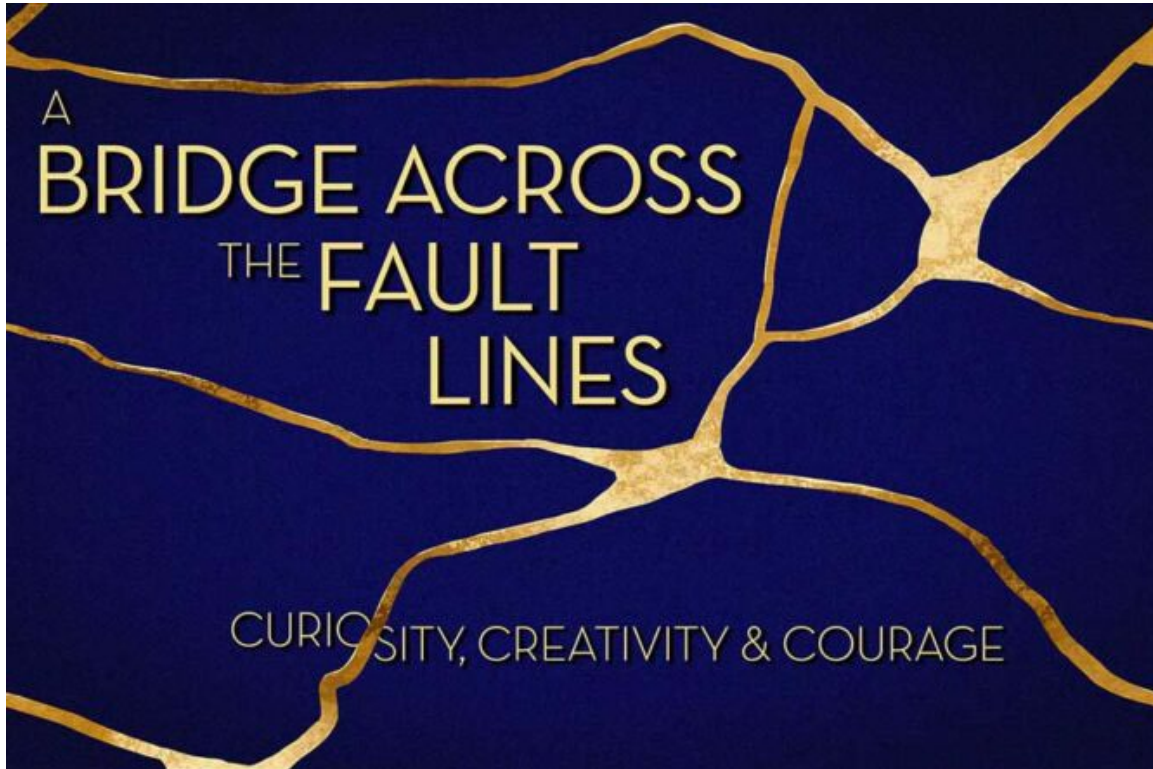


Final Evaluation Report



2023 Summer Institute for Educators ***A Bridge Across the Fault Lines:*** ***Curiosity, Creativity & Courage***

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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 took place at Metropolitan Arts Center on July 10-13, 2023, and was designed as a multi-year partnership with participating teachers and their schools.

The 2023 Summer Institute for Educators, *A Bridge Across the Fault Lines: Curiosity, Creativity & Courage*, 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 conflict and disagreement.
- The arts can both reflect and challenge how we understand events 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 the world around them and how individuals operate within communities.



About Moment Work

Moment Work™ is a process for creating new works, developed by Moisés Kaufman and Tectonic Theater Project. It was used to create *The Laramie Project*, *Gross Indecency: The Three Trials of Oscar Wilde*, *33 Variations*, and other theatre works. Moment Work explores the theatrical potential of all the elements of the stage in order to create strong theatrical and dramatic narratives from the ground up. Moment Work provides artists the freedom to create individual, self-contained theatrical units (Moments) and to sequence these units together into theatrical phrases that eventually become a play.

Devising Theater means creating new work for the stage in a collaborative laboratory setting. Moment Work begins with the premise that powerful storytelling employs much more than words. Through a rigorous and thoughtful process, these moments are sequenced and layered to build narratives which lead to the creation of original and innovative new plays.

Through exploring and analyzing the power of each element of the stage, students of Moment Work discover their magic and how to craft thought-provoking narratives in a uniquely theatrical way.

Organizational Bios

The 2023 summer institute featured the following artist-educators:

- **Brandon Anderson**, award-winning singer/songwriter, composer/lyricist, dramaturgical director, and teaching artist living in New York City.
- **Leigh Fondakowski**, head writer of *The Laramie Project*, co-writer of *Laramie: Ten Years Later* and Emmy-nominated co-screenwriter for the film adaptation of *Laramie* with HBO Films.
- **Jimmy Maize**, developer of *33 Variations* (Broadway, starring Jane Fonda), *I Am My Own Wife* (Pulitzer Prize), *Bengal Tiger at the Baghdad Zoo* (Broadway, starring Robin Williams), *The Laramie Project Cycle* (BAM), among others.
- **Barbara Pitts McAdams**, creator/performer of *The Laramie Project* and co-author of "MOMENT WORK: Tectonic Theater Project's Process of Devising Theater."
- **Jeremy o'brian**, songwriter, playwright and secondary educator from Lambert, Mississippi, whose work draws from the poetics of the black south, black popular culture and the black vernacular tradition.

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

Muse Machine staff and consultants involved in the planning and execution of the 2023 summer institute and extended activities include:

- **Brandon Anderson**, lead artist
- **Becky Davis**, curriculum consultant
- **Emily Gray**, director of secondary school programs
- **Ruth Reveal**, executive director
- **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.

Institute Learning Goals

Guiding/Essential Questions

- What does it mean to have compassion for people with whom we disagree or who hold challenging opinions?
- How do we engage authentically with people or communities who may not share our values, beliefs or culture?
- How does an individual's point of view affect the way they understand or deal with a conflict?
- Does everything depend on perspective, or are there some universal ideas on right and wrong?
- How can the process of devising theatrical work help us to understand complex contemporary or historical conflicts?
- How can tapping into theatrical elements of the stage help students create meaning through multiple modalities?

Daily Learning Goals & Outcomes

MONDAY, JULY 10

1. What is Moment Work?

- Participants will understand that Tectonic Theatre Project uses non-fiction sources and its own devised theater technique of Moment Work to create its social justice plays. Participants will understand how Moment Work explores the structure of a theatrical experience by analyzing and utilizing the elements of the stage.

- Participants can identify the elements of the stage and can create a “moment” using the construct of “I begin... I end.”

2. Introduction to The Laramie Project and Creating Theater for Social Change

- Participants will understand how The Laramie Project was created using Moment Work and verbatim text from interviews.
- Participants can explain how Moment Work is used to “write performance” and its power for creating theatrical experiences from non-fiction/social justice source materials.
- Participants will create moments to theatrically represent real environments from a nonfiction source.

TUESDAY, JULY 11

3. Adapting Theater from Non-Fiction Sources

- Participants will understand how theater can be adapted from nonfiction sources such as interviews, court transcripts, news articles, etc. Participants can identify the formal strength of a source material to understand how stories are adapted from one medium to another.
- Participants will create moments generated from nonfiction text to highlight the theatrical potential.

4. Moment Work in the Classroom: Introduction to Classroom Integration

- Participants understand the power of Moment Work as a tool to teach core curriculum. They will break down the elements of Moment Work in an arts integration lesson plan and identify how its components can be used to pinpoint discrete activities and learning goals.

WEDNESDAY, JULY 12

5. Making Theater from Interviews

- Participants will understand how interviewing techniques are key to getting stories in lieu of opinions. They will understand how the right questions generate theatrical text that can be used on stage and to explore complex social issues with nuance.
- Participants will create tentpole questions to elicit stories from their fellow participants that can be used in the creation of their pieces.

6. Moment Work: Application of Learning

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

THURSDAY, JULY 13

7. The Enduring Power and Legacy of The Laramie Project

- Participants will understand the specific history of The Laramie Project and the changing impact of its story on audiences through time. They will understand how the early exploration of moments is crafted into final plays using Throughlines and an Organizing Principle.
- Participants will demonstrate their new skills by presenting their creation groups' sequences of moments based on nonfiction source text.

8. Time for Reflection

- Participants will reflect on how creating their own original devised adaptation has revealed opportunities for using the arts to help students explore and understand complex social and political issues in our divided society.
- Participants are prepared to revise and refine their draft lesson through peer-led feedback sessions.

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 2023 institute included the exploration of significant themes such as the relationship of art to social issues; sharing personal stories and creating artworks from them; 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, a comprehensive survey following the institute, and a follow-up survey administered in fall 2023
- A focus group with participants, conducted via Zoom in fall 2023
- 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 several ways: Many survey items are of the scaled or Likert type, offering options from 1 (“Strongly Disagree”) to 6 (“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 lists of categories with examples. For such items, the full text of responses is 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 2023 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 2023 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 success. 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. *Reminder:* 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.

Communication 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.	90%
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).	95%
I felt welcomed into the institute.	90%

Most 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	15%
No	85%

Responses to this question mostly reflected issues of comfort:

- My only suggestion would be to build in restroom breaks a little longer in between session since the majority are women fighting over a few stalls lol
- It is usually more of a personal get. It is very difficult to translate some of our more "arty" ideas that we (as mostly outgoing performers) are comfortable with into something that self-conscious teens will do in front of others.
- It was too cold in our main room. At times it became very uncomfortable.
- It was a nice space, but it felt like we were stuck inside all day. No windows or fresh air. It might be nice to move to different spaces if it makes sense to do so.
- One room was too cold.
- I know that you cannot control the temp, but it is FREEZING in the studios.

In addition to satisfaction, a majority of respondents agreed with several dimensions of positive impact and would recommend the institute, as the following tables suggest:

Impact

Please rate your agreement with each of these statements using a scale of 1 to 6 (1=strongly disagree, 6=strongly agree).

Overall, the institute's learning goals were realized.	95%
I felt a strong personal connection to institute content.	81%
I felt a strong professional connection to institute content.	71%

On a scale from 1 to 10, participants were asked: **How likely is it that you would recommend Muse Machine's Summer Institute for Educators to a friend or colleague?**

Detractors (0-6)		Passive (7-8)		Promoters (9-10)		Net Promoter Score
4.76%	1	14.29%	3	80.95%	17	76.19



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.”

—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 21st-century economy and society.

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

- Ratings of Specific Days and Sessions
- Special Topics
- Lesson Planning

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.”

The Monday Sessions


Intro to Moment Work

Facilitator: Brandon Anderson

Percent "Agree" or "Strongly Agree"	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	89%
The activities in this session clearly connected to the day's learning goals.	95%

Intro to The Laramie Project & Creating Theater for Social Change


Facilitator: Barbara Pitts McAdams

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.	84%
This experience was valuable to me as a teacher.	84%

The Tuesday Sessions


Adapting Theater from Non-Theatrical Sources

Facilitator: Jimmy Maize

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.	89%
I felt a strong professional connection to today's content.	95%


Moment Work Demo Lesson/Unpacking

Facilitator: jeremy o'brian/Brandon Anderson

Percent "Agree" or "Strongly Agree"	
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.	89%

This experience was valuable to me as a teacher.	95%
The chance for discussion with colleagues was professionally rewarding.	89%


Lesson Plan Creation Time/Independent Study

	
The amount of time given to me to write a lesson plan was adequate.	84%
This experience was valuable to me as a teacher.	95%


The Wednesday Sessions

Making Theater from Interviews

Facilitator: Brandon Anderson

Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	100%
This experience was valuable to me as a teacher.	89%
The activities in this session clearly connected to the day's learning goals.	95%


Lesson Activity Activation Breakout Groups by Grade Band

Percent “Agree” or “Strongly Agree”	
I was able to make clear connections between the institute’s content and a specific learning standard.	89%
The discussions were professionally rewarding.	79%
The amount of time given for lesson plan sharing was appropriate.	74%

The Thursday Sessions

The Enduring Power and Legacy of The Laramie Project

Presenter: Leigh Fondakowski

Percent “Agree” or “Strongly Agree”	
The teaching artist was knowledgeable and professional.	100%
The presenter made clear connections between Tectonic's work and my experience at the Institute.	89%

This experience was valuable to me as a teacher.	84%
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Group Work & Presentations

Percent "Agree" or "Strongly Agree"	
The teaching artist was supportive and professional during our group work time.	95%
Each performance reflected a strong understanding of Institute themes.	95%
The elements and principles of Moment Work were reflected at a high level in each piece.	95%
I was enriched by the collaborative nature of developing and sharing my group's piece.	95%
I will facilitate a similar process in my school or classroom.	79%

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 role of open-ended exploration to the learning process
- Your perception of theater as a vehicle for exploring social issues
- Your perception of theater-making concepts as tools in a classroom setting

The results are summarized in the following table.

<p>Using Theatre in the Classroom</p> <ul style="list-style-type: none"> Moment work really made me see how important the creation piece is. I have wanted to try devised theatre with students for a long time now, and seeing how to do it and realizing the structure and that it is obtainable with students was incredible.
<p>Importance of Play</p> <ul style="list-style-type: none"> I especially like acknowledging the importance of PLAY in the classroom. It's okay to "waste" a little time having fun while, for example, coming up with novel ways to use a given prop. The idea of letting everyone "play" to learn is a fun and engaging hook I intend to use in class more often. I also value the idea that not every thought or moment created has to be the final product. Each moment created presents a moment for realization and learning. Those unused moments are also fundamental in helping students become intrinsic lifelong learners.

Adapting to Students' Needs

- The Institute has helped me understand the value of exploration and going slow for students. I see it as very valuable for exploring social issues and having students *walk* in someone else's shoes.
- I learned that open ended exploration is valuable but time consuming. Go slow to go fast.

Exploring Social Issues

- Theater is an effective way to explore social issues because it touches our hearts and minds. Both of which are essential for making people understand the social issues. People don't care unless they make a connection and relate to an experience. Moment work creates experiences for connections.
- I came away with many ideas on how to use theater in the classroom. The most obvious is to stage scenes from plays in Language Arts. However, I am also seeking to do this for exploring social issues in the Social Studies classroom.

The full texts of responses are provided in [Appendix B](#).

Lesson Planning

The following scales and narrative responses report on institute participants' progress in lesson planning relatively soon after the institute. The topic is further explored in follow-up data collection. See the next section, *Application of Learning*.

Please select all that apply.

I have several ideas for a lesson(s).	68%
I am enhancing an existing lesson or unit using institute concepts.	58%
I am drafting a new lesson or unit using institute concepts.	47%

Please briefly explain the lesson(s) or unit(s) you are drafting or enhancing.

- Last year my 8th graders created brief podcasts to enter in the NPR student podcast challenge. I'm working on ways to incorporate, for example, what I learned about crafting questions and interview techniques, as I help kids to bring shape to their podcasts. Our 6th- and 7th-grade social studies teachers usually provide their kids with choices for big culminating projects at the end of major units, and sometimes we collaborate on ideas for my students. I hope to work with them this year, to add something like moment work as one of the options for my students. I'm thinking of something like showing a day in the life of a medieval peasant or telling the story of Cleopatra or the Colombian Exchange or... whatever. (It's still kind of a fuzzy idea, but I'm pretty sure we'll be able to make it work.)

- I have used moment work to teach a lesson over observation and inference with my 10th graders. They had to create a moment with objects and give it meaning. I plan to implement the entire institute into my new drama elective and drama club. In addition, I am looking for ways to incorporate more of the extended thinking concepts into my classroom as well.
- When we are learning songs in choir, this year we are focusing on the story being told. Then we discuss how those stories or concepts are still relevant today or how they could be.
- I will enhance Language Arts plays that were previously used. Some of those were for “The Monkey’s Paw,” “A Christmas Carol,” and “Tell Tale Heart.”
- I’m struggling.
- I teach drug prevention lessons, and several include scripts for students to read aloud. I’m planning on teaching them moment work so they can take a few lines of text and create their own moments to present to the class.
- I plan to enhance grammar review with students creating moments to accent the parts of the sentence we are reviewing (subject, direct object, indirect object, verb, etc.).
- Applying the interview process to fiction and non-fiction works.
- I am planning on using concepts of moment work to enhance a current project I do with 6th grade students that will allow them to explore elements of the stage through creation of brief moments related to content.
- Using Props in creative and “out-of-the-box” ways
- A play in multiple languages
- I will be using the book “After the Fall.” Students will choose one phrase either directly from the book or in their own words to devise a moment. They will be given props, costumes, musical instruments and encouraged to use movement and voices to support their thoughts. I will use this template with other children’s literature sources that I use, as well.
- Please see answer to question 15. (See comment in [Appendix](#))
- Using moment work and applying the concepts of structural meaning and interpretative meaning to explain historical fact and historical interpretation.
- Enhancing a music/ theater piece of a scene from Macbeth (witches “double, double, toil and trouble”) with lighting costumes, musical instruments (sound effects). This will be a great Halloween activity for 4th graders.
- Poetry analysis “Dulce et Decorum Est” Bell ringer: Comparison language: similes- metaphors. Words parents use. Provide a list, pick a few that have been used to describe you or your personal space. What is literal meaning, what is inferred.

Create a gesture to support your comparison. Body of lesson: Distribute copies of the poem. Get class into groups (heterogeneous groupings - mix of AP and IB and mix of ability and personality) Each group is assigned 3-4 lines of the poem to analyze using one element of moment making: gesture? prop? architecture? Sound? Light? Students work on their interpretations and then share with class. Groups with the same set of lines then layer their element and share with class. Discuss the final lines of the poem - purpose of the poem. Students will write a paragraph discussing the effect and purpose of three of the comparisons used in the poem.

Binder Resources. Please rate your agreement with each of these statements.

	Yes	No	Maybe/ Unsure
I will use the Moment Work book and/or workshop outlines in my school or classroom.	50%	0%	50%
I will use the Dayton Metro Library suggested reading lists in my teaching and/or work.	11%	5%	84%
I plan to share these resources with other educators.	25%	0%	75%

Application of Learning

“Moment work really made me see how important the creation piece is. I have wanted to try devised theatre with students for a long time now, and seeing how to do it and realizing the structure and that it is obtainable with students was incredible.”

—Institute Participant

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.

Further information on these additional activities is provided in the [Documentation](#) file.

Lesson Planning: Follow-up Survey

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 2023 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.

A follow-up survey was conducted to assess participants' application of SI content in lessons and activities. The following findings come from this survey:

Lesson Planning: Timing

- "I haven't [developed a lesson plan] yet, but I intend to use some of the questioning techniques with a podcasting unit next semester."
- "Classroom management has been a bigger struggle than I was anticipating this year."

Examples of Lessons

- I put together a short version of the story of Shakespeare's "Macbeth". We made scenery, props, used costumes, lighting and musical instruments for sound effects to demonstrate many ' Moments ' of the intriguing story. We ended the story before the killings but knew the plot and details This gave the 4th graders SO MUCH insight into theater... every student had a part! They loved doing it!
- I have a very different, more involved class this year. More of an autism resource room. I did not use a single lesson; however, I have incorporated several of Jimmy's techniques to help the students learn to expand on an idea for telling a story and for writing a story.

Future Ideas for Lessons

- Some of my students may choose to do some ancestry research as an independent project. If so, I hope to have them also interview grandparents and others as part of the project--using some of what I learned at the Summer Institute.... In the spring my fifth graders usually do a readers theater unit, where they write a play about a dinner party with historical figures and celebrities from different eras and places.
- This current unit will extend into other units I teach in the spring. I like the sequencing of Moment Work and will be able to use it with other grade levels in modified ways.

Tectonic's Philosophy

- Tectonic Theatre, and especially the Laramie Project, reminded me that everyone has a voice, an opinion, a narrative. Both in my classroom, where I seek to give students the freedom to find their voice, and in my personal life, I have been reminded to look for the nuance, to really "hear" the experience that everyone else is living.
- I love how authentic they bring the story about to the audience. It is impressive to me to hear how they interviewed the people of Laramie and put it together on stage for others to learn from The Laramie Project and Angel Action. Keeping the story true, effective, and impactful is, I think, of utmost importance. The genuine happenings and relating them to the audience through lighting, staging, costuming, and even interaction makes the message accessible for the audience to embrace, even if it is painful.

Complete text of survey responses appears in [Appendix C](#).

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 the Common Core Standards.
- They reflect content from the 2023 Institute, most specifically the Moment Work process. Importantly, these lessons 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.
- Compared to previous years, the lesson plans stemming from the 2023 institute seem incrementally more creative in terms of imaginative use of SI learning, flexibility in its application with varied content and contexts, divergent thinking, and fluidity in the explication of learning goals and procedures.

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

Interviews

Interviews were conducted with a small sample of participants in December. This provided a final procedure for triangulation of findings.

How confident do you feel in applying your learning from the 2023 summer institute in your classroom, and why?

- I feel very confident in that I had a really great session and great leaders, but also I used it for my UED credit, so I took what we did in the summer institute and wrote up some lessons about it and actually taught it to my kids, and they pretty much did the same things that we did. So, I always tell my kids that they are confident and learned the material if they can teach it to somebody else.
- I would probably rate my confidence on a scale of 1 to 5, 5 being most confident, I’d give it a 4. My only hesitation is just the group of kids that I have—I love my students to death—it’s been really hard to get them focused enough and quieted down enough to give them instruction. It’s really hard this year. But the knowledge that I gained from the institute. My biggest takeaway is ways to incorporate active movement. With them it takes a lot of practice to use that

movement for good rather than beating each other up. So, to circle back to the question, I feel fairly confident. It's just a matter of perfecting the lesson that I want to teach and then trying to get them to learn.

- ...In the moment, so you don't have to think about them on the drive, because I have an hour drive home from the Institute from downtown Dayton back to where I live up north. So, it's nice to be able to get my ideas out of my head and think about them, and then I can add to them later. In addition, the idea of just knowing that I want to use it. Because that's why I generally go to the Institute, to get that inspiration and to get some new ideas and talk to teachers, it builds confidence because I know it's something that I want to try to include as well.

In what ways could your experience with this learning be deepened?

- The level we are at now is really good, something that might help would be more discussion time, pair us off one on one with someone who teaches the same grade level and subject matter.
- It's kind of a difficult question to answer, because I really do think they did a fantastic job, they had a variety of people presenting the same thing, the smaller groups went through everything step by step, and it didn't seem like we were getting anywhere until the end, when it came crashing together as it always does. So, I think that how they presented it was good; maybe in order to make it more useful, to see like outside of one lesson, how do we incorporate this all-year long without it becoming repetitive or redundant? Because Moment Work was something my kids liked, and they saw an element in for this lesson that they used it on. But I would be afraid of overusing it. So how does this become a daily practice?
- To deepen my learning—I feel like I'm just missing that next key step of implementing. So, once I experience the full cycle of taking that knowledge and putting it into a lesson, and getting that feedback and seeing how it works—once we come back from break, what I'd really like to spend my time focusing on is putting together a lesson that's interactive, using what I've learned. So I feel that that would really deepen the entire experience of what I've learned.

Q: Is it partly a matter of being to assess their learning more effectively?

- I would say so, yeah. Assessment, even going back into student teaching and learning, I've always struggled with figuring out how to best assess my students. So, I would say, any tidbits or advice would always be helpful.
- I was thinking about that a lot after reading your email. And I want to say that I think that the level that we are at right now is really, really good. I think probably something for me that might help would be some more discussion time instead of having small groups of teachers in the same discipline. Maybe pairing us off and having more of a one-on-one conversation with someone who really teaches

more of the same grade level and the same subject matter, something like that maybe having one other person to toss ideas off. When we get into our small groups, people always have good ideas, but we always run out of time, and someone doesn't get to mention their ideas or to workshop their ideas. So, I think sometimes you want to be the one to offer some information, but you may want to make sure that someone else gets the chance to talk because they're really excited. So maybe some way of breaking those groups even smaller to give everybody a chance to really talk to somebody about their ideas and how they think they're going to implement in my class.

In what ways could Muse strengthen the connection between institute content and your curriculum?

- I'm a huge fan of Muse, and they do a good job of presenting mini sample lessons, and they do it in subjects you wouldn't necessarily relate to Muse—math, and subjects that are a little more difficult to hook into the arts. So, they do give us some kind of insight and guidance, and I'm pretty lucky because I teach English, and so my content goes along with it pretty precisely. I'm not sure how they could make it better or strengthen my connection.
- Honestly, I think on Muse's end, they provide so much and even the handouts we were given, I feel like we were given plenty of examples and time to kind of workshop stuff, and even after we left, going into the school year, we were given the opportunity to see a lesson through. It was technically my first year, and I was over my head, anyway. I do know one of our colleagues, who is our Muse advisor, had a lesson observed. And so, long story short, I do think that Muse offers a lot, and I can't really think of anything that would be a good addition, if that makes sense.
- We generally know ahead of time what the topics are going to be, and maybe we have teachers bring in like a story or a lesson or something they're going to preliminarily try to connect it to, and in that way, not only could it be applicable to what they're teaching in the classroom, but we could spend more time looking at how it specifically attaches itself to the curriculum. I know that for English, I'm kind of on easy ground with the arts and education. It's pretty universal. I'm always able to find a curriculum like State Board of Education requirements that's going to meet. But I know that other teachers in different disciplines might have difficulty with that, so maybe having them bring a lesson they either struggle with or want to spice up, maybe that might help them to make those curriculum connections a little bit deeper because they already are working with lesson they're going to try to enhance.

Are you noticing any evidence of student learning? Do you have documentation that you could share?

- I do. I had students write a reflection—first off, I filmed them doing the Moment Work presentation, so I have that, which shows their connection to light, sound, and how this plays out in the Moment Work they did in their book, but I also had them write reflections on what they thought about the Moment Work, and a lot of them said in their writing that it was interesting because usually in lit class we read a book and we talk about it as a whole or we take a theme or a specific character. Very rarely do we actually talk about a moment. And they liked it because it helped them to see things in terms of how one moment, one instance can affect the entire plot of the book as opposed to doing the opposite, of doing like the whole. They want small to go big, kind of.
- Muse is awesome and we love them.
- Well, evidence of student learning as it pertains to Muse, not quite yet. So, I'll have more of a chance when we get back in second semester after the break, so I guess that would be my answer for that one.
- I look forward to future endeavors. Our Muse advisor was just telling us yesterday that she was getting info for upcoming events and stuff for teachers, so I'm really excited to see what more is out there.
- I don't have any documentation of this one. I kind of do, I could scan them. I did a lesson from a few years ago when we went to New York. It's a lesson I developed because of the Muse Machine. And the students love it every year. We take playbills, and I explain what a playbill is, and they have to create one at the end of *The Crucible* as if we were producing the crucible in our school. And they really get into developing the look up a playbill, but they want to speak about a cause, it gives them a chance to play with symbols, colors, and things they haven't really thought about; you know, students who aren't very artistic they can jump into this without a lot of anxiety or anything as well. So, every year when I do that assignment, I see a lot of students engaged in it. This year I haven't actually been able to engage in this, this is the first time I've written it for seniors, and we haven't really had a chance to take a break from what we're doing now to throw in this lesson. So, I'm hoping that maybe towards springtime, when our schedule starts to slow down a bit closer to graduation, I can bring my lesson plan about *Orpheus and Eurydice* and *Hadestown* back into the mainstream, especially since we had the opportunity see *Hadestown* in March. Which could be a cool tie-in if I can get the lesson done before that, so they could actually go with some of the Muse Machine students to see the show that we talked about in class. So that's my plan, but I haven't had a chance to implement it yet.

Conclusions

Based on varied sources of data, it seems clear that the 2023 institute met its goals of engaging participants in absorbing learning experiences; developing understandings and skills related to the media of theatre and story, with specific focus on the Moment Work approach; and helping participants to envision how they could use this learning in their teaching. Both quantitative and qualitative data support this conclusion: The rating scales for the various days and individual sessions suggest uniform agreement from participants as to their success. 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.

In 2023, Muse implemented a second post-institute survey several months into the school year, with the intention of gauging the application of institute content in the participants' classrooms. This survey was successful in gathering significant evidence of institute participants' use of their learning, data that an earlier survey would have been unlikely to capture.

A consistent theme that emerged in the data is the participants' receptivity to Moment Work and to its applicability in their schools. This speaks to their creativity and openness to innovative approaches, which Moment Work unquestionably provides.

Logistically, participants had few complaints about either the setting or the workshops. The only comments in terms of logistics centered on either a chilly indoor temperature or a perceived need for more outdoor time.

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 in preceding years 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 each 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:

Based on results of the follow-up survey, Muse may want to consider the following additional actions:

- **Make additional use of teacher and student artifacts from the school year** (e.g., teacher reflective journals, digital recordings of student work, and assessment ratings or narrative descriptions of student learning) as ongoing evaluation of teacher success.
- **Continue to use the 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. A previous 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 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 previous SI reports, seem even more promising now.
- **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. Significantly, the 2023 institute seems to have represented some progress in this area.

Participant Demographics

A total of 62 area teachers, teaching artists, and school administrators registered for the institute. Of those registered, 33 attended one or more days. 25 participants attended for three or four days. Several teachers were juggling personal schedules and other professional requirements. The survey results below represent 21 participants or 64% of those in attendance.

Participation Rate, by Day

Answer Choices	Count	%
Monday	19	90%
Tuesday	19	90%
Wednesday	20	95%
Thursday	20	95%

Participant Gender

Answer Choices	Count	%
Male	3	14%
Female	18	86%
Non-binary	0	0%
Rather not say	0	0%
Other	0	0%

Participant Age

Answer Choices	Count	%
Under 25	0	0%
25-34	3	14%
35-44	5	24%
45-54	8	38%
55-64	4	19%
65+	1	5%

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	2	10%
Hispanic or Latino	0	0%
Native Hawaiian or other Pacific Islander	0	0%

White or Caucasian	18	90%
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	5	24%
Educator, Middle School	6	29%
Educator, High School	7	33%
School Administrator	0	0%
Other (please specify)	3	14%

Which of the following descriptors best describe the subjects you teach? (Choose all that apply.)

Answer Choices	Count	%
Arts (drama, band, choir, general music, fine art, etc.)	9	43%
English Language Arts	10	48%
Foreign Language	0	0%
Math	0	0%
Science	1	5%
Social Studies/History	3	14%
Other (please specify)	5	24%

Other:

- I teach gifted kids in a multi-disciplinary program. I often incorporate drama, music, and art, even if they are specifically the subject of my lessons.
- Special needs all
- Special education
- SEL and Prevention
- CCP communication

Which of the following descriptors best fits your school?

Answer Choices	Count	%
Magnet Public School	0	0%

Traditional Public School	14	67%
Public Charter School	1	5%
Nonpublic Charter School	0	0%
Private, Parochial School (religious-related nonpublic school)	1	5%
Private, Independent School (private nonprofit school)	2	10%
Private, Proprietary School (private school run for profit)	0	0%
Other (please specify)	3	14%

Other:

- Public career technology school
- I have a traditional public school and a private religious school
- Career Tech High School

Do you work with a Title I school?

Answer Choices	Count	%
Yes	12	57%
No	9	43%

Appendix A: Artist Bios



Brandon Anderson is an award-winning singer/songwriter, composer/lyricist, dramaturgical director, and teaching artist living in New York City. His musical theater and solo works have been performed at countless venues in NYC and across the country. He has released three albums and crossed the country on two national tours. He 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, which produces readings and workshop productions of new musicals in collaboration with students across the university. He holds a BA in Theatre Arts from the University of Wisconsin and an MFA in Musical Theatre Writing from NYU.



Leigh Fondakowski has been a member of Tectonic since 1994. They were the head writer of *The Laramie Project*, co-writer of *Laramie: Ten Years Later* and an Emmy-nominated co-screenwriter for the film adaptation of *Laramie* with HBO Films. Leigh's other original plays include *I Think I Like Girls*, *The People's Temple*, *SPILL* and *Casa Cushman*. Leigh is a recipient of the NEA/TCG Theatre Residency Program for Playwrights, a MacDowell Fellow, a Yaddo Fellow, a Drama League Fellow, a New Georges Affiliated Artist and a member of Tectonic Theater Project. Leigh is the author of the non-fiction book, "Stories from Jonestown," and the creator/host of the audio series "Feminist Files" from Fugitive Media.



Jimmy Maize is a 20-year member of Tectonic Theater Project, where he developed *33 Variations* (Broadway, starring Jane Fonda), *I Am My Own Wife* (Pulitzer Prize), *Bengal Tiger at the Baghdad Zoo* (Broadway, starring Robin Williams), *The Laramie Project Cycle* (BAM), among others. He is co-author of "MOMENT WORK: Tectonic Theater Project's Process of Devising Theater" and travels the world teaching the technique. He co-founded #HereToo, a network of new plays about youth activism and the country's gun violence epidemic, and recently served as the Associate Director of *Harry Potter and the Cursed Child* on Broadway.



Barbara Pitts McAdams is best known as a creator/performer of *The Laramie Project* and co-author of “MOMENT WORK: Tectonic Theater Project’s Process of Devising Theater.” Barb is also co-founder of www.heretoproject.com, a series of customizable plays, devised from interviews with America’s youth activists and gun violence survivors. Barb has directed many devised plays, often with social justice themes. Some acting credits include Blanche in *A Streetcar Named Desire*, Leigh Fondakowski’s plays *The Peoples’ Temple* and *I Think I Like Girls*, HBO Films *The Laramie Project* (shared Emmy nomination, outstanding screenplay adaptation), *Law & Order*, *L&O: SVU*, Comedy Central, *Person of Interest*, and the long-running webseries www.anyonebutseries.com.



Jeremy o'brian is a songwriter, playwright and secondary educator from Lambert, Mississippi, whose work draws from the poetics of the black south, black popular culture and the black vernacular tradition. Jeremy has taught English at every level from 7th grade to high school seniors, and revels in opportunities to think about the relationship between the arts and the classroom. He received his Bachelor of Arts in English from Tougaloo College before attending and graduating from the University of Texas at Austin with a Master of Arts in African and African Diaspora Studies. He is the recipient of the New York Stage and Film Founders’ Award (2021), the Lambda Literary Emerging LGBTQ Voice in Playwriting Fellowship (2016) among others. His plays include: *egg; or anythin’ dipped in egg gone soften, a curious thing; or superheroes k’ain’t fly, under one roof; or home to Mississippi* and *boys don’t look at boys*. Jeremy is an adjunct professor in Theatre Studies at New York University.

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Appendix B: Special Topics

- A lot of my teaching already involves open-ended exploration, but the institute gave me new tools for doing that in a creative way. I try to incorporate social issues into my curriculum, without being too heavy-handed. It's a delicate balance, and I think using theater as a vehicle will help with that balance. I typically have my students for 4-5 hours/day, so it's really important for me to keep things moving for at least part of the day. And, since a lot of my kids are really creative, and they don't have much opportunity to express that creativity in their regular classes, I'm happy to have all the tools I can get. I especially like acknowledging the importance of PLAY in the classroom. It's okay to "waste" a little time having fun while, for example, coming up with novel ways to use a given prop.
- Moment Work really made me see how important the creation piece is. I have wanted to try devised theatre with students for a long time now, and seeing how to do it and realizing the structure and that it is obtainable with students was incredible. Learning more about The Laramie Project just made my understanding of the play that I have been connected with for many years now much deeper. This is truly one of the best experiences I have had, and I can see how this will carry on a much needed theatre piece at our building, and how it has enriched my life as well.
- I am not sure how to answer this because literally in the middle of the institute I was told I was changing buildings and positions at school. I can say that I totally believe Muse Machine and Summer Institute are invaluable in my classroom, but I struggled at the beginning to know how to implement it into my prek-1 classroom. I have always believed theater has an important place in the classroom, this Summer Institute just gave me more tools in my bag to help my students.
- I came away with many ideas on how to use theater in the classroom. The most obvious is to stage scenes from plays in Language Arts. However, I am also seeking to do this for exploring social issues in the Social Studies classroom.
- I came away very inspired to make my SEL curriculum more meaningful for the students by having them write and share their thoughts on each subject in a collaborative and engaging manner. I believe theater is a fun way to explore topics because it's engaging, and moment work has the participants create verses just the script or director determining what is of value. Theater is an effective way to explore social issues because it touches our hearts and minds. Both of which are essential for making people understand the social issues. People don't care unless they make a connection and relate to an experience. Moment work creates experiences for connections.
- The idea of letting everyone "play" to learn is a fun and engaging hook I intend to use in class more often. I also value the idea that not every thought or moment created must be the final product. Each moment created presents a moment for

realization and learning. Those unused moments are also fundamental in helping students become intrinsic lifelong learners.

- The institute provided a new and fresh way to implement skills I use in my classroom.
- I feel that I strongly understand the topic. However, while I certainly see many classroom connections, I still struggle to find out exactly how I will use this in my current teaching and how beneficial it will be.
- I learned that it's ok to talk about hard topics and how to incorporate those topics into the classroom using a safe and creative outlet.
- I love how this approach combines improv, role-play, costumes, props, music, writing...all things creative to communicate. This lends itself to a more autonomous classroom and students with a stronger vested interest in the creation process from the ground up.
- Open-ended exploration allows for a much deeper learning experience for all involved (students/facilitator). Instead of using one person's interpretation of a subject, it invites (almost requires) all present to be collaborative learners. This invites everyone to see from other perspectives, which helps further curiosity and creativity of those involved, and in turn helps to promote a safe and positive learning environment. Due to the nature of this process, social issues may be explored in a safe space with a positive classroom culture that accepts different opinions. As we heard from "The Laramie Project" lessons and demonstrations, those different views can be present within the same production without "taking a side." This is one thing that makes theater such a special vehicle for exploring social issues! You can explore as many viewpoints as possible and then present them to an audience as "thought candy" to take away with them. Finally, the theater-making concepts and tools (gesture, sound, light, architecture, etc.) are like toys that are so much fun to play with, yet they are the tools that make learning last! These tools are a bridge to deeper understanding of the concept/story as well as humans in general (the flashing lights make me feel.... but remind you of.... and could imply.... or...). I hope to try using some of the tools specifically with my band students to see how they interpret the pieces they're working on. What stories will they come up with? Will this moment work strengthen students' understanding of phrasing, dynamics, and overall musical expression? Also, I will be using all the techniques we learned this year with my elementary students for their spring program. We will explore content in the musical revue "My Planet, Your Planet" and create some of the skits that are optional between the songs. This is all about being Earth-friendly, conserving/preserving, recycling, and even "going green!" I am excited to see what fun things we come up with to share!
- The Institute has helped me understand the value of exploration and going slow for students. I see it as very valuable for exploring social issues and having students *walk* in someone else's shoes.

- The first day was a bit unclear to me. On the 2nd day, once I had an adaptive idea, I enjoyed it more from then on!
- I learned that open ended exploration is valuable but time consuming. Go slow to go fast. I would apply it by allowing students to be creative with limited props and materials. Theatre forces students to be involved. Social issue exploration seems to be frowned on right now, so I am not sure how I will apply this. Sadly... The elements of the stage and theatre are applicable to the classroom. I want to use them in poetry analysis.

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Appendix C: Applications

Survey Results

To gauge the extent to which SI participants are applying their learning, Muse administered a second survey in November. This survey consisted mostly of open-ended questions. The following are the results.

Did you teach a lesson or unit based on Summer Institute 2023? If no, why not?

- I have not gotten to it yet this year.
- Didn't find a connection to my curriculum that I could easily execute. Then, when October rolled around it was time to prepare for the band concerts & other projects got sidelined.
- I haven't yet, but I intend to use some of the questioning techniques with a podcasting unit next semester.
- Classroom management has been a bigger struggle than I was anticipating this year.

Did you develop your lesson plan as part of the UD graduate credit workshop? If no, why not?

- Did not need the credits
- I did not utilize the UD grad credit option
- I do not want to pay for graduate credits right now.
- I have not had the opportunity to try a lesson with this group of students.

If you taught a lesson or unit based on Summer Institute 2023, please briefly explain the lesson/unit.

- I have a very different, more involved class this year. More of an autism resource room. I did not use a single lesson; however, I have incorporated several of Jimmy's techniques to help the students learn to expand on an idea for telling a story and for writing a story.
- We incorporated "moment work" based on the theme from the book "After the Fall," that realizes the possibility of Humpty Dumpty if he were to get back up and try again: "Life begins when you get back up."
- Moment Work using LEGO to introduce collaborative writing.
- I put together a short version of the story of Shakespeare's "Macbeth". We made scenery, props, used costumes, lighting and musical instruments for sound effects to

demonstrate many ' Moments ' of the intriguing story. We ended the story before the killings but knew the plot and details This gave the 4th graders SO MUCH insight into theater... every student had a part! They loved doing it!

- My theater class made moments with props, being asked to think outside the box and use them in unconventional ways.
- My lesson is upcoming, but it is based on comparing moments to historical facts captured within a period of time to teach perspective of historical facts and interpretations.
- Songwriting Unit with 6th graders using Moment Work
- I had students create a moment using light, sound, costume, prop, and text from the book North.
- I used making moments to help students visualize and understand vocabulary words. I also have used movement moments to help re-energize, refocus, and enliven class when needed. Just the simple idea of getting out of our seats to work together to accomplish a moment reinvigorates everyone!

If you incorporated activities learned at Summer Institute 2023 in other ways not listed above, please share.

- NA
- Gesture circle
- Lots of 'making' of stuff... but that's what I love to do and have done for years! The kids learn that creativity can be so diverse and appreciated by all: art, sewing, sounds, lighting, singing, dancing...the “whole” package!
- My theater classes have gotten very used to using the “I/We Begin and I/We End” phrases
- Moment Work - wrote a song using just one element at a time

Do you intend to use Summer Institute 2023 activities in your teaching during the remainder of the 2023-2024 school year? How so?

- In my career, every workshop I attend adds something to my bag of tricks. My resource room changes every few years. There are more ideas I have that I hope to be able to use in future settings.
- Yes, I want to have students take non-fiction/fiction material and have them dramatize it. I would like to use this with Great Expectations or Fahrenheit 451.
- I have continued to use “moment work” with the books I teach music through. Students respond very well to “the art of play and make believe” with a certain amount of tools and instruments to use.
- I’m applying them in another one of my teacher’s classrooms next semester.

- Yes, Christmas play...lots more “Moments” to demonstrate!
- I may do some storytelling with lighting & staging in the next semester in order to teach about different rhythms & tempos and how they can make you feel.
- Yes. In addition to the podcasting unit, some of my students may choose to do some ancestry research as an independent project. If so, I hope to have them also interview grandparents and others as part of the project--using some of what I learned at the Summer Institute. I'm not sure how, but I also want to use some of the activities we did with props, space, lights, & costumes. My kids would love the opportunity for creativity and expression. In the spring my fifth graders usually do a readers theater unit, where they write a play about a dinner party with historical figures and celebrities from different eras and places. I might do something with that.
- Yes. My theater classes are semester courses, so I will repeat everything next semester and teach the same concepts to a new set of students.
- I will probably call back to the upcoming unit I am teaching using the SI.
- Yes - This current unit will extend into other units I teach in the spring. I like the sequencing of Moment Work and will be able to use it with other grade levels in modified ways.
- I will have it incorporated, but in less direct ways.
- I would also like to use small props and sounds to create moments during our study of Shakespeare's Romeo and Juliet and Julius Caesar.

Describe the ways in which Tectonic Theater Company's philosophy/approach have impacted your life. Your answer can encompass professional and personal reactions.

- Tectonic Theatre, and especially the Laramie Project, reminded me that everyone has a voice, an opinion, a narrative. Both in my classroom, where I seek to give students the freedom to find their voice, and in my personal life, I have been reminded to look for the nuance, to really “hear” the experience that everyone else is living.
- I love the idea of taking non-fiction (or fiction) and pulling out the most important events or thematic elements and making them dramatic. The work with lighting and sound all adds elements of mood to enhance themes in a work.
- “We begin; We end” has had a great influence on my teaching this year; especially when presenting performance, which we do often. It has been such a simple way to make students cognizant of the idea of presentation and what it means to be present and supportive for your peers.
- I think approaching writing from different perspectives can foster a more dynamic text. Isolating just sound, light, props to illicit a feeling or nuance is a great press. I a world of abundance, sometimes less is more powerful.

- They gave me a boost to keep trying new things that are, maybe, unconventional!
- I love how authentic they bring the story about to the audience. It is impressive to me to hear how they interviewed the people of Laramie and put it together on stage for others to learn from The Laramie Project and Angel Action. Keeping the story true, effective, and impactful is, I think, of utmost importance. The genuine happenings and relating them to the audience through lighting, staging, costuming, and even interaction makes the message accessible for the audience to embrace, even if it is painful.
- I don't think this really addresses the question, but as soon as the workshop was over, I watched The Laramie Project movie for the first time. Wow. I don't remember any of the characters'/actors' names, but one brief scene that sticks with me is when the preacher (I think he's a preacher?) says he just hopes that Matthew Shepard had a chance to "reflect on his lifestyle" before he went into a coma. Sheesh.
- It helped me approach my theater classes in a much more organized way. Being brand new classes, the philosophy helped me get my head in the right direction when I started to plan it out.
- I really enjoyed their approach to creating building blocks within the theater components. I think it is applicable to teaching, life, and all subjects really!
- It deeply engages students in critical thinking skills. It provides them with another outlet in which to learn and create that is non-traditional. Students (and I) can disassemble content into several parts that make knowledge easier to understand. Overall, this really took my lessons to another level.
- It encouraged me to look at things in a different light.
- Tectonic Theater's Lesson for me: small moments matter, and no moment is more or less successful than the last. Moments exist in time, and we can use each moment to learn or just live.

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Appendix D: Documentation

2023 Summer Institute for Educators

A Bridge Across the Fault Lines: Curiosity, Creativity & Courage

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Scaffolding

A process of support for ensuring the efficacy of learning. In the 2023 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.”

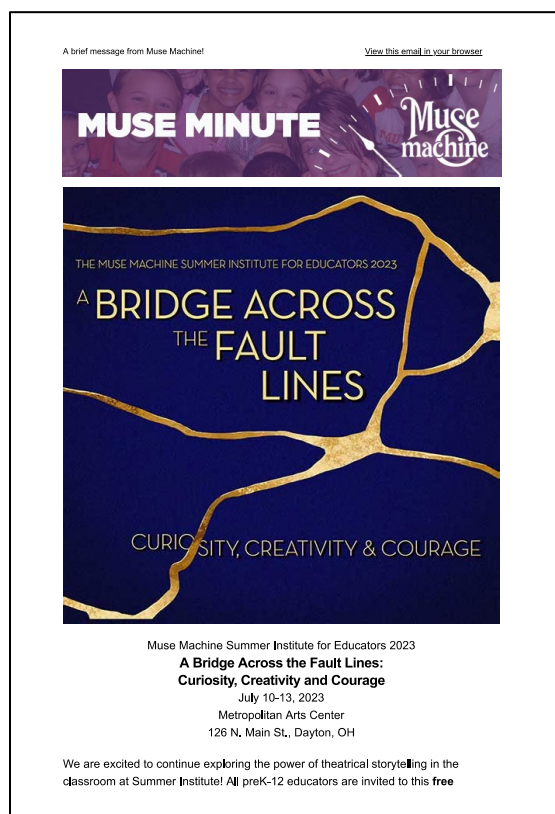
—*The Glossary of Education Reform*

Before the Institute

Muse employs a continuous series of communications to help participants prepare for their learning. These include detailed summer institute announcements.



Institute Marketing

Institute preview, April 2023 *Muse Minute*



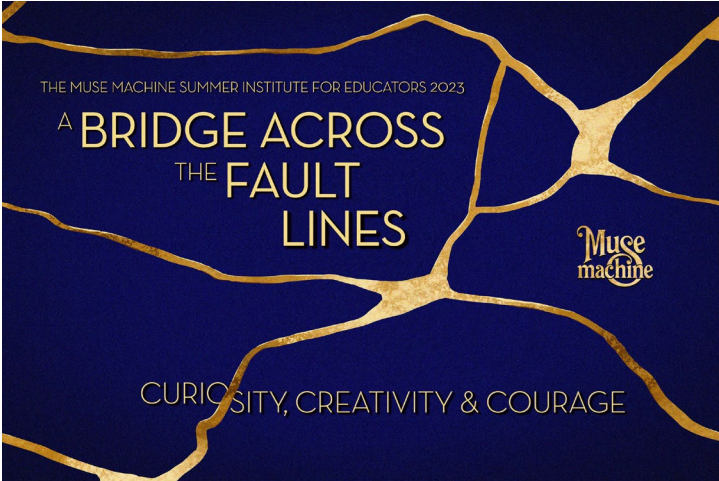
Registration Announcement, Summer 2023 *This Month for Educators*

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

How can elements of great storytelling enhance any classroom and make connections with all types of learners? And how will a few days spent learning those skills also be filled with fun and laughter for educators? Far better to hear the scoop from a couple of our friends who have devoted their lives to moments like these...

Invitation Postcard




Muse Machine
126 N Main St, Suite 310
Dayton OH 45402

MUSE MACHINE SUMMER INSTITUTE FOR EDUCATORS
**A BRIDGE ACROSS THE FAULT LINES:
CURIOSITY, CREATIVITY & COURAGE**
Monday, July 10 - Thursday, July 13, 2023, 9:00am-4:30pm
Metropolitan Arts Center (126 N Main St, Dayton, Ohio)
Free to all teachers and administrators (preK-12)

When we are divided by the things that make us different, it can be especially difficult to address society's biggest challenges. How we choose to bridge those fault lines can make all the difference. Join teaching artists from Tectonic Theater Project to discover how theatrical storytelling can be used to deepen students' understanding of historic and contemporary events, develop their capacity for empathy and collaboration, and connect to other learning objectives in a diverse range of subjects. Teacher attendees can earn 28 seat hours and/or three graduate credits.

For details and **free** registration, visit musemachine.com/institute



Support for Muse Machine's Summer Institute for Educators is provided by:
Charles S. Allyn, Jr. Foundation • Estate of Ruth Sharon Scanlan • Transformative Justice Initiative • The Lockwood Family Foundation • Matt Moore & Janet Graul

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

Registration Reminder, June 2023 *Muse for Educators*

For educators it's the thrill of The Moment!

Muse Machine <doug@musemachine.com>
via mailchimpapp.net

Wed 6/21/2023 9:11 AM

To:Emily Gray <emily@musemachine.com>

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



Muse Machine's Summer Institute for Educators arrives in a couple of weeks. You've probably seen our excited messages, so how about just a couple of headlines...

- You'll work alongside teaching artists from **Tectonic Theater Project** — the group behind *The Laramie Project* and the Pulitzer Prize-winning *I Am My Own Wife* — to deepen students' understanding and collaboration in any classroom via storytelling.
- The institute is open to teachers of **any grade** and **any subject**.
- **It's free** — as in *free*.
- Teacher attendees can earn **28 seat hours** and/or **three graduate credits**.

But the joyful, creative heart of this experience is the people — all of you in the studios with our guests. You'll find their bios and more info on the entire institute [on our website](#), but here's the quickest of introductions:

Preparing for the Institute

Muse supported extensive ongoing planning with institute presenters, including continual online meetings from January through July.

Planning Meetings

2023 Summer Institute for Educators

Logistics

Primary audience: Middle and high school educators teaching a variety of subjects, but mostly humanities and arts

Secondary audience: Elementary educators

Tertiary audience: Teaching artists and other guests

Format: In-person over 4 days in Dayton, OH at the Metropolitan Arts Center

Groupings: 4 creation groups of 8-10 people with 1 teaching artist each

Possible dates: Week of July 10 (preferred) or July 17

Notes

11-22-22

Brandon spoke to Matt yesterday. Contracts are usually 25% admin fee. Week of July 10 seems to work better for most interested artists. Potential visitor from original company: Barbara Pitts McAdams, Amanda Gronich or Leigh Fondakowski.

12-12-22

Artists confirmed! Bios provided.

12-16-22

Creation group material: [Sister Dorothy Stang | Brazil | The Guardian](#) ?

Additional source materials

Possible partner: Dayton International Peace Museum

- <https://peace.museum/>
- After meeting with them, they have a lovely space that could host a gathering.

Brandon will create:

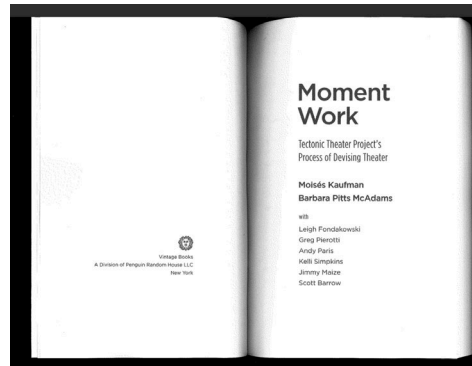
- One-page "Moment Work in a Nutshell" resource for teachers
- Artist session outlines translated into Muse Machine lesson plan format
- Curriculum map

How to keep a relevant focus on *Laramie* in the whole-group sessions? What are the lessons learned from the play's development and/or its structure that A) inform us about the theatrical tools we are using and B) offer new ways of considering our own creative work and pedagogical thinking this week?

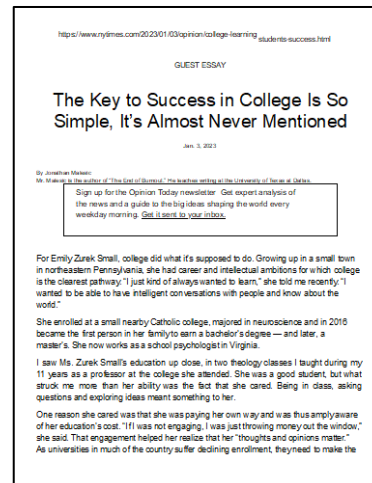
Pre-Institute Readings

Participants were asked to read three brief introductory essays that establish a preliminary understanding of the work of Tectonic Theater Project and some of the animating themes that drive the Summer Institute. Anticipated time commitment was approximately one hour.

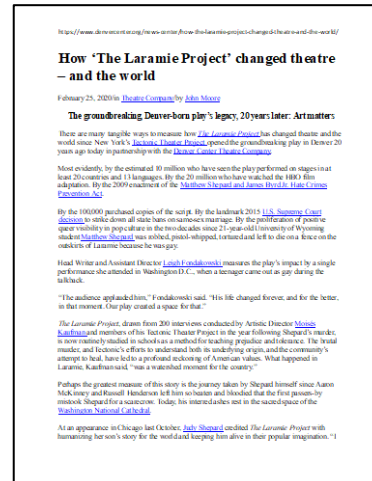
1. Moment Work - Introduction by Moisés Kaufman (pp. 3–6)



2. [New York Times Opinion: The Key to Success in College Is So Simple, It's Almost Never Mentioned](https://www.nytimes.com/2023/01/03/opinion/college-learning-subjects-success.html)



3. [How The Laramie Project Changed Theatre and the World](https://www.dramacentral.org/news/article/how-the-laramie-project-changed-theatre-and-the-world/)



During the Institute

A variety of tools provided support and scaffolding for learning.

Sister Dorothy Stang Obituary

Teachers utilized the obituary of noted Dayton human rights activist Sister Dorothy Stang as source material for small group work. Using obituaries is a common practice by Tectonic Theater Project artists when they teach Moment Work.

Sister Dorothy Stang

American nun murdered in Brazil

Silver-haired American nun Dorothy Stang, who has died aged 73 after being shot by two gunmen on an Amazon road, looked more like an elderly American holidaymaker than a modern-day martyr. When the two gunmen intercepted her as she walked to a meeting of poor farmers, she must have known what was coming, but she opened her Bible and began reading to them. They shot her six times.

Sister Dorothy had been a worker for the CPT, the Roman Catholic church's Pastoral Land commission since 1982 moving to a small town on the Transamazon Highway. The CPT had been created by the Brazilian bishops in 1975 in response to the mounting violence in the Amazon region, as landowners used gunmen to clear peasant farmers from disputed land. Sister Dorothy's particular interest was in teaching sustainable farming methods to poor settlers, most of whom were unfamiliar with Amazon soils.

Born in Dayton, Ohio, into a large Catholic family, she joined the order of the Sisters of Notre Dame de Namur in 1948 and took her vows in 1956. The order, founded in France at the end of the 18th century, was dedicated to "taking our stand with poor people especially women and children in the most abandoned places".

In 1966 she was sent as a missionary to Brazil at a time when the progressive practices of liberation theology were sweeping through the Catholic church in Latin America. Priests and nuns exchanged their habits for jeans and T-shirts and left the cloisters to work in shanty towns and poor rural communities alongside the poor and dispossessed. Sister Dorothy was one of them.

Like all CPT workers in the Amazon, she knew her life was threatened, although she believed that being a nun would protect her. CPT records show that nearly 1,400 people have been killed in land conflicts in the last 20 years, over a third of them in Para state, where Sister Dorothy worked. But she had come to regard Anapu, the small town where she lived, as her home. She took up Brazilian citizenship, and won awards from Brazilian organisations in recognition of her work with rural workers.

In 2004 although she knew she was putting her life even more at risk, she went to Brasilia to give evidence before a congressional committee of inquiry into deforestation. She named logging

Additional primary and secondary sources, including quotes from Sister Dorothy, photographs, and news articles about her life and death, became part of the creative process as well.

Source Material Research

More About Sister Dorothy

- [Letter to Brazilian Ambassador on Assassination of Sr. Dorothy Stang | USCCB](#)
- [PRESS CONFERENCE BY 2008 RECIPIENTS OF UNITED NATIONS HUMAN RIGHTS PRIZE](#)
- [They Killed Sister Dorothy documentary](#) (warning: extremely graphic images at 8:08-8:42; the trial scenes at the end are fascinating theater in their own right)
- Words and reflections of Sister Dorothy Stang, as compiled by Sister Louanna Orth [My Faith Sustains Me by Angie Weisgerber - Flipsnack](#)
 - "In the midst of all this violence, there are many small communities that have learned the secret of life – sharing, solidarity, confidence, equality, pardon, working together. It doesn't matter what religious belief they have as long as human values guide them."
- Lots of excellent photographs and video. [A nun, a shooting and the unlikely legacy that could save the Amazon rainforest](#)
 - "Sister Dorothy would be amused by how she has become a martyr, and something close to a saint, Sister Jane says. She would be pleased, however, how her name has become associated with forest preservation, and the distribution of land to the poor. It is because her memory is still alive that the media even know about Anapu, Sister Jane says, or visit the town to see what's left of her legacy. Without that attention, she worries the ranchers and loggers who want the forest inside the settlements would run off the few families who remain."

Brazilian Land Conflict

- [When Brazil shut down its mahogany market, violence ensued.](#)
 - "The authors found that municipalities most affected by the mahogany industry — those with a natural occurrence of mahogany and high levels of production — experienced an increase in homicides after prohibition. [...] These patterns were especially clear in Pará, a state that generated seventy percent of Brazil's legal mahogany before prohibition."
- Trinity Washington University panel reflecting on the impact of Sister Dorothy's life and death on the ongoing fight for land use reform in Brazil: [\[The Greatest Gift\] | C-SPAN.org](#)
- [Brazil: Bolsonaro supporter works to imprison Dorothy Stang's successor](#)
- [Land activist murdered in Brazil after refusing to testify against Dorothy Stang's successor | Cruz](#)

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



Summer Institute for Educators 2023

A Bridge Across the Fault Lines: Curiosity, Creativity & Courage

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 conflict and disagreement.
- The arts can both reflect and challenge: how we understand events 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 the world around them and how individuals operate within communities.

GUIDING/ESSENTIAL QUESTIONS

- What does it mean to have compassion for people with whom we disagree or who hold challenging opinions?
- How do we engage authentically with people or communities who may not share our values, beliefs or culture?
- How does an individual's point of view affect the way they understand or deal with conflict?
- Does everything depend on perspective, or are there some universal ideas on right and wrong?

Learning Standards Documents, to ensure alignment of lessons

Social and Emotional Learning Standard Connections

Through the integration of Moment Work (exploration and mastery of the elements of the stage, adaptation of non-fiction sources, interviewing skill and synthesis, sequencing and layering of moments and elements) and the collaborative nature of **devised theater**, Classroom Teachers and Teaching Artists can address numerous Social Emotional Learning Standards. Classroom Teachers and Teaching Artists may refer to the list below to cite specific CCR (college and career readiness) Anchor Standards that are addressed in grades 3-12.

For additional relevant standards, and/or for other grade levels, please visit:

<https://education.ohio.gov/Topics/Learning-in-Ohio/Social-and-Emotional-Learning>

Competency C: Social Awareness

C1: Recognize, identify and empathize with the feelings and perspective of others.

Elementary Grades (3/4/5)	Middle Grades	High School
C1. 1.b Identify verbal and nonverbal cues representing feelings in others	C1. 1.c Determine if verbal and nonverbal cues correspond to the feelings expressed by others	C1. 1.d Evaluate verbal, behavioral, environmental and situational cues that may influence the feelings of others
C1. 2.b Identify and acknowledge others' viewpoints, knowing that both sides do not have to agree but can still be respectful	C1. 2.c Demonstrate respect across school, community, face-to-face and virtual settings, when viewpoints or perceptions differ	C1. 2.d Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ
C1. 3.b Demonstrate empathetic reactions in response to others' feelings and emotions	C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective	C1. 2.d Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ

C3: Demonstrate an awareness and respect for human dignity, including the similarities and differences of all people, groups and cultures

Elementary Grades (3/4/5)	Middle Grades	High School
C3. 2.b Participate in cross-cultural activities and acknowledge that individual and group differences may complement each other	C3. 2.c Participate in cross-cultural activities and demonstrate respect for individuals from different social and cultural groups	C3. 2.d Participate in cross-cultural activities, identify unique contributions and perspectives of various groups, and how the experience may change personal perspective

Competency C: Social Awareness (continued)

C4: Read social cues and respond constructively

Elementary Grades (3/4/5)	Middle Grades	High School

Fine Arts - Learning Standard Connections

DRAMA

Through the integration of devising, exploring the elements of the stage and how they communicate, sequencing and layering moments, and the integration of interviewing and creating personal connections to nonfiction sources, Moment Work can address numerous Standards in Drama. Teaching Artists and Classroom Teachers may refer to the list below to cite specific Anchor Standards that are addressed in grades 3-12.

For additional relevant standards, and/or for other grade levels, please visit:
<https://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards>

ENDURING UNDERSTANDINGS	COGNITIVE & CREATIVE LEARNING PROCESSES
<p>Personal Choice and Vision: Students construct and solve problems of personal relevance and interest when expressing themselves in the dramatic and theatrical arts.</p> <p>Critical and Creative Thinking: Students combine and apply artistic and reasoning skills to imagine, create, realize and refine dramatic and theatrical works in conventional and innovative ways and to understand the works produced and performed by others.</p> <p>Authentic Application and Collaboration: Students work individually and in groups to focus ideas and create and perform works to address genuine local and global community needs.</p> <p>Literacy: As consumers, critics and creators, students evaluate and understand dramatic and theatrical works and other texts produced in the media forms of the day.</p>	<p>Creating (CE)</p> <ul style="list-style-type: none"> • 3: 1CE, 2CE, 3CE • 4: 1CE, 2CE, 3CE, 4CE, 5CE • 5: 1CE, 2CE, 4CE, 5CE • 6: 1CE, 2CE, 4CE, 5CE • 7: 1CE, 2CE, 4CE • 8: 1CE, 3CE, 4CE • HS I: 1CE, 4CE • HS II: 1CE, 2CE • HS III: 1CE, 2CE, 4CE • HS IV: 1CE, 2CE, 4CE <p>Producing (PR)</p> <ul style="list-style-type: none"> • 3: 1PR, 2PR, 3PR, 4PR, 5PR, 6PR, 7PR • 4: 1PR, 2PR, 3PR, 4PR, 5PR, 6PR, 7PR • 5: 1PR, 2PR, 3PR, 4PR • 6: 1PR, 2PR, 3PR, 4PR, 5PR • 7: 1PR, 2PR, 3PR, 4PR, 5PR • 8: 1PR, 2PR, 3PR, 4PR, 5PR • HS I: 1PR, 2PR, 3PR, 5PR, 6PR, 7PR • HS II: 1PR, 2PR, 3PR, 4PR, 5PR • HS III: 3PR, 4PR, 6PR, 7PR • HS IV: 2PR, 4PR, 5PR <p>Responding (RE)</p> <ul style="list-style-type: none"> • 3: 1RE, 2RE, 3RE, 4RE, 5RE • 4: 1RE, 2RE, 3RE, 4RE, 5RE • 5: 1RE, 3RE, 5RE • 6: 1RE, 2RE, 3RE, 6RE • 7: 1RE, 2RE, 3RE, 6RE • 8: 1RE, 3RE, 4RE, 5RE • HS I: 1RE, 3RE, 5RE • HS II: 1RE, 3RE, 5RE • HS III: 1RE, 5RE, 6RE • HS IV: 1RE, 2RE, 5RE

**English/Language Arts
Learning Standard Connections**

Through the integration of text analysis, close reading, the adaptation of a non-fiction source material, and interviewing skills, Moment Work and Tectonics method for play creation can address numerous Common Core Standards in Reading, Writing and Language. Classroom Teachers and Teaching Artists may refer to the list below to cite specific CCR (college and career readiness) Anchor Standards that are addressed in grades 3-12.

For additional relevant standards, and/or for other grade levels, please visit:

<https://education.ohio.gov/getattachment/Topics/Learning-in-Ohio/English-Language-Art/English-Language-Arts-Standards/ELA-Learning-Standards-2017.pdf.aspx?lang=en-US>

Source Material Adaptation

CCR Anchor Standards for Reading Grade 3	<ul style="list-style-type: none"> • Key Ideas and Details – 1, 2, 3 • Craft and Structure – 5,6 • Integration of Knowledge and Ideas – 7,9
CCR Anchor Standards for Reading Grade 4	<ul style="list-style-type: none"> • Key Ideas and Details – 1, 2, 3 • Craft and Structure – 5,6 • Integration of Knowledge and Ideas – 7,9
CCR Anchor Standards for Reading Grade 5	<ul style="list-style-type: none"> • Key Ideas and Details – 1, 2, 3 • Craft and Structure – 5,6 • Integration of Knowledge and Ideas – 7,9
CCR Anchor Standards for Reading Grades 6 - 12	<ul style="list-style-type: none"> • Key Ideas and Details – 1,2,3 • Craft and Structure – 5,6
CCR Anchor Standards for Speaking and Listening Grade 3	<ul style="list-style-type: none"> • Comprehension and Collaboration – 1,2
CCR Anchor Standards for Speaking and Listening Grade 4	<ul style="list-style-type: none"> • Comprehension and Collaboration – 1,2
CCR Anchor Standards for Speaking and Listening Grade 5	<ul style="list-style-type: none"> • Comprehension and Collaboration – 1,2
CCR Anchor Standards for Speaking and Listening Grades 6 -12	<ul style="list-style-type: none"> • Comprehension and Collaboration – 2
CCR Anchor Standards for Language Grade 3	<ul style="list-style-type: none"> • Vocabulary Acquisition and Use – 5
CCR Anchor Standards for Language Grades 4	<ul style="list-style-type: none"> • Vocabulary Acquisition and Use – 5

Teaching Artist Workshop Plans



Muse Machine Lesson Plan Template - Summer Institute 2023

Teaching Artist: Jimmy Maize	Summer Institute 2023 9:15 - 10:30	Date: 7/11/23
Inspiration: How do we create theatrical moments using non-theatrical source material?		
Title: Adapting Theater From Non Fiction Sources		
Subject Area & Grade Level: K-12 Educators		

I. OVERVIEW OF THE LESSON

Summary: Teachers will learn to identify medium-specific forms in various types of source material (including but not limited to: narrative and documentary film, novels, cartoons, visual art and newspaper articles). By using Moment Work, teachers will then explore possible theatrical corollaries in order to tell the story uniquely, using the language of the stage.

Standards:

Objectives/Outcomes: Teachers will be able to identify and distill formal strengths of varying source materials, articulating which forms/elements are dominant in carrying narrative. If/when forms and elements do not carry narrative, teachers will be able to label them appropriately (theme, motif, metaphor, etc). Teachers will then be able to identify a theatrical corollary, and understand/explain why the source material and its meaning is similar or different in the new medium.

Teaching Approach(es): Lecture; Group brainstorming and quick moments of partner brainstorming before group sharing.

Assessment Tool(s): Oral / observation/ Full group activity/discussion

II. LESSON PREPARATION

Teacher Needs

- ◆ Teacher Context & Research: TBD
- ◆ Helpful Hints:

Student Needs

- ◆ Prior Knowledge:
- ◆ Student Voice:

Brainstorming Lists from Institute Sessions

Classroom Connections

Mon. AM sesh
 Non-text
 what is it vs what could it be?
 STRUCTURAL VS INTERPRATIVE ANALYSIS
 room for ^{noning} the individual
 Increased Awareness / Attention
 Box of Items - 1st use, 2nd/alternative use
 Abstract Expression
 Value of 'Mistakes'
 Sense of play
 Power of Collaboration / Group play

Class Room Connections

Lights out for focus
 Edit & Revise
 Breaking something into building blocks
 Critique = Feedback

Elements of the Stage

Text
 Lights
 sound
 Set
 music
 movement
 dance
 blocking
 gesture
 SFX
 fog
 snow
 Natural Elements
 - wind, earth, water
 fire
 Stake/character

Costumes
 Props
 Performance
 Space/scene
 make up
 a/synchronicity
 set pieces
 levels
 Pre-contextual
 use of architecture
 animals
 Silence
 Darkness
 Timing
 pace
 duration
 surprise
 Technology
 Color
 immersive
 vichnosity
 ensemble focus
 v. direct address
 special relationships
 breaking conventions/audience
 expectation
 projections
 & animations!

Classroom Connections

Reflection / Assessment
 Use of Tech
 Encouraging communication skills
 Analytic thinking - Higher level
 Responding to Admin
 Brainstorm/organize students' own info
 personalize podcasts/creation
 encourage deeper/probing explorations
 Deeper questioning. Reflection
 "what did I not ask you" - opening up
 Reflective non-rate responses. Their POV
 Gives Agency

ON
 IMPOWER
 REFRANCHISE

AH HA!


Shared vocabularies emerge
 "Give the frame & push" - giving agency
 Time to let things unfold

CLASSROOM CONNECTIONS

text: Depth instead of breadth. What is the \heartsuit
 Embodiment
 Getting to a \heartsuit POV \Rightarrow head. How to evoke EMOTIONAL RESPONSE
 Empathy: Structure to learn another's story to their \heartsuit

Muse Machine's Lesson Plan Template

Institute teaching artists and participating teachers used the same lesson plan format.

	Muse Machine Lesson Plan Template - Summer Institute 2023	
Teaching Artist:	Summer Institute 2023	Date:
Inspiration:		
Title:		
Subject Area & Grade Level: K-12 Educators		
<u>I. OVERVIEW OF THE LESSON</u>		
Summary:		
<u>Standards:</u>		
Objectives/Outcomes:		
Teaching Approach(es):		
Assessment Tool(s):		
<u>II. LESSON PREPARATION</u>		
<i>Teacher Needs</i>		
<input type="checkbox"/> Teacher Context & Research:		
<input type="checkbox"/> Helpful Hints:		
<i>Student Needs</i>		
<input type="checkbox"/> Prior Knowledge:		
<input type="checkbox"/> Student Voice:		
<input type="checkbox"/> Vocabulary:		
<u>III. EVIDENCE OF OUTCOMES</u>		

The Muse Machine Experiential Learning Guide

Experiential Learning

Muse Machine

SUMMER 2023

“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 2023 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 learner, 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, and Post-Institute Survey (following pages).

The Daily Check-In, a formative evaluation tool



Summer Institute for Educators 2023
Daily Check-In

Name (optional): Erin [REDACTED]

How is your institute experience today?
(Please circle where you are on each spectrum below)

Content: what we're learning

← Overwhelmed / Off the mark On target / Ready for more →

○

Process: how we're learning

← Not engaging Highly engaging →

○

• Lunch was delish!

Best things, Most helpful, etc. +	Challenges, Concerns, etc. -
<p>• The Facilitators are awesome!</p> <p>• I found it very helpful to practice</p>	n/a

THANK YOU !! :)

Suggestions, comments, questions: creating the elements to a partner or group.

• Hearing the feedback and interpretations of my group helped me view the structural moment from different perspectives.

Overall rating of today's institute sessions (circle one)

1 2 3 4 5 6 7 8 9 **10**

• Focusing on one element at a time forced me to pay closer attention to details.



A Bridge Across the Fault Lines: Curiosity, Creativity & Courage

July 10-13, 2023, Evaluation Matrix

Component	Key Questions/Outcomes	Data Sources	Personnel/Timeline
Formative Evaluation	<ul style="list-style-type: none"> • Is the program implemented substantially as planned? • Are participants satisfied with their experiences? 	<ul style="list-style-type: none"> • Observation, video documentation • Review of session plans, records, logs • Survey 	<ul style="list-style-type: none"> • Evaluator observes SI and monitors implementation based on data from Muse • Evaluator designs survey; Muse administers
Short-Term Outcomes	<ul style="list-style-type: none"> • Summer Institute participants can apply knowledge of the elements of theater, stagecraft, and adapting theater from nonfiction sources and interviews. • Participants develop fluency in the elements of the stage and understand them as a unified work of storytelling in the theater, involving the efforts of the writers, directors, designers, performers, and technicians. • Participants can explain the connections between devising theater and societal issues as in The Laramie Project’s representation of complex questions. • Teachers, artists and/or others demonstrate knowledge and skills necessary to engage participants in arts learning • Participants develop ability to make connections to historic and contemporary societal issues • Participants develop skill in designing dynamic exercises to develop critical-thinking, problem-solving, and analytical skills • Participants develop ability to write curricula integrating devised theater with other subjects, including English Language Arts (ELA), literacy, history, social and cultural studies, science, and music. 	<ul style="list-style-type: none"> • Observation • Video documentation • Participant reflections and journals • Analysis of curricula and lesson plans 	<ul style="list-style-type: none"> • Evaluator designs instruments for data collection • Muse staff and artists collect data, including lesson plans • Evaluator analyzes
Intermediate Outcomes	<ul style="list-style-type: none"> • Children, youth and/or adults demonstrate skills and deepen their knowledge and/or understanding of the arts • State and local entities, along with the broader community, demonstrate a commitment to increasing access to arts learning for children, youth or adults • The nature of teaching and learning in the arts is better understood through credible research and scholarship • Teachers infuse SI content into their lessons and teaching. • 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. 	<ul style="list-style-type: none"> • Analysis of curricula and lesson plans • Participant reflections and journals • Student assessment data 	<ul style="list-style-type: none"> • Evaluator designs instruments for data collection • Muse staff collect data/ lesson plans • Evaluator analyzes



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.

Post-institute Survey



Summer Institute 2023: A Bridge Across the Fault Lines

PART ONE: GENERAL IMPRESSIONS

Thank you for taking our summer institute survey! Your feedback is invaluable and helps us support you during the upcoming school year. It also helps us imagine and create future institutes. Please refer to your institute agenda and binder, as needed.

This information is vitally important to our funders who invest in and support Muse Machine's teacher professional development activities. The survey should only take 15-20 minutes to complete. We look forward to hearing your thoughts.

* 1. Days Attended the Institute

Please check all that apply, assuming at least a half day of participation.

- Monday
- Tuesday
- Wednesday
- Thursday

2. Communication and Logistics

Please rate your agreement with each of these statements using a scale of 1 to 6 (1=strongly disagree, 6=strongly agree).

	strongly disagree	disagree	somewhat disagree	somewhat agree	agree	strongly agree
Before the institute, Muse provided the information I needed to feel prepared.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the institute, Muse staff members and artists were willing to answer my questions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The sessions were about the right length (e.g., neither too brief nor too long).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I felt welcomed into the institute.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Following the Institute

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

- Conducting observations of classroom sessions
- Providing ongoing support to teachers in lesson planning and implementation and collecting student work samples that provide powerful evidence of student learning.

Documentation & Assessment Workshop: September 4, 2023

Curriculum consultant Becky Davis led a workshop for the nine institute participants who registered to earn graduate credit for implementing an institute-inspired lesson plan. The workshop covered Understanding by Design principles and the importance of embedding documentation into the lesson.

Summer Institute Graduate Course: Documentation & Assessment Workshop
Detailed Agenda

1. The why of this workshop.

BECKY

- a. To ensure continued learning and growth for teachers by ensuring our activities inspired by Summer Institute lead to enduring understandings directly tied to content standards
- b. To improve the Muse organization through exemplary lessons on our website that will increase grant success
- c. To help identify teachers who can serve as peer mentors for others in terms of lesson planning/assessment.

2. Understanding by Design Rationale/Intro

BECKY

- a. Guide teachers through the lesson planning process, using the Understanding by Design model. Explain how to work backwards to design activities that ensure the desired outcome.
 - i. Summer Institute gave us fabulous activity ideas: writing an opera, creating a tableau, whoosh, incorporating movement, teaching musical notation with fractions

Curriculum Workshop: October 17, 2023

Teaching artists were invited back to Dayton to facilitate the presentation and feedback on three lesson plans that institute participants elected to share with their peers. The teachers received structured feedback from the teaching artists as well as their educator peers.



Next Week: SI 2023 Curriculum Workshop



Tuesday, October 17
Dayton Metro Library – Main
Bassani Theatre (3rd floor)
215 E. Third St., Dayton
4:00-6:00 p.m.

Learn how three of your fellow Muse teachers implemented lessons inspired by their experiences at Summer Institute 2023! Teaching artists **Brandon Anderson** and **Jimmy Maize** return to Dayton to lead the workshop. You'll also hear more from Amedee and Mars about the upcoming Met HD Live showing of *Florencia en el Amazonas*, and how Muse members can enjoy this free opera-plus-workshop

Lesson Plans

Three lesson plans were presented by participants at the October curriculum workshop. These and another six lessons were implemented and observed by curriculum consultant Becky Davis for graduate credit earned through the University of Dayton.

As recommended in previous evaluations, Muse has continued working 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 current examples on the following pages.

Additionally, three lessons were judged to be exemplary and were published on Muse Machine's website.

- https://musemachine.com/lesson_plans/northern-light-bulb-moments/
- https://musemachine.com/lesson_plans/songwriting-using-moment-work/
- https://musemachine.com/lesson_plans/moments-in-time-historical-facts-vs-historical-interpretation/