals.</li> </ul> <p>Participants:</p> <ul style="list-style-type: none"> <li>• Can identify parts of operatic libretto and analyze how text is used in different adaptations of an opera.</li> <li>• Can explain why the adaptation of archetypal stories play a role in their continued relevance.</li> <li>• Reflect on how creating their own original operatic adaptation has revealed opportunities for using the arts to help students explore and make sense of transformations in their own lives.</li> </ul>	<ul style="list-style-type: none"> <li>• Observation</li> <li>• Video documentation</li> <li>• Participant reflections and journals</li> <li>• Analysis of curricula and lesson plans</li> </ul>	<ul style="list-style-type: none"> <li>• Ongoing during SI and following SI</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluator designs instruments for data collection</li> <li>• Muse staff collect data, including lesson plans</li> <li>• Evaluator analyzes</li> </ul>



## Mythology and Metamorphosis: Enduring Transformational Journeys Evaluation Matrix, Page 2

Intermediate Outcomes	<ul style="list-style-type: none"><li>• Teachers develop a range of learning curricula tailored to their specific class needs and course requirements.</li><li>• Teachers infuse SI content into their lessons and teaching.</li><li>• Students meet relevant Ohio Department of Education (ODE) and Common Core Standards in English Language Arts (ELA), literacy, history, social and cultural studies and music.</li></ul>	<ul style="list-style-type: none"><li>• Analysis of curricula and lesson plans</li><li>• Participant reflections and journals</li><li>• Student assessment data</li></ul>		<ul style="list-style-type: none"><li>• Evaluator designs instruments for data collection</li><li>• Participants collect data via journals</li><li>• Muse staff collect data and lesson plans</li><li>• Evaluator analyzes</li></ul>
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## Summer Institute Documentation Guide

Documentation is an essential component of engaged, learner-centered professional development. Not only does it provide useful, authentic assessment data; it can also get learners excited about what they are doing. Most people today find the process of using a smartphone or other media device comfortable and natural; moreover, most modern cameras have a video recording function. To get started, all you will need are one or more smartphones, digital cameras, or other recording devices and a computer for downloading and storing files.

Before you begin, brainstorm about what you will be looking for—evidence of learning, standards being met, participant engagement, creativity, etc. Discuss how this might be documented. Consider how the process can involve learners in understanding their own learning and create process portfolios of their work.

- **Plan to document early.** Don't wait until the project is completed or even substantially underway, but document as soon as you have activities, even during the planning **the** phase.
- **Use video, audio, and photography as appropriate.** Still photography can be useful in documenting the range of a learner's visual work. Video and audio can be more appropriate for performance but can also be used to capture work process and participant interviews.
- **Focus primarily on learners, not facilitators or teaching artists.** Try to capture participant learning, engagement, interest, group work, conversations, questions.
- **Document the entire process of learning,** from idea generation to the final culminating experience. Each part of a lesson or project is important, even in-process work that you might otherwise discard.

# Following the Institute

Additional invitations for extended activities were issued periodically:

*October 2022 curriculum workshop invitation*

*December 2022 creative writing workshop invitation*

October 2022 [View this email in your browser](#)



## Reminder: Club Advisor Meeting Tonight



**CAM: Summer Institute Curriculum Workshop**  
October 25, 2022  
4:00-6:00 PM  
126 N. Main St., Dayton

Four teachers will share lessons and activities they have taught in their classrooms as a result of Summer Institute 2022. Teaching artists Brandon Anderson and Joel Esher return to Dayton to facilitate the conversation and continue to explore the integration of music and story. Celebrate your fellow educators and join us that evening!

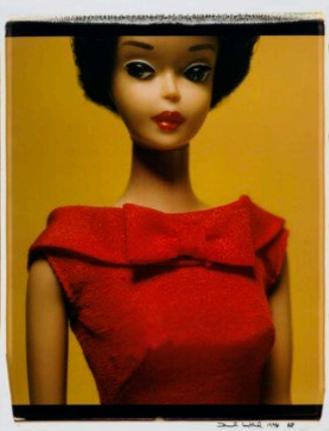
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## Virginia Kettering Award Nominations

The Virginia Kettering Award recognizes the superintendent or principal whose vision and support have encouraged teachers and students to grow with and through the Muse Machine Secondary Schools Program. **Winners will be recognized along with other award winners at the upcoming Teacher Celebration on November 10.**

[Nominate your administrator by October 28!](#)

A brief message from Muse Machine! [View this email in your browser](#)



**Creative Writing Workshop for Educators**  
Saturday, December 10, 2022  
11:00 a.m. - 3:00 p.m.  
Dayton Art Institute

Playwright and returning Summer Institute teaching artist Jennifer Stafford shows us how to replace the blank page with works of art from the special exhibition *American Myth & Memory: David Levinthal Photographs* at the Dayton Art Institute.

We will explore:

1. How art can inspire free-writing, brainstorming, and creative flow;
2. Writing elements such as setting, character, story, dialogue, and description;
3. The power of collective mythmaking and the intersection of personal and national identity raised by the exhibition;
4. New tools to help student writers in any classroom!

This workshop is an extension of Summer Institute 2022. Prior attendance at the Summer Institute is not required. Boxed lunch is provided.

[Click here to register for the free workshop!](#)

Muse staff and artists provide onsite, in-classroom support for learning. This support includes:

## 1. Club Advisor Meeting & Summer Institute Curriculum Workshop



### Club Advisor Meeting & Summer Institute Curriculum Workshop

#### Agenda

Tuesday, October 25, 2022  
4:00 p.m. to 6:00 p.m.

4:00 p.m.	<b>Enjoy your Muse Community</b> Refreshments from Panera Bread & Dorothy Lane Market
4:30 p.m.	<b>Welcome &amp; Introductions</b> – Ruth Reveal, Executive Director & Emily Gray, Secondary Schools Program Director
4:35 p.m.	<b>Warm-up: Environmental Soundscape</b> - Creating the feeling and tone of an environment using layered, repeated sounds.
5:00 p.m.	<b>Lesson Plan Presentations by Muse Teachers</b> – Facilitated by Brandon Anderson & Joel Esher  "I like, I wish, I wonder"  <ul style="list-style-type: none"> <li>• <i>Operas and Arias and Math, Oh My!</i> by Corrinne Fischer (Northmont High School) for HS Geometry</li> <li>• <i>Using Tableau To Explore Word Choice, Characterization, and Staging in The Crucible</i> by Austin Litteral (Tecumseh High School) for Honors English 11</li> <li>• <i>Fairy Tale Princess Game of Thrones Costume Color Boards</i> by Liz Maxson (Fairlawn Local Schools) for Fairlawn HS's fall play</li> <li>• <i>Finding Context in "My Song in the Night"</i> by Lara Wolford (Bethel Local Schools) for HS Mixed Ensemble</li> </ul>
6:00 p.m.	<b>SI Participants:</b> Have you responded to the evaluation survey yet? Please submit your answers today! <a href="https://www.surveymonkey.com/r/HMWL5T6">https://www.surveymonkey.com/r/HMWL5T6</a>  

## 2. Muse Assessment Workshop



Muse presented a workshop on assessment and documentation on Sep. 13, 2022. The following summary presents the learning goals in terms of understandings and essential questions.

### **Muse Machine 2022-2023 Assessment Workshop**

*Date: Sep. 13, 2022, Facilitators: Becky Davis, Michael Sikes*

#### **Understandings**

- Assessment is an accessible and powerful tool, one that can help teachers diagnose learning challenges, continuously improve instructional practice, and help to ensure successful learning outcomes.
- Effective assessment is characterized by careful alignment with instructional goals.
- To ensure alignment, assessment should draw upon a variety of tools and procedures, ranging from quizzes and tests to projects, performances, and portfolios.
- Teachers possess numerous resources to draw upon in crafting rich, effective assessments.

#### **Essential Questions**

- In what ways can assessment help me to be a more effective teacher?
- What is meant by alignment in assessment, and how can we build it into our lessons and practices?

- How do I select or design the assessment tools I need?
- How do I learn more about this topic?

### Resources and Links

Jay McTighe and Grant Wiggins. Understanding By Design® Framework:

[https://files.ascd.org/staticfiles/ascd/pdf/siteASCD/publications/UbD\\_WhitePaper0312.pdf](https://files.ascd.org/staticfiles/ascd/pdf/siteASCD/publications/UbD_WhitePaper0312.pdf)

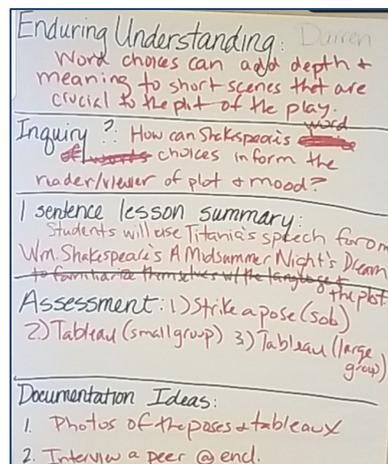
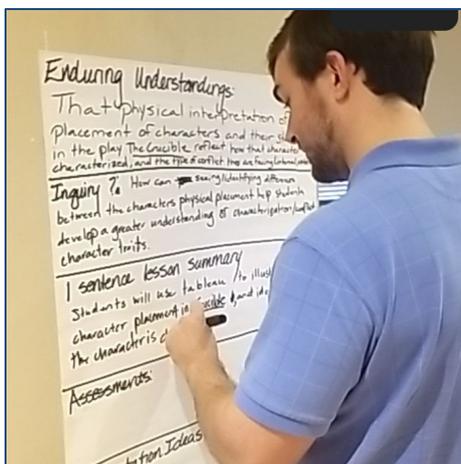
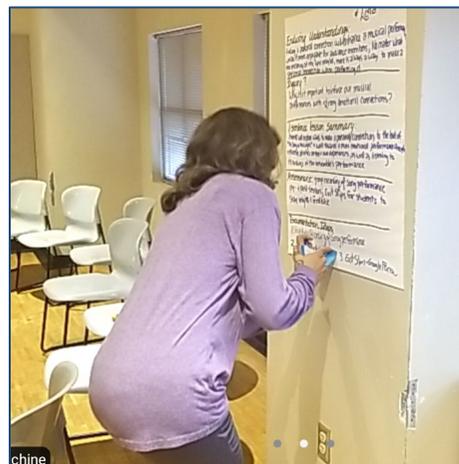
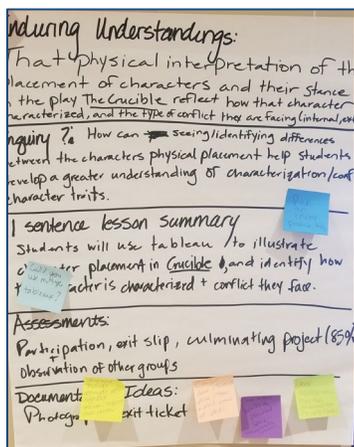
Making Learning Visible, Harvard Project Zero

<http://www.pz.harvard.edu/projects/making-learning-visible>

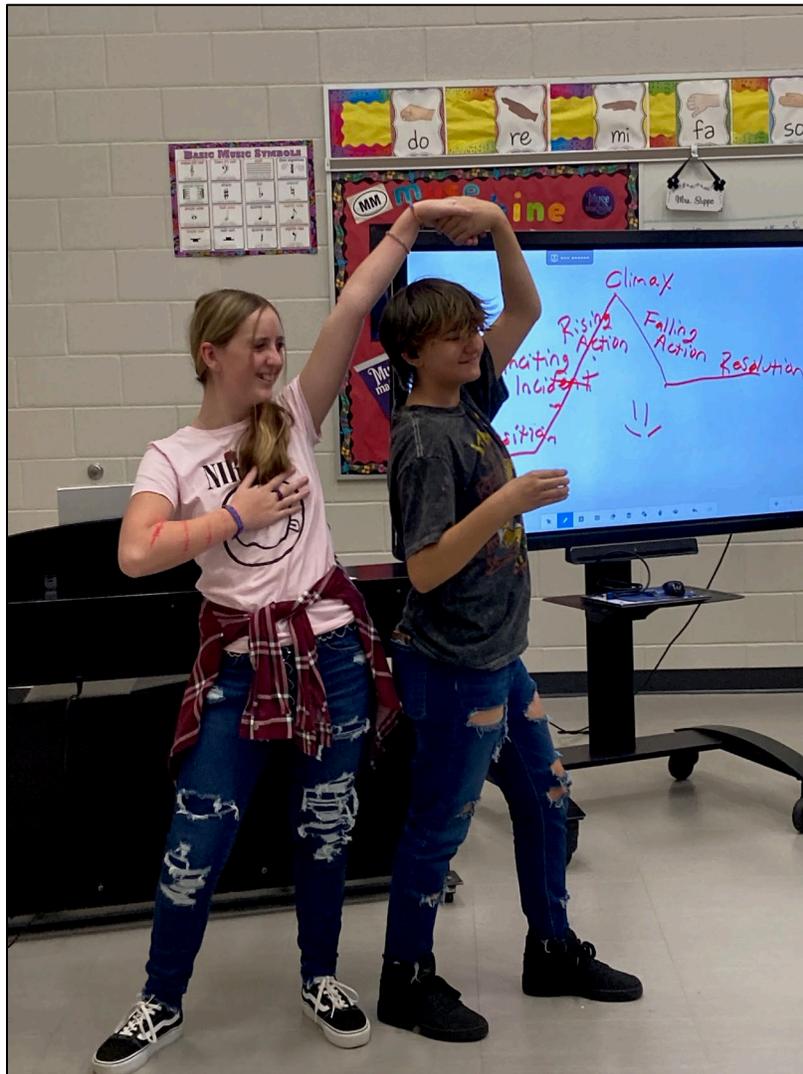
Kuehn, K. The Way We Talk About Assessment Matters. ASCD.

<https://www.ascd.org/el/articles/the-way-we-talk-about-assessment-matters>

### In-Process Lesson Planning During the Workshop



### 3. Conducting observations of classroom sessions



## 4. Ongoing support to teachers in lesson planning and implementation

Muse Machine Lesson Plan Template - Summer Institute 2022		
Teacher Name:	School:	Date:
Inspiration:		
Title:		
Subject Area & Grade Level:		
<b>I. OVERVIEW OF THE LESSON</b>		
<b>Summary:</b>		
<b>Standards:</b>		
<b>Objectives/Outcomes:</b>		
<b>Teaching Approach(es):</b>		
<b>Assessment Tool(s):</b>		
<b>II. LESSON PREPARATION</b>		
Teacher Needs:		
◆ Teacher Context & Research:		
◆ Helpful Hints:		
Student Needs:		
◆ Prior Knowledge:		
◆ Student Voice:		
◆ Vocabulary:		
<b>III. EVIDENCE OF OUTCOMES</b>		

### Lesson Plans

Several lesson plans were finalized by participants during and after the summer institute. As noted in the Evaluation Report, Muse will continue to work with participants to increase the number and variety of lesson plans in 2023. This effort will include an enhanced focus on developing effective assessment tools aligned with institute content and Ohio Content Standards. See examples from SI 2022 on the following pages.



Muse Machine  
Lesson Plan Template - Summer Institute 2022

Teacher Name: Audrey Miller	School: Miami Valley School	Date: October 24, 2022
Inspiration: Summer Institute 2022- Tableau		
Title: Stories of War: Tableau Tales (A picture is worth a thousand words)		
Subject Area & Grade Level: War and Peace- Elective English course (grades 10, 11, 12)		

### I. OVERVIEW OF THE LESSON

**Summary:** Students will explore what stories are told through tableau and then will use tableau to tell a story.

**Standards:** SL 11-12.1, SL 11-12.5, L 11-12.1, L11-12.6, CCCRA.R.7

**Objectives/Outcomes:** Students will analyze photographs to understand how they tell a story and then will use these elements in combination with tableau to tell a dramatic story of their war or of a book we just finished reading, *Billy Lynn's Long Halftime Walk*. Students will be able to interpret the stories that groups are attempting to tell.

**Teaching Approach(es):** Discussion, Observation, Lecture, Small Group work, synthesis through homework

**Assessment Tools/Documentation Pieces:** Observation, written synthesis in homework

### II. LESSON PREPARATION

Teacher Needs:

- ❖ Teacher Context & Research: *Billy Lynn's Long Halftime Walk*, "Introducing Students to Tableau," by <https://www.liveabout.com/introducing-tableau-to-students-3938471>, "Dramatic Tableaux" <https://www.learner.org/series/making-meaning-in-literature-a-video-library-grades-6-8/6-dramatic-tableaux/>
- ❖ Helpful Hints: Modeling helps students see what is expected. Requiring respect to encourage a safe space for students to feel comfortable participating is essential.

Student Needs:

- ❖ Prior Knowledge: Students have done research on various wars that they chose. Students also read the book *Billy Lynn's Long Halftime Walk* and had several discussions on it in addition to



Teacher Name: Austin Litteral	School: Tecumseh High School	Date: 7/19/22
Inspiration: Exploring how tableau can help students understand the author's word choices to express/define characterization and types of conflict.		
Title: Using Tableau To Explore Word Choice, Characterization, and Staging in <i>The Crucible</i>		
Subject Area & Grade Level: Honors English 11		

### I. OVERVIEW OF THE LESSON

**Summary:** Students will work in groups and choose proximity to where the characters will be placed on the stage to help them understand the nuances of the differences in characterization between the characters in Act I of *The Crucible*. Ultimately, the scene will be performed for the class.

#### Standards:

- **RL.11-12.3** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**Objectives/Outcomes:** Students will demonstrate mastery of understanding the author, Arthur Miller's, word choices such as characterization and types of conflict.

**Teaching Approach(es):** Guided group physical activity, with accompanying question sheet and reflection.

**Assessment Tool(s):** Successful participation in the group activity, filling out a notes sheet during performance, exit slip, and ultimately an 85% or higher score on a culminating project at the end of the unit.

### II. LESSON PREPARATION

**Teacher Needs:** Class set of *The Crucible* play books, notecards for drawing groups, whiteboard, marker, question sheet for students.

- ❖ **Teacher Context & Research:** Rosenblatt's transactional theory signifies that both the reader and the text play important roles in the formation of meaning.
- ❖ **Helpful Hints:** Have notes listing the types of characterization on the board.