

# 7 Creating the Learning Community

*Here they come! Twenty-six 3rd, 4th, and 5th graders are entering their classroom this snowy day in November. Teacher Brad Allen observes the chaos as hats, coats, gloves, and boots find their way to shelves and racks. Every snowy day Brad wonders again why he didn't take that job in the sunshine of San Diego, and the same answer keeps coming back to him: It's these kids...this bunch of kids from this community. One by one the waiting circle of chairs is filled. The 5th graders, who have had two years with Brad, are helpful with the younger 3rd graders. They keep the positive energy going. "There's hardly a put-down anymore, no teasing, pushing, or shoving," Brad muses. He raises his hand, and one by one people raise their hands and the chatter stops. "Good morning and congratulations," Brad says. "We're all here in spite of the storm. To build our community inclusion today, let's go around the circle and share anything amusing, crazy, or special that happened to you this morning. We'll just do one-sentence stories so that everyone has a turn. Remember, you have the right to pass if you would rather not share at all." One by one people begin to speak:*

*"I found my lost skateboard under a bush when my dad and I were shoveling a path to our car this morning."*

*"My grandma came out and out-shoveled my mom."*

*"I brought that pulley that our tribe needs for our project."*

*"I dropped my lunch in a snowdrift and found it except for one banana."*

*"I got to wear my brother's boots today."*

*A few say they would like to pass. No one pressures them to participate. Everyone is listening attentively to those who do share. Brad nods, comments, and laughs now and then. The day has begun.*

Why is this community circle so important each morning, each day? Brad Allen would say there are three big reasons:

- I want to help these students make a transition from whatever has gone on in their lives outside of school to the classroom.
- I want to have them feel included in the classroom community before working on tasks.
- I want to involve them in creating and sustaining a positive learning environment.

## THE COMMUNITY CIRCLE

The special spirit of community doesn't just happen in a classroom or organization by having people work in small groups, or by using randomly selected cooperative learning activities. Building community is a deliberate process that a teacher or leader facilitates over a period of time. It begins by creating inclusion for every person within the intended learning community and by practicing the set of positive Tribes agreements:

- Attentive listening
- Appreciation/No put-downs
- Right to pass/Participate
- Mutual respect

It takes several weeks for all students within a new class to be able to know everyone else. The purpose of the time is to give students many opportunities to present themselves in positive ways. During this time, the teacher not only will be selecting many of the Tribes inclusion strategies from this book, but will be teaching collaborative social skills and engaging students in honoring agreements. She will also be modeling the skills and agreements.

Experienced Tribes teachers may have students meet several times each day in a community circle for sharing, discussions on curricula, learning collaborative skills, reflecting on the day, and celebrating.

The daily community circle is step one in implementing the essential protective factors that foster resiliency: caring and sharing, participation, and positive expectations.

At the same time that a teacher begins to help students become familiar with the community circle process, he also begins to have people get together in pairs, triads, and groups of four or five, as an additional way to promote inclusion and to begin working together on academic topics.

**INCLUSION EXAMPLE:** *"Find two people you still do not know very well and for five minutes share your favorite summer outdoor activity."*

**ACADEMIC EXAMPLE:** *"Turn to a neighbor and for a few minutes discuss what you would have done if you had been Rosa Parks in her situation."*

This use of temporary small groups helps to make the transition to long-term Tribes membership groups. It also gives the teacher an opportunity to see how different combinations of students work together.

*When I first heard about Tribes, I said, 'Good. It's about time that non-native people realize how much Anishnoabe people have to offer.' The community circle is like our Healing Circle. It allows everyone a chance to be seen, to speak, and to be heard. Each of us has a different way of looking at things. We can learn from each other. It's good to listen and watch. When you watch, you see everything. You learn to give to other people and you see different ways to deal with problems.'*

—ANNE WILSON,  
OJIBWE ELDER,  
MANITOU RAPIDS  
FIRST NATION,  
ONTARIO, CANADA

## GETTING STARTED

So there you are with twenty-six faces looking up at you expectantly. How do we get started? Remember the Tribes Trail Map? Yes, here in the beginning it is up to you to be directive...to help all become comfortable and feel included. Your primary responsibility is to make it safe for people to share and for you to affirm how glad you are that they are part of the learning community. The quality of the classroom environment is strongly influenced by your personal style, the behavior that you model and expect from your students. What is talked about during a community circle session is usually less important at this point than how the group interacts together.

Here's an example of the community circle experience. You have chosen the strategy "Five Tribes." First, be sure that all people are sitting in a circle large enough so that each person can see all the other faces. Your students will probably chatter among themselves while the circle is being formed. Be patient and observe their interactions. Soon they will settle down and you can get started.

Tell them, "This year our class will be working together in some new ways—in small groups, so that people can help each other learn and learn from each other. We will meet often as a whole class, talking together in a community circle like this."

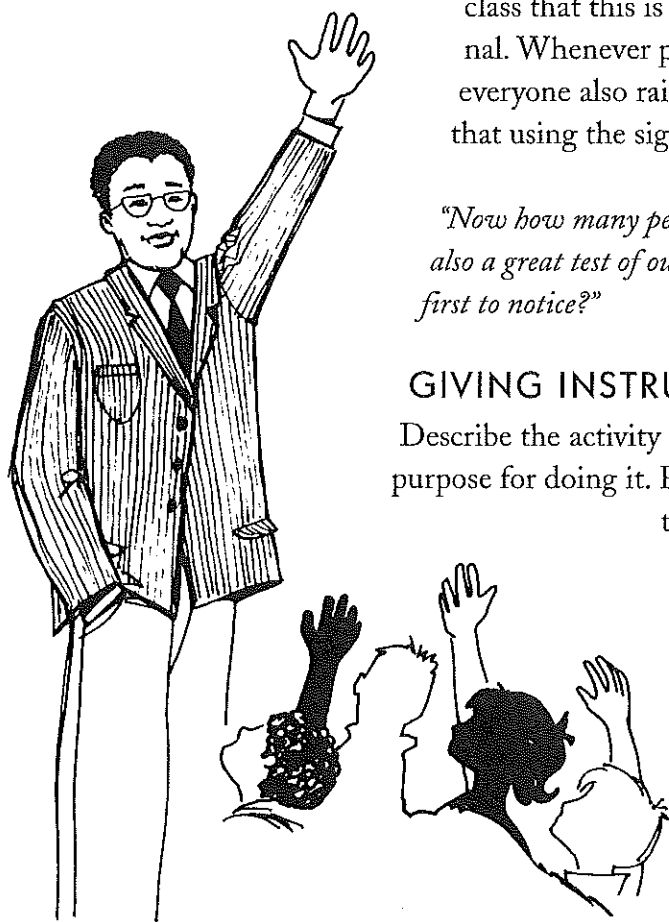
Somewhere during this first introduction, raise your hand and tell the class that this is how you will ask for attention. It is a non-verbal signal. Whenever people see the teacher's raised hand it means that everyone also raises his or her hand and stops talking. You might state that using the signal means they will never have to hear you shout.

*"Now how many people would like that? (Ask for a show of hands.) It is also a great test of our awareness, or consciousness. Are the same people the first to notice?"*

## GIVING INSTRUCTIONS

Describe the activity or task that the community will be doing, and give the purpose for doing it. For example: "Look at the faces of these five little creatures, called "Tribes," and choose one that seems to be

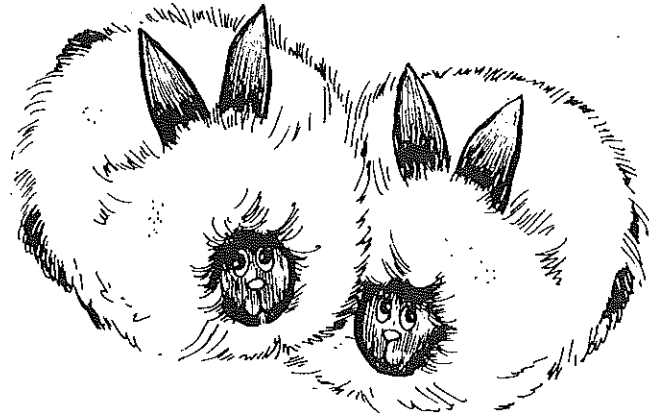
what you feel like this morning. It is important for us to hear how everyone is today before we begin to work together." Manage the time by asking students to make their statements in one or two sentences, a phrase or word. Some initial strategies, other than the "Five Tribes," that may be appropriate for your students are Community Circle Topics, Zoo-Animals and



JOY. Check the Tribes Strategy Grid in Chapter 13 to make selections for age, grade level and population groups. The primary purpose of Tribes active learning strategies is for teachers to use them as structures (formats) for the active learning of academic material.

## INITIATING SHARING

The teacher-facilitator initiates sharing by saying something like, "This morning I feel like the middle Tribble, quiet but not excited. I think that is because I was up rather late last night." Then, "Let's go around the circle starting with you Jennifer." Remind everyone they have the right-to-pass. When someone does pass, openly acknowledge the person with a nod or smile to convey that it is all right. After going around the circle once, facilitate a second go-around to give those who hesitated to speak the first time a second opportunity. It is often helpful to pass a physical object such as a feather, bean bag, "talking pencil," stuffed animal, etc., from speaker to speaker. This helps younger children and special learners, who may have shorter attention spans. It also works well with those folks of any age who cannot stop talking even if no one is listening. Set a time limit for holding the physical object.



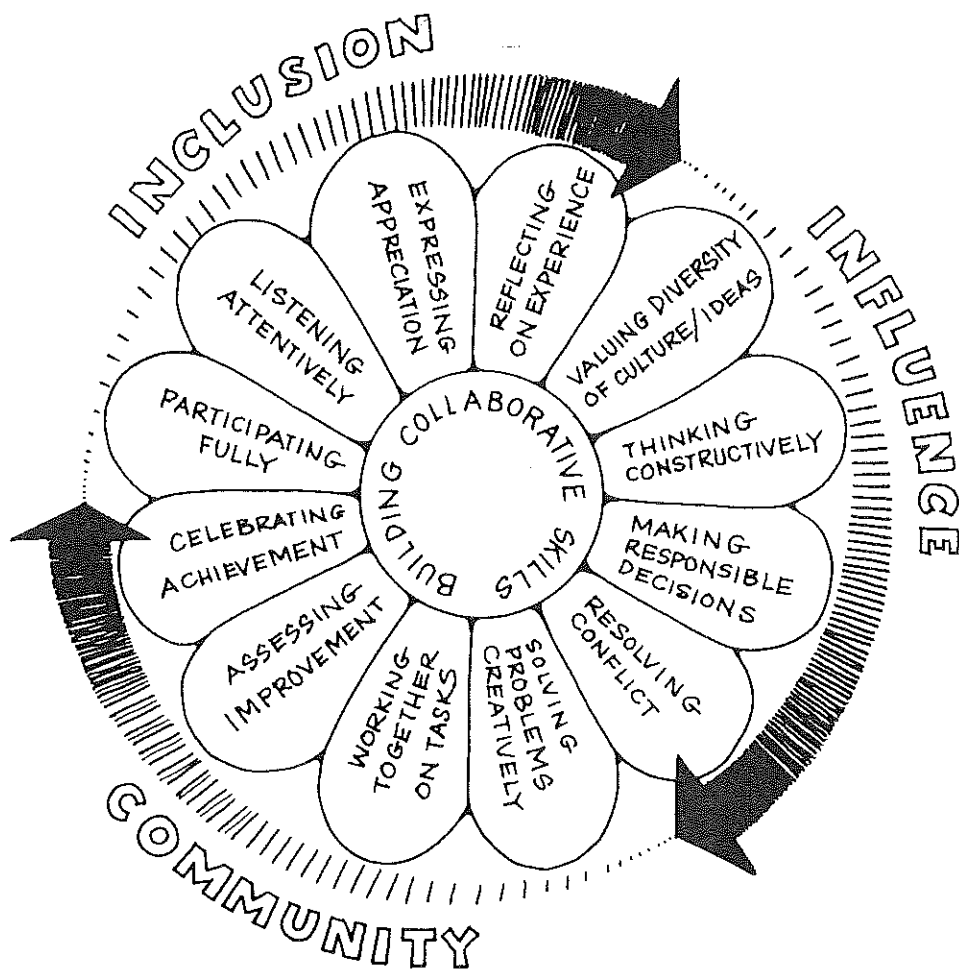
## KEEPING THINGS MOVING

It is best not to repeat, paraphrasing or comment on anyone's contribution. Make mental notes on things you want to bring up later. However, if someone gets put down by the group (derisive laughter, groans, etc.) deal with the incident in a direct but matter-of-fact way. "People, remember the agreement that we made about not putting anyone down." Or, ask the group, "Which agreement do we seem to be ignoring?" And let the class identify it rather than you.

## LEARNING AND PRACTICING TRIBES AGREEMENTS

The second purpose of the community circle is to teach and practice the Tribes agreements and other basic social skills. Announce the skill to be practiced for a certain time: "Class, we will be practicing attentive listening during our ten minutes of sharing." Be sure that the time is well within your students' abilities. Begin by transferring responsibility to the class by asking one or two people to keep track of the time, and later have them ask, "How well did people listen to each other?" The class can also discuss and post "Spotlight Behaviors" that time-keepers select and look for during circle time. At the close of the circle discussion the time-keepers can identify people who demonstrated a "Spotlight Behavior." The rest of the class can guess which behaviors were spotlighted. Kids love this, and try to demonstrate all of the behaviors during circle time.

# TRIBES LEARNING COMMUNITY



## SEVEN STEPS IN TEACHING COLLABORATIVE SKILLS

1. Engage students in identifying the need for the skill (using discussion, role-play, story, or situation).
2. Teach the skill (using the Looks/Sounds/Feels-Like structure or other strategy).
3. Practice the skill regularly, and have students give feedback on how well it was used.
4. Transfer the responsibility to the tribes to remind each other to use the skill.
5. Ask reflection questions about the use of the skill in tribes, the class, the playground, at home, etc.
6. Point out times when you notice people using the skill well.
7. Notice and celebrate when the skill is "owned" as a natural behavior in the classroom or school.

## TEACHING COMMUNITY AGREEMENTS

In addition to the four Tribes agreements, many faculties (and families) choose a universal collaborative skill each month for the whole school to work on. These are human values such as honesty, self-responsibility, truth, unselfishness, kindness, and justice. A good way to teach these (as well as the four Tribes agreements) is to call students together in a community circle. Pre-sketch or sketch the following grid on the blackboard and have the class fill in the specific examples:

Agreement: Listening		
LOOKS LIKE	SOUNDS LIKE	FEELS LIKE
heads together	talking one at a time	great
eyes looking	encouragement	I'm important
people nodding	good idea	people care
leaning forward	uh-huh	I'm smart
smiling	yes!	we're friends

1. Invite discussion on the need for the skill or agreement. Remember the cooperative learning way: Meet them where they are. Don't lecture or talk at them. Invite students to share what they already know and then add to it.
2. Ask people to call out words for the grid: *"What does listening look like?"*
3. Then: *"What does it sound like?"*
4. And: *"What does it feel like?"*

The four agreements should be posted in a prominent place and reviewed whenever the community circle or tribes meet. When learning the Tribes agreements, affirm the behaviors whenever you see them happening, and in time ask students to do the same.

Example: *"I can tell the Zoomer tribe is listening well to each other... people are talking one at a time and their heads are together."*

Now and then you may inadvertently overlook one of the agreements yourself. Do encourage the class to bring this to your attention. Accept such reminders graciously and without defensiveness. Kids can be great agreement and social skills reinforcers. You can count on them to monitor and help sustain the Tribes learning environment for the class.

## ASKING REFLECTION QUESTIONS

The activity alone is not enough! This phrase is the key to moving beyond just using small-group strategies and expecting them to make a difference in student learning. Cooperative learning strategies need to be followed with reflection (or process) questions so that students can focus on the interaction or learning that has happened. Research studies as well as the experience of hundreds of teachers verify that the time taken to ask reflection questions can double the retention of the facts and concepts learned in an academic lesson.<sup>1</sup> See Chapter 14 for an article on the exciting results of a cooperative learning study on the impact of "group processing," or reflection.

In Tribes TLC® we prefer to use the word "reflection" rather than "process" in order to

- Distinguish the after-strategy questions from the Tribes group development process
- Teach and emphasize that reflection is a skill critical to doing well in a complex world of information and relationships.

*Reflection questions can double the retention of the facts and concepts learned in an academic lesson.*

*You'll find examples of each type in the Learning Strategies section of this book.*

### Three Types of Reflection Questions

CONTENT/THINKING QUESTIONS are focused on the content of the lesson, and on the thinking skills that were used in order to work with the content. The content consists of facts, concepts, and information.

COLLABORATIVE/SOCIAL QUESTIONS focus on the interaction that happens within a tribe or learning group and on the collaborative skills that were used.

PERSONAL LEARNING QUESTIONS focus on what the individual has learned or felt.



Here are examples from two classes using the Tribes process. The first is a kindergarten and the second is a class of high school seniors.

### BOB HOLLOWAY'S KINDERGARTEN CLASS

The kindergarten tribes have been learning about cooperation by having each tribe prepare a fruit salad together.

*The activity alone is not enough!*

1. CONTENT: "Which fruits did your tribe put into your salad? Tell me what they were."

People also need to be encouraged to appreciate themselves, to be proud of a job well done or a special contribution. It's OK to brag! Some strategies that you might try are

*Boasters*

*I'm Proud*

*Personal Journal*

To believe in oneself is to have high self-regard...to feel empowered, competent, and confident of doing well in tomorrow's world. It is an essential component of resiliency.

## MANAGING DISRUPTIVE BEHAVIOR

Teachers have learned that there are several good ways to manage energetic people who disrupt the community's time together.

1. Before students come to the community circle, give them a topic to think, write or draw about at their desks.
2. If any students become extremely disruptive, call out "Freeze" and ask everyone to "run the movie backward, in your heads, and recall what was happening." Keep the descriptions as objective as possible by not using names. An alternative is to send people to their desks and have them write or draw what happened in the group. After discussing the disruptive behaviors, you can:
  - ✦ Ask the class to suggest one thing that they could work on the next time that they meet in a community circle
  - ✦ Have each person jot down in their journals or share with their tribe one thing that they will do to improve circle time.
3. Use an I-Message: *"I feel sad when people are so noisy that we can't hear the person who is speaking."*
4. Give students time out: *"Juan and Leslie, I would like you to go to your desks and return to the circle just as soon as you can commit to listening to other people and taking your turn to talk."*
5. The key to a successful community circle is to use more structure and less time if people are having difficulty. As students learn to respect the Tribes agreements and manage their own behavior, lessen the structure and increase the time.

*Keep in mind that  
it's all about caring  
support, encouraging  
participation, and  
communicating  
positive expectations.  
Trust the process—  
It works!*



## Beginning of the School Year

### Week 1

#### Day 1

Tribes community circle: Opening

- Read p. 106-111
- Name Game p. 286
- **BEST** lesson: Overview of Rules
- **Arts Based Skills and Strategies (ABSS)**: Integrate "Alteration Observation" with your daily curriculum
- **GLAD** strategy: Begin T-Graph on Respect
- **Elements of Art**: "What is Art?"

Tribes community circle Reflection: Closure and Reflection

# Artful Learning Unit 1

## Week 1

Total Time Integrated for Entire Unit: 15.5		Room: _____	
Teacher: _____		Room: _____	
<b>Week 1 Plans</b>		<b>GLAD Skills &amp; Strategies</b>	
21st Century Skills		Artful Learning Processes	
Notes --->	5	Communication	0.5
Enter the time each strategy is integrated into the curriculum. Calculate based on: One hr= 1 Half hr= .5		Collaboration	1.0
		Critical Thinking	0.5
		Creativity	0.5
		Inquire	
		Experience	
		Create	
		Reflect	
		Focus - Cognitive Content Dict	
		Focus - Observation Chart	
		Focus - Big Book/picture Book	
	Focus - Inquiry Chart		
	Input - Pictorial Input		
	Input - Comparative Input		
	Input - Narrative Input		
	Input - Graphic Organizer		
	Practice - Chants		
	Practice - Sentence Pattern		
	Cooperative Strip Paragraph		
	Team Tasks		
	Process Grid		
	Expert Groups		
	Story Maps		
Time --->	0.5	Other	0.5

### Week 1 Plans

Artful Learning Art Based Skills & Strategies		VAPA Skills		TOTAL
V	T	S		
1	1	1	Visual Thinking Strategies	5.5
1	1	1	Performing Arts	
1	1	1	Dance	
1	1	1	Music	
1	1	1	Visual Arts	1.0
1	1	1	Other	
1	1	1	Zip Zap Zoom	
1	1	1	Work Explorations	
1	1	1	Who Started the Motion	
1	1	1	Tableau	
1	1	1	See - Hear - Feel	
1	1	1	Quick Draw	
1	1	1	Poetry in Motion	
1	1	1	New Plays	
1	1	1	Mirroring	
1	1	1	Martha Crane	
1	1	1	Make a Machine	
1	1	1	Flocking	
1	1	1	Environ/Soundscape	
1	1	1	Body Percussion Patterns	0.5
1	1	1	Amorphous Blob Pantomime	0.5
1	1	1	Alteration Observation	0.5

# Community Circle

## Objectives

1. To build inclusion and community
2. To teach social skills

## Instructions

1. Have the community sit in a large circle.
2. Review the Tribes agreements.
3. Ask a "Question-of-the-Day."  
Example: "I feel happy when..."  
See more suggested questions on the next page.
4. Have everyone respond in turn to the question. Allow time at the end for those who passed to respond if they desire.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✧ What's one new thing you learned in the community?
- ✧ Why is it sometimes difficult to find something to say in a large group?

### SOCIAL

- ✧ How does sharing this way help our class?
- ✧ How well did the community listen when you shared?

### PERSONAL

- ✧ How did you feel about sharing with the community today?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION:

- ✧ "I liked it when..."
- ✧ "I feel like you when..."

## Options

Use questions to review material before a test, to practice answering in complete sentences, or to practice using vocabulary words in context.

### GRADES

K-adult

### TIME

20 minutes

### GROUPING

community

### MATERIALS

none

# Community Circle

## Suggested Questions-of-the-Day

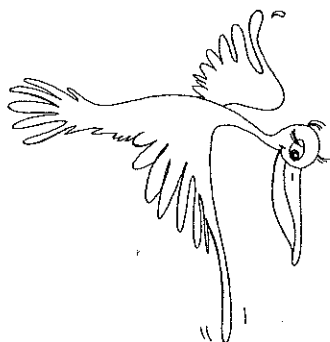
1. I feel happy when...
2. I feel sad when...
3. I feel angry when...
4. I feel scared when...
5. The scariest thing is...
6. The biggest thing in the world is...
7. I'm bigger than...
8. I'm smaller than...
9. The smallest thing is...
10. My favorite toy is...
11. My favorite pet is...
12. My favorite food is...
13. My favorite T.V. show is...
14. My favorite song is...
15. My favorite story is...
16. My favorite color is...
17. My favorite weather is...
18. Rain makes me feel...
19. Wind makes me feel...
20. Sunshine makes me feel...
21. Snow makes me feel...
22. Fog makes me feel...
23. When I think of blue, I think of...
24. When I think of red, I think of...
25. When I think of green, I think of...
26. When I think of yellow, I think of...
27. When I think of orange, I think of...
28. When I think of black, I think of...
29. When I think of brown, I think of...
30. Today I feel...
31. What is something scratchy?
32. What is something soft?
33. What is something sharp?
34. What is something smooth?
35. What is something sour?
36. What is something sweet?
37. What is something cold?
38. What is something cool?
39. What is something warm?
40. What is something hot?
41. If I were an animal, I would be...
42. If I were a building, I would be a...
43. The first thing I want to do when I grow up is...
44. When I grow up, I want to be...
45. When I daydream, I usually think about...
46. Someday I want to...
47. Friends are...
48. Put downs make me feel...
49. When I am doing math I am most like what animal?
50. Relate to the curriculum:
  - ✦ The best/worst thing about this science project is...
  - ✦ The main character in the book we are reading is like/not like me when...
  - ✦ These math problems make me feel...

### Note

The best questions are those most relevant to the participants' experiences, interests and cultures.

- ✦ Have the tribes plan parties, field trips, parent involvement, and other class activities
- ✦ Ask tribes for suggestions to improve lesson plans, academic projects, and the learning environment
- ✦ Have them give feedback to you as the teacher.

The process of transferring responsibility to students increases participation—and, if you recall, participation, caring, and high expectations contribute to the development of resiliency.



*Here's my bird's  
eye view.*

## The First Days of Using Tribes

1. Commit to begin and end each day with a community circle.
2. Ask students to review the class agreements.
3. Use an inclusion strategy for the whole community. Ask reflection questions. Give an overview of the day's schedule, work, and any announcements.
4. Have people move to their customary tribe's areas.
5. Explain the activity or task that the tribes will be working on and what skills and content people will be learning.
6. Give the directions one step at a time, using as few words as possible. Write the steps on the chalk board if there are several.
7. If clarification is needed on instructions, ask that the group confer among themselves before asking you.
8. State how much time there will be to complete the task or strategy. Ask each tribe to make sure that every member participates. If using group roles (to be discussed in Chapter 10), clarify the roles.
9. While the tribes are working together, observe their progress. Intervene only if absolutely necessary.
10. Signal when time is up, and have each tribe report progress by responding to appropriate reflection questions. Reflection questions can be handled either in community circle or in tribes.
11. Invite statements of appreciation.

## OBSERVING THE PROCESS

Admittedly, it can feel strange to be in the background while your tribes tackle a challenging, engrossing task or strategy. This, however, is not a time to sit idly by, or to catch up on correcting those arithmetic papers! During these periods when your busy tribes cease to need you, you become the process observer, looking for the new skills and behaviors to be affirmed and noticing the dynamics within the tribes. On the next page is a list of some of the dynamics that you can observe while your tribes are working together.

## FACILITATING THE PROCESS

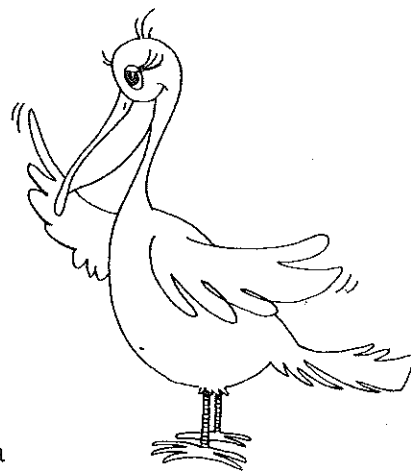
What happens when you observe breakdowns in the process? Let's use an example. You have given your 7th grade tribes the strategy "Brainstorming," so that they will learn the process and use it later in a history lesson. One recorder in each tribe is furiously attempting to write down all the ideas being voiced by tribe members. While observing the behaviors in each tribe, you notice that Tanya, one of the recorders, is really having a hard time getting all the information down on paper. People are saying things like, "Hey, you left out my idea!" "Slow poke!" Your impulse is to stride over to the group and take charge. Instead, you take a deep breath and reflect on all that is going on. You observe that only two students, Heidi and Jamal, are really "into" the strategy. They're leaning forward and putting forth many ideas. The other tribe members are sitting back rather apathetically, waiting for the time to run out.

What are your alternatives, other than intervening directly?

You could do nothing, in which case the situation would either

1. Stay the same.
2. Get better—someone might remind others of the agreements, or volunteer to help Tanya.
3. Get worse—an argument might erupt.

A better alternative is to stop the action anytime things seem strained or get a bit crazy. Simply call out, "Freeze," "Time out," or "Stop the action!" Wait patiently until order and silence fill the room. Then simply ask "What's happening?" Ask everyone to *look and listen* back to what was going on in the classroom or tribes. With young children, teachers can ask, *"If you had been flies on the ceiling during the last few minutes and looked down, what would you have seen and heard?"* Or suggest that they *"run the movie backward"* in their heads, and describe what people were doing. You may want to list some reflection questions on the board, and give people thinking time. The first question for each person to answer should be *"I saw myself..."* (Describe your own behavior, not that of others.) *"I felt..."* (Describe your own feelings during the interaction.) Then ask for descriptions of specific sounds



*What do you see, hear  
and feel right now?*

## Process Observation Checklist

### 1. HOW ARE PEOPLE SITTING?

- ✦ Are they in a neat circle, or are some people sitting back?
- ✦ Are they leaning forward attentively, or are they slouching, sprawling, or lying back?

### 2. HOW ARE PEOPLE PARTICIPATING?

- ✦ Are a few doing all the talking or work? Is participation balanced?
- ✦ Are people lively and animated, or lethargic and tentative?
- ✦ Is everyone focused on what is happening, or are side conversations taking place?
- ✦ Are people passing?

### 3. HOW ARE PEOPLE TAKING CARE OF ONE ANOTHER?

- ✦ Are they listening to one another?
- ✦ Are put-downs happening? (If so, are they being confronted by group members?)
- ✦ Are disagreements being resolved in satisfying (win-win) ways?
- ✦ Are kindness and cooperation being demonstrated?
- ✦ Is appreciation being expressed?
- ✦ Is the group drawing in the quieter people?

### 4. HOW ARE PEOPLE FEELING AND BEHAVING?

- ✦ Are they smiling and/or laughing?
- ✦ Is your intuitive response one of warmth and relaxation, or anxiety and tension?

### 5. ARE THEY WORKING WELL ON TASK OR CURRICULA?

- ✦ Who has assumed leadership?
- ✦ Are the slower learners included?
- ✦ Do they seem mindful of the goal to complete the task on time?

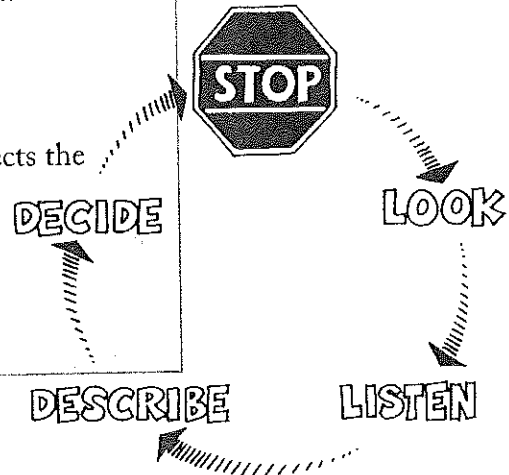
### 6. WHAT IS HAPPENING FOR YOU?

### 7. OTHER

and actions. Following the Time Out Reflection Cycle below, help the class decide what everyone can do to improve things.

## Time Out Reflection Cycle

- ✦ Stop the action—ask “*What’s happening?*”
- ✦ Give everyone time to reflect—don’t start diagnosing the situation yourself. Wait until people begin to speak up.
- ✦ Ask for descriptions of specific sounds and actions.
- ✦ Ask how people felt and how the behavior or situation affects the class as a whole.
- ✦ Invite or brainstorm ideas to change the situation.
- ✦ Have everyone decide what to do to improve things.



The repeated practice of reflecting on group and community interaction helps people to become aware of the impact of their behavior on others and the dynamics of groups. Reflection is emphasized in Tribes TLC® because it is essential for learning and development.

If you do not choose to take time out, be sure to have everyone reflect on the situation after the strategy or task is completed. You exclaim, “Why make all the tribes go through this when only one tribe had the problem?” Good question! In this case, the time out might accomplish the following:

- ✦ Tanya’s tribe, in addition to exploring their own behaviors, would learn from the other tribes how they dealt with the same or similar issues
- ✦ The other tribes would benefit from discussing the same questions and reflecting on their own interaction
- ✦ In listening to the responses of Tanya’s tribe, you would have additional data to use in deciding what specific work may need to happen with this tribe alone.

Of course, if Tanya’s tribe does not report on the behavior that you observed, you should comment on it. Not to do so would be interpreted as an indication that you were not paying attention, or that you did not think it was important.



*I’m a meta-cognitive symbol! Wow!*



## KEEPING YOUR PURPOSE AND ROLE IN MIND

The Tribes process, the positive environment, agreements, and all of the cooperative learning strategies have but one overall purpose:

**to assure the healthy development of every child in the school community so that each has the knowledge, skills, and resilient strengths to be successful in a world of rapid change.**

The Tribes strategies are not time fillers for rainy days in the classroom, but are meaningful experiences to teach children how to reflect upon and learn to manage their own lives.

This interactive approach to human development and learning makes the “here and now” of each day a laboratory. Through group interaction, this generation of children will be able to move from a singular focus on “me” to “we”—and to a concern for our community, our nation, and the future of our world.

Your role is to make the cooperative learning process easy, exciting, and effective. You are the caretaker of the positive learning environment. The Tribes cooperative learning facilitator is more than a teacher. Now the profession can call forth the best within each and every child. Teachers need a new title—something like “learning and human development facilitators.” Do send us your ideas on this!

One of the most important collaborative skills for today’s students and teachers to learn is how to manage conflict—a dynamic that inevitably arises within any group of people working, playing, or living together. Denial or avoidance of a conflict ultimately undermines relationships, the group environment, and its ability to work well together. There’s a saying, “There is no way around—only a way through.”

Conflict is a natural part of life because as individuals we differ in what we want, need, and think. Conflicts occur over these differences. But conflict itself isn’t the problem—*it’s how we deal with it*. Most people have not learned how to manage conflict constructively. The adults in a child’s world must learn to resolve conflict before they can teach the process to children.

Within each conflict there is an opportunity to gain new knowledge. If our intent is to learn, we will seek to understand why the conflict happened. In the process, each person discovers more about his or her own perceptions and unspoken assumptions, as well as those of other people. As a result, relationships will be more satisfying.

The capacity of teachers and students to work well together in cooperative learning groups is dependent upon how well they learn to solve problems and manage conflict. When a group has the commitment and skill to resolve all conflicts, individuals feel free to contribute ideas, explore one another’s assumptions, and raise questions. This is essential in the process of becoming a learning community.<sup>1</sup>

Resolving conflict needs to begin with the assumption that a "win-win" solution is possible. Strong feelings often make defining the problem difficult, and what appears to be the problem is identified and agreed upon, it becomes possible for people who have been in opposition to work out a solution that will be fair to both of them. For further discussion, turn to page 405 in the Resources section of this book where you will find the article, "Preventing Conflict through Dialogues of Discovery" by Ron Patrick.

Gail Whang of Oakland Unified School District recalls how learning the Tribes process and a conflict resolution process affected their school staff at Hawthorne Elementary.

*Conflict resolution brought people out of their classrooms and together. Tribes built on that power. Not only were we involved together in a schoolwide program, but because of the nature of both trainings, it brought the staff closer. We got beyond griping about students in the lunchroom and began talking to each other about what we valued and who we are. We began to change the culture of our school.*

## TEACHING I-MESSAGES

An I-Message is a statement of the speaker's feelings in response to the behavior of others. Unlike a You-Message, an I-Message does not convey judgment, nor is it a put-down. Notice the difference between the following examples:

YOU-MESSAGE: "Kim, you dummy, you ruined my chance to be the pitcher. You make me angry."

I-MESSAGE: "Kim, I feel angry whenever a catcher isn't paying attention."

In the first example, Kim was rudely put down and blamed for the situation. In the second example, the speaker took responsibility for his feelings, stated them in strong terms...but did not put the blame on Kim. He defined the behavior that he perceived.

### I-Messages

- ✦ State and own the speaker's feelings
- ✦ Describe the perceived behavior or situation; not a personal judgment

### You-Messages

- ✦ Hold another person responsible for the speaker's feelings
- ✦ Blame others; judge and put people down

# Name Game

## GRADES

K-adult

## TIME

varies

## GROUPING

tribe or  
community

## MATERIALS

none

## Objectives

1. To help learn first names
2. To build inclusion

## Instructions

1. Have the community sit in one large circle.
2. Have one student begin the activity by stating his or her name.
3. Have a second student repeat the first student's name and then state his or her own.
4. Have the third student repeat the first two names and then state his or her own.

Example:

"I'm Todd."

"You're Todd, I'm Scott."

"You're Todd, you're Scott, and I'm Karen."

5. Continue around the circle by having each student say the names of the previous three people, and then have the community chant the earlier names.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ Why do you like being called by your first name?
- ✦ Why is this a good way to learn people's names?

### SOCIAL

- ✦ Which social skills did we use in this activity?
- ✦ How did you help each other during this activity?

### PERSONAL

- ✦ How did you feel as your turn came closer?
- ✦ What's the mood of the community now compared to before starting this activity?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION:

- ✦ "I felt good when..."
- ✦ "I like the way..."

## Options

Use alliterative adjectives ("Terrific Todd"), favorite foods ("Ice Cream Todd"), activities ("Football Todd"), etc.

Instead of names, use examples of nouns, multiples of 5, etc.

# SALVADOR ELEMENTARY SCHOOL

## BEHAVIORAL EXPECTATIONS

Common Areas	Be Safe	Be Responsible	Be Respectful
<b>Classrooms</b>	<ul style="list-style-type: none"> <li>Keep aisles clear (backpacks and coats stored)</li> <li>Enter and exit in an orderly straight line</li> <li>Use the restroom with a buddy</li> </ul>	<ul style="list-style-type: none"> <li>Bring all necessary materials to class each day (homework, backpack, etc.)</li> <li>Use your time efficiently.</li> <li>Value school supplies and property</li> </ul>	<ul style="list-style-type: none"> <li>Always use appropriate language</li> <li>Keep your workspace clean</li> <li>Raise your hand for help</li> <li>Speak when it's your turn</li> <li>Ask permission to use the phone or bathroom</li> </ul>
<b>Office</b>	<ul style="list-style-type: none"> <li>Keep the doorway clear.</li> <li>Enter and exit in an orderly manner</li> </ul>	<ul style="list-style-type: none"> <li>Represent Salvador School in a positive manner</li> <li>Ask for help calmly and politely</li> <li>Say please and thank you</li> </ul>	<ul style="list-style-type: none"> <li>Inside voices only</li> <li>Ask permission to use the telephone or bathroom</li> </ul>
<b>Eating Areas (Lunch Tables or multi-use rm)</b>	<ul style="list-style-type: none"> <li>Sit on the benches</li> <li>Walk</li> <li>Keep hands, feet, and objects to yourself</li> <li>Eat only your own food &amp; appropriate portions</li> </ul>	<ul style="list-style-type: none"> <li>Pick up all trash and put it in the trashcan or recycle bins</li> <li>Raise your hand to use the bathroom during eating time</li> <li>Eat snack in designated areas</li> </ul>	<ul style="list-style-type: none"> <li>Use appropriate school language</li> <li>Do NOT share food</li> <li>Remain seated until dismissed</li> <li>Keep a hand space between yourself and others on the bench</li> </ul>
<b>Bathrooms</b>	<ul style="list-style-type: none"> <li>Ask for permission</li> <li>Walk</li> <li>Wash your hands</li> </ul>	<ul style="list-style-type: none"> <li>Use recess time for bathroom breaks</li> <li>Sign out and in if you leave the classroom</li> <li>Keep the bathroom clean.</li> <li>Use the restroom and return immediately to class</li> </ul>	<ul style="list-style-type: none"> <li>Use and dispose of paper towels and toilet paper appropriately</li> <li>Use only as much paper as you need.</li> <li>Be mindful of others waiting</li> <li>Flush</li> </ul>

Day 1

<b>Lunch Line/HALLS</b>	<ul style="list-style-type: none"> <li>Hands, feet, and objects to self</li> <li>Walk</li> <li>Walk on the line</li> <li>Step away from the doors/buildings when passing</li> </ul>	<ul style="list-style-type: none"> <li>Keep tickets and money in quiet hands</li> <li>Stand against the wall</li> <li>Count off 5 at a time (classroom job)</li> <li>Enjoy the art with your eyes ONLY</li> </ul>	<ul style="list-style-type: none"> <li>Use your inside voice</li> <li>Stand still in line, facing front</li> <li>Wait politely for your turn</li> </ul>
<b>Arrival</b>	<ul style="list-style-type: none"> <li>Walk to your morning line</li> <li>Keep hands, feet, and objects to yourself</li> <li>Stand in line at 8:10 when directed</li> <li>If you arrive before 8:00, report to the computer lab</li> </ul>	<ul style="list-style-type: none"> <li>Keep your backpack and personal items with you</li> <li>Use the bathroom or drink water if needed</li> </ul>	<ul style="list-style-type: none"> <li>Use quiet voices</li> <li>Ask the yard duty for help</li> </ul>
<b>Play Areas – Upper grade playground</b>	<ul style="list-style-type: none"> <li>Walk to the play area</li> <li>Stay in designated areas</li> <li>Time out is on the slope by the breezeway</li> </ul>	<ul style="list-style-type: none"> <li>Once you leave the classroom, stay outside</li> </ul>	<ul style="list-style-type: none"> <li>If you have a problem, try to solve your problem THEN go to the yard duty</li> <li>Go to the bathroom</li> <li>Be involved in a game</li> </ul>
<b>Swings</b>	<ul style="list-style-type: none"> <li>Swing forward and back facing the rm 15</li> <li>Sit forward on your bottom</li> <li>Keep hands, feet, and objects to yourself</li> <li>Walk off the swing</li> <li>Stand on the curb and count 30 forward swings for your turn</li> </ul>	<ul style="list-style-type: none"> <li>Walk off swing promptly at 30.</li> </ul>	<ul style="list-style-type: none"> <li>Take turns by counting – “30! It’s my turn! Thank you!” ☺</li> </ul>
<b>Snack</b>	<ul style="list-style-type: none"> <li>Eat snack on the bleachers &amp; rm 14 table &amp; curb</li> <li>Eat only your own food</li> </ul>	<ul style="list-style-type: none"> <li>Clean up after yourself</li> <li>Drink water</li> </ul>	<ul style="list-style-type: none"> <li>If you see trash on the ground, pick it up</li> </ul>

<b>Bark Box</b>	<ul style="list-style-type: none"> <li>• Walk in the bark box</li> <li>• Keep hands, feet, and objects to yourself</li> <li>• Go one at a time on the wheel, starting at the first wheel every time</li> <li>• On monkey bars, go one at a time in one direction</li> <li>• Stay off the top of the structures</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Balls</b>	<ul style="list-style-type: none"> <li>• Keep rubber balls on the blacktop with hands</li> <li>• Play with soccer balls on the field with feet</li> <li>• Follow Ball wall rules (no butts up)</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Black Top</b>	<ul style="list-style-type: none"> <li>• Keep play equipment on the black top</li> <li>• Stay in designated areas</li> <li>• 12 active players in the hockey game (12 sticks)</li> </ul>	<ul style="list-style-type: none"> <li>• Take only your own hockey stick.</li> </ul>	<ul style="list-style-type: none"> <li>• Players join the games as they arrive</li> </ul>
<b>Play Areas – Lower grade playground</b>	<ul style="list-style-type: none"> <li>• Walk to the play area</li> <li>• Stay in designated areas</li> <li>• Time out is at the blue tables</li> </ul>	<ul style="list-style-type: none"> <li>• Once you leave the classroom, stay outside</li> </ul>	<ul style="list-style-type: none"> <li>• If you have a problem, try to solve it yourself first</li> <li>• If you need help with a problem, go to the yard duty</li> <li>• Go to the bathroom</li> <li>• Be involved in a game</li> </ul>
<b>Swings</b>	<ul style="list-style-type: none"> <li>• Swing forward and back facing the curb</li> <li>• Sit forward on your bottom</li> <li>• Keep hands, feet, and objects to yourself</li> <li>• Walk off the swing</li> </ul>	<ul style="list-style-type: none"> <li>• Walk off swing promptly at 30.</li> </ul>	<ul style="list-style-type: none"> <li>• Take turns by counting – “30! It’s my turn! Thank you!” ☺</li> <li>•</li> </ul>

	<ul style="list-style-type: none"> <li>• Wait by the curb and count 30 forward swings for your turn</li> </ul>		
<b>Snack</b>	<ul style="list-style-type: none"> <li>• Eat only your own food</li> <li>• Sit on the curb or at the tables</li> </ul>	<ul style="list-style-type: none"> <li>• Clean up after yourself</li> <li>• Drink water</li> </ul>	<ul style="list-style-type: none"> <li>• Be respectful of the kinder garden</li> </ul>
<b>Black Top</b>	<ul style="list-style-type: none"> <li>• Keep cart on the black top</li> <li>• Stay in designated areas</li> </ul>	<ul style="list-style-type: none"> <li>• Keep playground equipment in the field or on the blacktop</li> </ul>	<ul style="list-style-type: none"> <li>• Stay visible of vests</li> </ul>
<b>Bark Box</b>	<ul style="list-style-type: none"> <li>• Walk in the bark box</li> <li>• Keep hands, feet, and objects to yourself</li> <li>• Go one at a time on the wheel; start with your feet on the ground</li> <li>• On monkey bars, go one at a time in one direction</li> </ul>	<ul style="list-style-type: none"> <li>• </li> </ul>	<ul style="list-style-type: none"> <li>• </li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Use equipment correctly!</li> </ul>	<ul style="list-style-type: none"> <li>• </li> </ul>	<ul style="list-style-type: none"> <li>• Put away equipment when you are finished playing with it</li> </ul>
<b>Communication</b>	<ul style="list-style-type: none"> <li>• T: What is the rule about _____?</li> </ul>	<ul style="list-style-type: none"> <li>• Have the child repeat the rule.</li> </ul>	<ul style="list-style-type: none"> <li>• T: Show me how you can _____. Thank you!</li> </ul>

## ARTS • BASED SKILLS &amp; STRATEGIES

• middle school •  
• elementary • • high school •

title

**Alteration Observation**

skill



theater

about the strategy

Concentration, observation, and imagination are essential skills for every student. This activity is a challenging and fun way to focus on those skills. Whether used as an ice-breaker or a warm-up, participants benefit from the process of focusing attention and observing the actions of their classmates.

visual

Observing detail

kinesthetic

Altering personal appearance

instructional steps

objective

Students observe the appearance of others, identify alterations in appearance, and relate them to the members of the group.

materials

None

procedure

- Divide the class into groups of three or four.
- Designate one person as the person to be observed. The other students memorize this person's appearance.
- The other three turn away from that person who then makes three small changes in his/her appearance, such as taking off an earring, untucking a shirttail, or buttoning a button.
- The students turn around and try to identify the changes. Each person in the group takes a turn making changes.
- Repeat the process, each time adding to the number of changes. Your students will have to be more and more creative to think of ways to change their appearance as the game continues.



## Alteration Observation

strategy for curricular connections



science

- Keep a plant diary by drawing a daily picture of a sprouting plant, being careful record tiny differences from one drawing to the next. Number the drawings on the back of each page. Have students exchange drawings and arrange in sequential order.



language arts

- Give students a very basic one-paragraph story. Each group adds details to make the story interesting and different from the original. Share.
- Play a game of "What Changed?" Re-tell a story and change several details. Students identify what has changed.



music

- Challenge groups of students to add details to a well-known tune such as "Twinkle Twinkle Little Star" to create variations. Listen to Mozart's Variations on *Ah Vous Dirai-Je Maman* (which is the same tune as "Twinkle Twinkle Little Star"). Identify the techniques used to create variations.



visual arts

- Students create their own "Spot the Difference" drawings: each student makes a black pen drawing which is then photocopied. Then make ten minor alternations to the original and display the two drawings side by side. Students identify as many differences as they can during a gallery walk of each others' work.
- View artwork based on the repeated use of the same image (e.g., works by Andy Warhol or Michael Snow). Identify the variations.

## ARTS • BASED SKILLS & STRATEGIES

### Alteration Observation

multiple intelligences target



visual • spatial



bodily • kinesthetic



interpersonal

adaptations

to simplify

- Limit the students to making one change in their appearance instead of three. Provide verbal cues to the students guessing.

to challenge

- As the game continues, it naturally becomes more challenging to find ways of altering one's appearance.

special needs

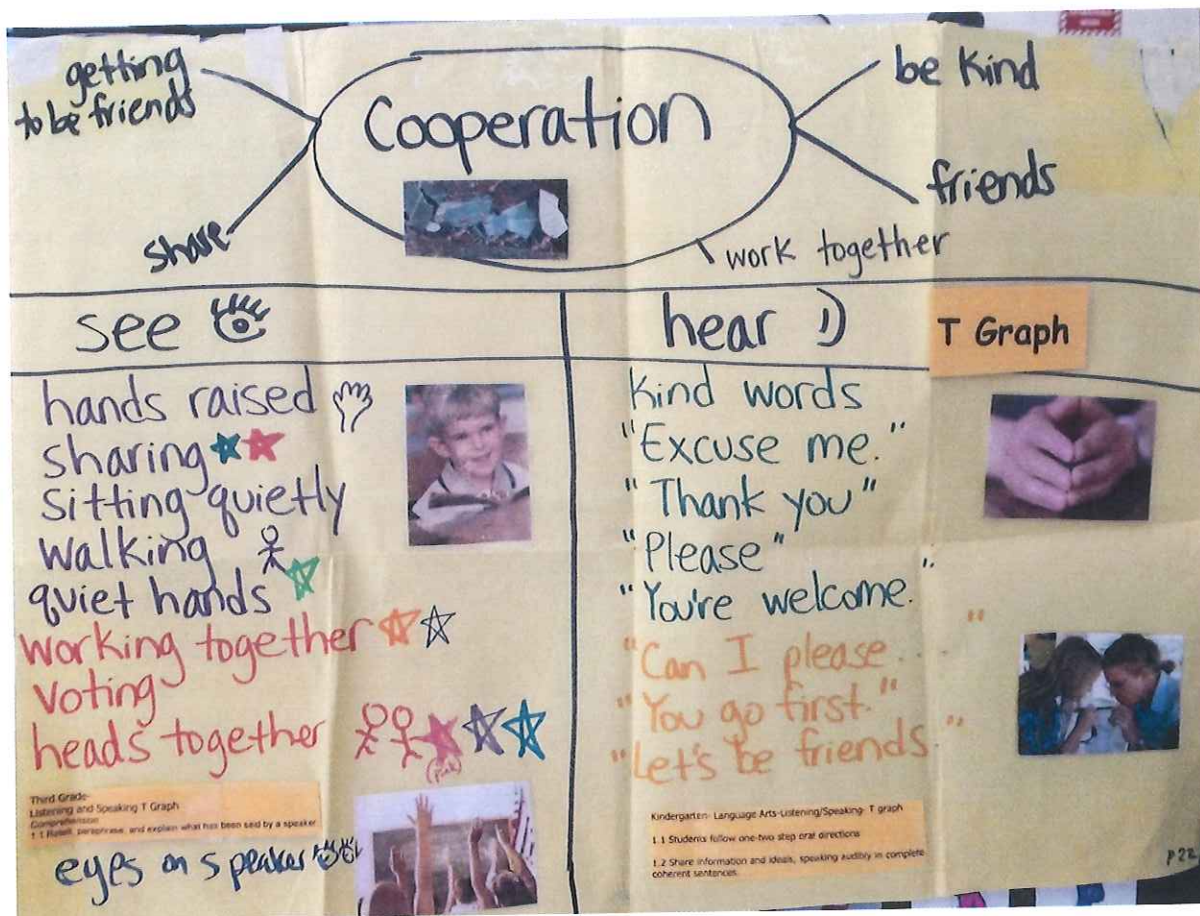
- This lesson is accessible for most learners.
- Use to reinforce basic clothing/body part vocabulary for ESL students.
- Students with limited movement can be assigned partners to help make changes.

Day 1 Respect  
will use Day 1-13

### T-Chart

- Teacher uses the T - Graph to visually support students who are learning the characteristics of important traits such as: cooperation, responsibility, honesty
- Students brainstorm what they would see and hear if a person were behaving in that way
- Helps teachers and students verbalize and focus on POSITIVE behaviors
- Sets the standards for cooperative groups
- Promotes "intrinsic" motivation and positive interdependence
- Always begin with "\_\_\_\_\_ **Team earned** \_\_\_\_\_"
- Scouts can tally team points





## Day 2

Tribes Community Circle Opening: "I" messages p. 111

- **BEST** Lesson: Line UP
- **ABSS**: Integrate "Amorphous Blob" with you daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify "Lines" in curriculum related illustrations
  - How to Teach Art to Children book p. 6-15

Tribes Community Circle Reflection: Closure and Reflection

# Expected BEST Behavior Lesson Plan



## Topic/Rule: LINE UP – BE SAFE

### Objectives:

1. Form one single file line at your assigned area and face forward.
2. Keep hands, feet, all body parts, and objects to self.
3. While facing forward, keep feet planted on the ground.
4. Join line at the end.
5. Once in line, show *HALLS*

### Importance of Rule:

**Safety** - Keeping to yourself so no one gets hurt.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Teacher arrives at the assigned pick up area and the class is in line.
2. Their hands are at their side, feet are planted on the ground and they are prepared to go to class.

#### Non-Example(s):

1. Teacher arrives at line and Charlie is poking Sally in the back.
2. One child is turned around talking to the child behind him/her.
3. Child arrives and cuts into the middle of the line causing others to yell/scream.
4. Susie gets in line and decides to leave to go talk to Peter.

### Opportunities to Practice and Build Fluency:

1. Practice how to stand in line and stay in line.
2. Teacher models how to keep hands, feet, and objects to self.
3. Explain positive and negative consequences (natural consequences of actions rather than punishment).

## ARTS • BASED SKILLS &amp; STRATEGIES

• middle school •  
• elementary • • high school •

title

**Amorphous Blob Pantomime**

skill



dance



theatre

about the strategy

Pantomime is communication without words. Your students will enjoy this communication game in which they use their faces and bodies to communicate the physical properties of objects and their uses. Observation skills and concentration are heightened as students analyze and interpret non-verbal communication. This strategy develops creative fluency as students transform an imaginary object multiple times.

visual

Observing and analyzing

kinesthetic

Moving in pantomime

instructional steps

objective

The students pass an imaginary object around a circle, each person transforming the shape into a different object.

materials

None

procedure

- Stand in a large circle so that everyone can see each other.
- Tell students that you are holding an amorphous blob in your hands and that you can shape the blob into any object.
- Demonstrate shaping the blob into a common object.
- Pass the object to the next person in the circle. That person receives the object, preserving its shape.
- Reshape the blob into another object.
- Continue passing the shape; each student creates a new shape before passing it on.
- Encourage students to explore shape, dimension, weight, texture while communicating the object's identity through pantomime.

## Amorphous Blob Pantomime

strategy for curricular connections



social studies

- Use objects associated with a particular era, culture, historical figure or country. For example, mime everything you would need to put in a covered wagon to travel West on the Oregon Trail.



language arts

- Use this strategy during the study of a literary work by using objects from the work's period or milieu as the subject for the amorphous blob



visual arts

- Students complete the above activity and then quickly sketch five of the objects mimed by their classmates. Share and discuss. What made the mimes easy or hard to visualize?



mathematics

- Have the amorphous blob transform into geometric shapes as it is passed around the circle.



## ARTS • BASED SKILLS & STRATEGIES

### Amorphous Blob Pantomime

multiple intelligences target



visual • spatial



mathematical • logical



interpersonal



bodily • kinesthetic



intrapersonal

adaptations

to simplify

- Brainstorm a list of objects before beginning the activity.
- Use questioning to encourage the student to represent the object in detail: "Is your box square or rectangular?" "How heavy is the box?" "Is the box made of smooth cardboard or rough plywood?"

special needs

- This activity is accessible for most learners.
- Side-coach students with limited range of movement or coordination challenges by giving a verbal description of what they are miming.

### **Day 3**

Tribes Community Circle Opening: Spider Web p. 342

- **BEST** Lesson: Hallways/Restrooms
- **ABSS**: Integrate “Body Percussion Patterns” with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify “Shapes” in curriculum related illustrations
  - How to Teach Art to Children book p. 16-25

Tribes Community Circle Reflection: Closure and Reflection

# Spider Web

## GRADES

K-adult

## TIME

varies depending  
on group size

## GROUPING

community

## MATERIALS

ball of  
colored yarn

## Objectives

1. To build inclusion and a sense of community
2. To practice attentive listening

## Instructions

1. Ask the community to sit in one large circle.
2. Explain that during this activity each student will have an opportunity to share his or her name and something special about himself or herself. Give the students a minute to think of something special.
3. Have one student begin the activity by stating his or her name and something about himself or herself.  
Example: "My name is Sue, and I am wonderful at organizing things." Then, have the student hold onto the end of the yarn and roll the yarn ball to someone across from him or her in the circle. Have the students continue this process until everyone has either shared or passed and a "spider web" pattern has been created.
4. It is fun to "play" with the web before rolling it up. Have everyone pick up the web, stand, hold it up overhead. Have them hold it waist high and shake it.
5. If time permits, have the students re-roll the web one by one in reverse order. (Students below fifth grade have a hard time re-rolling a ball of yarn.)

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ How can you symbolically interpret this "spider web?" Note symbolism, design, community involvement, etc.
- ✦ Why is this a good community-building activity?
- ✦ What did you learn as a result of this activity?

### SOCIAL

- ✦ How does "Spider Web" bring you closer together as a community?

### PERSONAL

- ✦ How did you feel before it was your turn/right after your turn?
- ✦ How do you feel right now?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION:

- ✦ "I liked it when you said..."
- ✦ "I'm a lot like you when..."
- ✦ "I admire you for..."

## Options

Make a statement of appreciation to someone in the circle; continue until each student has received a statement. Toss the yarn up and into the center, see where it goes, and then give that person a statement of appreciation. Paraphrase what the previous person said before giving a statement of appreciation. Use "I learned..." statements.

# Expected BEST Behavior Lesson Plan



**Topic/Rule: WALKWAYS - Walking**

## Objectives:

1. Walk with your hands clasped behind your back. (Show HALLS)
2. Stay on the white line and shift to the right side of the walkway when others are coming in your direction.

## Importance of Rule:

Personal Safety

Show respect for others

## Expected Behaviors Examples:

### Positive Example(s):

1. Jack and Jill were walking to the office to turn in tardy slips for their teacher. They walked quietly with their hands behind their backs.
2. Susie walks to the restroom keeping her eyes forward. She is aware of her surrounding and sees that a classroom door is open. She is careful to avoid the open door.
3. An unaccompanied group of students is moving from one part of the campus to another and remains in a single file line demonstrating HALLS.

### Non-Example(s):

1. Jack runs ahead of Jill and yells at her to catch up.
2. Clyde is walking backwards enjoying how his sneakers squeak.
3. Claire and Filberto are talking loudly on the way to band.

## Opportunities to Practice and Build Fluency:

1. Students will practice walking safely daily.
2. Teacher will model positive examples. Ask students to model negative behavior.
3. Explain positive and negative consequences (natural consequences of actions rather than punishment).

# Expected BEST Behavior Lesson Plan

Topic/Rule: RESTROOMS – Rules and Safety

## Objectives:

1. Respect the privacy of others.
2. Voices OFF.
3. Do not play.
4. Respect school property.
5. Always wash hands.
6. Dispose of paper properly.
7. Keep restrooms clean.
8. NO HANGING OUT inside or outside of restroom area.

## Importance of Rule:

- Students need a clean, safe, and quiet restroom environment.
- Students must learn to respect the privacy of others.
- Students must respect the learning needs of others.

## Expected Behaviors Examples:

### Positive Example(s):

1. Students use the restroom, wash hands, and return to class quickly and quietly.
2. Students take responsibility to keep the restrooms clean by flushing toilet and throwing paper towels IN trash can.
3. Students respect other students' privacy when in the bathroom.

### Non-Example(s):

1. Students look under the stall at another student.
2. Paper towels and toilet paper are thrown on the floor.
3. Students playing around and throwing water.
4. Students stuffing paper towels/toilet paper into drains causing clogs.
5. Students are chasing each other in and out of the restrooms.
6. Students are standing around chatting in the restroom.

## Opportunities to Practice and Build Fluency:

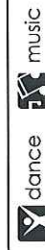
1. Whole class discussion of positive and negative behavior choices and definition of privacy.
2. Teacher models appropriate behavior
3. Role play.



# ARTS•BASED SKILLS & STRATEGIES

- elementary •
- middle school •

## Body Percussion Patterns



Body percussion (snap, clap, pat, stamp, and other sounds) can be combined into simple patterns that are great fun for students, while building reading, coordination, and listening skills. This activity is popular at every level, and can be simplified or made more complex to meet different ability levels within a group.

- visual** Representing sounds graphically
- auditory** Combining various body percussion tone colors
- kinesthetic** Combining body percussion actions

### instructional steps

**objective** Students create and write body percussion patterns.

**materials** Blank drawing paper  
Markers

### procedure

- 1. Identifying**
  - Echo four beat clapping patterns.
  - Echo four beat snapping, patting, and stamping patterns (below second grade, use tapping shoulders in place of snapping).
  - Echo four beat patterns that combine two or more levels (e.g., clap, snap, stamp).
  - Identify the four basic body percussion sounds as snap, clap, pat, and stamp.
- 2. Creating and Writing**
  - Try out different combinations until each student finds a pattern s/he likes.
  - Echo each child's pattern.
  - Write the patterns on separate pieces of paper, with the student's name.

# ARTS•BASED SKILLS & STRATEGIES

## Body Percussion Patterns

### instructional steps

#### procedure

For example:

- Two levels:

### Stephen Amboise

snap \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

clap \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

- Three levels:

### LaShawna Green

clap \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

pat \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

stamp \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

- Four levels:

### Ansel Adamowitz

snap \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

clap \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

pat \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

stamp \_\_\_\_\_ x \_\_\_\_\_ x \_\_\_\_\_

## Body Percussion Patterns

instructional steps

procedure

### 3. Compiling

- Compile the pages into a book and bind them at the top or side.
- Perform the book, one page at a time

### 4. Combining

- Combine the patterns to make longer pieces, including any of the following possibilities:
  - Put one pattern after the other.
  - Put four patterns one after the other and rearrange to find the most satisfying possibility.
  - Transfer the patterns to unpitched instruments (e.g., snap = finger cymbals/triangles, clap = wood blocks/sticks, pat = scrapers/shakers, stamp = drums).
  - Layer the patterns with small groups, each performing a different pattern. Patterns can be added in and then stopped one at a time to create a crescendo and decrescendo (getting louder then getting softer).

## Body Percussion Patterns

strategy for curricular connections



mathematics

- The patterns are in sets of four beats. Practice multiplication in fours by repeating the pattern four times, then determining the number of beats
- Create other problems to play and then solve, such as: "Play Eric's pattern three times, then Sally's pattern twice." How many beats did you play? How many sets of four did you play? How many more patterns do you need to play to make a 32 beat piece?"



language arts

- Assign different patterns to represent characters in a story. Tell or read the story, playing the character pattern each time the name is heard.
- Use selected patterns to create an accompaniment to a metered poem such as "Humpty Dumpty" (primary), "Hair Seal" from Alaskan Mother Goose (intermediate), "The Jabberwocky" from Alice in Wonderland (middle/high school).



music

- Use the patterns to create ostinato accompaniments to songs or listening selections. Extend the patterns to 8 beats as soon as possible.
- Use the patterns as "questions," and have students create or improvise "answers" of the same length.



visual arts

- Use different shapes and/or colors to represent the body percussion sounds (e.g., snap = yellow triangles, clap = brown rectangles, pat = green lightning bolts, stamp = red circles). Construct and perform patterns, and transfer to unpitched instruments.



dance

- Use different shapes and/or colors to represent the body percussion sounds (e.g., snap = yellow triangles, clap = brown rectangles, pat = green lightning bolts, stamp = red circles). Construct and perform patterns, and transfer to unpitched instruments.



theatre

- Have students perform their patterns expressing an attitude or mood. How can your pattern reflect anger? Sadness? Joy? Pride?

## ARTS • BASED SKILLS & STRATEGIES

### Body Percussion Patterns

multiple intelligences target



verbal • linguistic



visual • spatial



bodily • kinesthetic



interpersonal



intrapersonal



musical

adaptations

to simplify

- Use only one or two body percussion sounds at a time. Stick to the steady beat – one sound on each beat.



## **Week 2**

### **Day 4**

Tribes Community Circle Opening: J.O.Y. p. 269

- **BEST** lesson: Playground
- **ABSS**: integrate: “Environmental Soundscapes” with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify “Color” in the curriculum related to illustrations
  - How to Teach Art to Children book p. 27-61

Tribes Community Circle Reflection: Closure and Reflection

Teacher:		Room:		GLAD Skills & Strategies																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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Notes ---> Enter the time each strategy is integrated into the curriculum. Calculate based on: One hr= 1 Half hr=.5	Communication	0.5	1.0	0.5	0.5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																</

Artful Learning Art Based Skills & Strategies		VAPA Skills	
Alteration Observation			
Amorphous Blob Pantomime			
Body Percussion Patterns			
Environ/Soundscape	0.5		
Flocking	0.5		
Make a Machine	0.5		
Martha Game	0.5		
Mirroring	0.5		
New Plays			
Poetry in Motion			
Quick Draw			
See - Hear - Feel			
Tableau			
Who Started the Motion			
Work Explorations			
Zip Zap Zoom			
Other			
Other			
Other			
Visual Arts	5.0		
Music			
Dance			
Performing Arts			
Visual Thinking Strategies			

## Joy

**Objectives**

1. To give each person an opportunity to share something special with others
2. To practice listening skills
3. To build inclusion

**Instructions**

1. Ask each student to think of three things that he or she would like to share. Use the letters of the word "joy" to structure what is to be shared:  
*J*: something in your life that *just* happened  
*O*: *one* thing you would like to do for yourself  
*Y*: a part of *you* that makes you a very special person  
 Point out that the key words say, "just one you!"
2. Urge the students to listen attentively as each student takes a turn sharing.

**Suggested Reflection Questions**

## CONTENT/THINKING

- ✦ Why is it helpful to share information about yourself?

## SOCIAL

- ✦ How well were people listening?
- ✦ What can we do to help each other to be better listeners?

## PERSONAL

- ✦ How did this activity make you feel?
- ✦ What did you find out about yourself?

**Appreciation**

## INVITE STATEMENTS OF APPRECIATION:

- ✦ "It helped me when..."
- ✦ "I appreciated..."
- ✦ "Thank you for..."

**Options**

Choose any two or three letter word and use the letters to invite purposeful responses, both personal and academic (for example, NOW: something New you learned, One question you have, Write a 10 word sentence summarizing...).

**GRADES**

2-adult

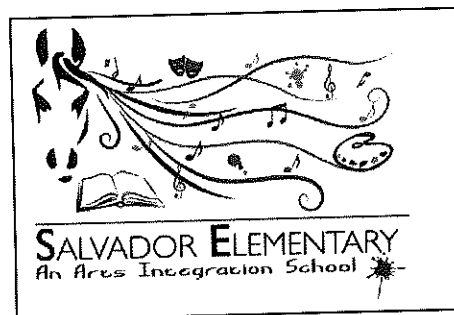
**TIME**

20 minutes

**GROUPING**community  
or tribes**MATERIALS**

none

# Expected BEST Behavior Lesson Plan



**Topic/Rule: PLAYGROUND/GRASS AREA**

## **Objectives:**

1. Follow all game rules.
2. Stay off the fence.
3. Stay away from hallway/breezeway
4. Respect nature (sticks, bark, rocks, gophers, K garden, plants, etc.)

## **Importance of Rule:**

Staying within the boundaries and following games rules maintains a safe environment for all.

## **Expected Behaviors Examples:**

### **Positive Example(s):**

1. Bobby includes all friends in a soccer game.
2. Patricia kicks a ball over the fence and notifies a yard supervisor.
3. Look at gophers, plants, and all other nature objects.

### **Non-Example(s):**

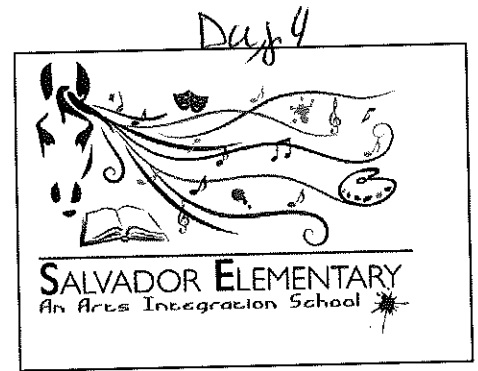
1. Ball goes over the fence and Jason leaves school boundaries to retrieve it.
2. Kicking, bouncing, and/or throwing balls after the bell rings or while walking to class to line-up.
3. Touching nature.

## **Opportunities to Practice and Build Fluency:**

1. Listen to teachers and yard supervisors.
2. Review as necessary

# Expected BEST Behavior Lesson Plan

**Topic/Rule: Playground/Black Top (Games and Play)**



## Objectives:

1. Follow the school rules of the game
2. Walk around games in progress
3. Anyone can join a game
4. Run safely only on black top.
5. Playground balls are for bouncing, throwing and catching.
6. Be a good sport.

## Importance of Rule:

Being respectful, safe, and take care of equipment and following rules. Have fun!

## Expected Behaviors Examples:

### Positive Example(s):

1. Student asks to join a basketball game. Players include him in the game.
2. Student crossing the playground sees a four square game and walks around.
3. Ball goes over the fence and student tells yard supervisor.

### Non-Example(s):

1. Timmy takes a ball outside to play. He and several others students begin playing two square. They hold the ball and slam it into each other's squares.
2. Joey is playing four square and another ball bounces into the game. He gets the ball and kicks it across the playground.
3. Terry is playing tug of war with a jump rope.
4. Patty is playing on the rails going into the main building (towards MPR).

## Opportunities to Practice and Build Fluency:

1. Practice before recess and PE time.
2. Students demonstrate
3. Pride Slips for appropriate behaviors.

# Expected BEST Behavior Lesson Plan



## Topic/Rule: PLAY STRUCTURE – What to do when the Bell Rings

(Black Tip and Grass Areas)

### Objectives:

1. When the bell rings FREEZE. Listen for directions, then walk to line quietly.
2. Put away play equipment.
3. Pick up your belongings (jackets, sweatshirts, etc)

### Importance of Rule:

It is important to practice safety when the bell rings. It is respectful to follow rules and listen for signals from yard duty staff.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Student drops from the bars when he/she hears the bell and freezes.
2. Student climbs down the play structure when he/she hears the bell and freezes.
3. Students stop swinging when students hear the bell and freezes.
4. Student picks up belongings and walks to line.

#### Non-Example(s):

1. Student continues to play after the bell
2. Student jumps off the swing.
3. Student runs to the bathroom/to drinking fountain.
4. Student remains on play structure.

### Opportunities to Practice and Build Fluency:

1. Practice before recess.
2. Teacher models and students demonstrate.

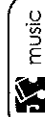
# ARTS • BASED SKILLS & STRATEGIES

• elementary •  
• middle school •

## Environmental Soundscapes

title

skill



about the strategy

Objects found in different environments such as the beach, forest pathway, or night sky can be used to provide graphic notation for a soundscape. This Soundscape can then be used to enhance the setting in a story or drama, or to enhance the mood of a poem. The concept of sound-symbol correspondence is reinforced by the strong emotional impact of the activity.

visual

Finding, creating, and arranging objects

auditory

Choosing sounds that match the characteristics of objects

instructional steps

objective Students arrange objects to create a land/ocean/skyscape, then interpret the visual scape as a Soundscape.

materials

Large piece of fabric (brown or tan for land, blue for water, black for night sky)

Natural objects

Examples:

Landscape - pinecones, acorns, leaves, sticks, etc.

(taking care to not disturb any living things)

Seascape - shells, coral, driftwood, etc.

Night sky - students make stars, moon, comets, nebula, planets, satellites, etc.

Alternate - packaged poppourri

Sound sources - found sounds, unpitched instruments, and/or

pitched instruments

Puppet, stuffed animal, or conducting stick

procedure

### 1. Collecting and Identifying

- Take a field trip or walk to collect the objects, create them, or display the object in a basket.
- Look at each type of object and categorize it.

# ARTS • BASED SKILLS & STRATEGIES

## Environmental Soundscapes

instructional steps

procedure

### 2. Creating a Visual Pathway

- Spread a large fabric pathway on the floor. Each student chooses and places one object on the path, watching for interesting or effective visual combinations or relationships.
- Sit, stand, or kneel "in front" of the pathway.
- Pass the puppet (or a stuffed animal or conducting stick) slowly over the pathway. Students clap once when the puppet passes by their object.

### 3. Finding Sounds to Match Objects

- Explore a variety of sound sources and have students choose one to match the characteristic of their object, e.g., shiny, rough, scratchy, small, large, jagged, long, and so on.
- Have students play their sound when the puppet (or conducting stick) passes by their object.
- Take turns being the "conductor," trying out different ways of indicating sound clusters and combinations.

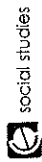
### 4. Reflecting

- Ask students to explain their sound choices.
- Discuss the experience of being the conductor.
- Consider how the new soundscapes might be used in the classroom (to accompany poetry readings, to create a mood for a story, to represent vocabulary or characters, etc.)

Day 4

## Environmental Soundscapes

strategy for curricular connections



social studies

- Provide a box of artifacts that represent the different stages of the Westward Expansion. Have each student choose an artifact to place on the pathway to represent the journey across North America. Students then choose sounds to represent objects and take turns conducting the resulting soundscape. Songs, poems, or stories of the move west can also be incorporated.



science

- Expand the soundscape strategy to explore other environments, or categories of natural elements (types of leaves, rocks, seeds, etc.).

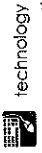
- Create a pollution soundscape. Gather up litter, junk, sources of sound pollution, and clutter up the pathway. Use the pathway as a starter for discussing environmental issues.



mathematics



music



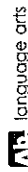
technology

- Conduct and play graphs, or place geometric shapes on the fabric and play the number of sides for each shape.

- Objects can be arranged on the pathway in sets of 3, 4, 5 or more. Instruments play once for each object in the set (e.g., five acorns are represented by five taps on a woodblock).

- Represent shapes or symbols musically. For instance, a rectangle represented through sound for each respective side would be represented by the length of the tone. Going around the perimeter of the shape would be short-long-short-long or long-short-long-short, depending on which side you start with. Using MIDI technology or the transport on a virtual tape deck, calculate the amount of time each side would need in seconds or frames to proportionally represent the shape in the Soundscape.

- Triangles, circles, squares all have mathematical properties dimensionally. Size of the shape could also contribute to the proportions (duration/timbre)—large squares, small circles, medium rectangles.



language arts

- Use the soundscapes as accompaniments to unmetered poems related to the environment. For example: "Secret Song" by Margaret Wise Brown, "Until I Saw the Sea" by Lilian Moore, or "Sky Dwellers" by Sr. Lorna Lunz. The Soundscape can also be used as an introduction to set the stage for a story or drama.

## Environmental Soundscapes

strategy for curricular connections



music

- Explore the characteristics of each instrument carefully for the sound quality, or tone color. Each instrument can be played many ways, and provide a range of interesting sounds.



visual arts

- Create a collage by gluing the objects on the pathway, and hanging it up as a wall decoration. Have the students write a description of how the art was created, and the Soundscape that resulted. A cassette tape of the Soundscape could be included.



dance

- Interpret the visual "scape" in movement rather than sound, or in addition to the sounds.



theatre

- Use the Soundscape to set a mood for a dramatization or improvisation.



## ARTS • BASED SKILLS & STRATEGIES

### Environmental Soundscapes

multiple intelligences target



naturalist



visual • spatial



intrapersonal



musical

adaptations

to simplify

- Limit the number of different objects available, and the number of sound sources.

to challenge

- Have small groups create motifs or short compositions for each object; then when the objects are arranged on the pathway, they will represent a musical suite.

special needs

- This is a wonderful activity to build sound-symbol correspondence in emergent readers of all ages.

## **Day 5**

Tribes Community Circle Opening: Learning to State Opinion p. 122

- **BEST** lesson: Play Structure
- **ABSS**: integrate “Flocking” with your daily curriculum
- **GLAD** strategy: Review T-Graph on Respect
- **Elements of Art**: Identifying “Color”
  - How to Teach Art to Children book p. 27-61

Tribes Community Circle Reflection: Closure and Reflection

## LEARNING TO STATE OPINIONS

It takes courage and trust to take a stand in the midst of peers and say, "I feel differently about this than the rest of you do." The more that students are given opportunities to state diverse beliefs, the stronger they will be to do more than parrot back the words "Just say no."

Let's say you have a 9th grade history/civics class this year in which you've been using a theme such as "Self and Society" or "Contemporary Issues." You've been building class community and have seven classroom tribes, each composed of five students. Throughout the inclusion stage you also started to use some of the Tribes strategies as structures for lesson topics. You have yet to formalize all this into a lesson plan, but expect that will happen in time.

Today you have decided to tackle the first steps of the stage of influence. To do this we suggest that you begin with the four influence strategies listed below. Tailor the language and topics to fit the grade level and cultures of your students. The strategies are:

- ✦ Thumbs Up/Thumbs Down
- ✦ Where Do I Stand
- ✦ One, Two, Three
- ✦ Put Yourself on the Line

Follow the directions as written, and remember: the strategy alone is not enough! Allow sufficient time for reflection questions so that in-depth learning happens. These four strategies could take several hours to do thoroughly. Work on them over several consecutive days. The first time that you use the strategies, use topics of personal interest.

Then use them again, but this time ask a controversial question from whatever material the class is studying.

Examples using the strategy "Put Yourself on the Line:"

*"The only way to have a safe school is to have more rules, monitors and metal detectors."*

Where do you stand?

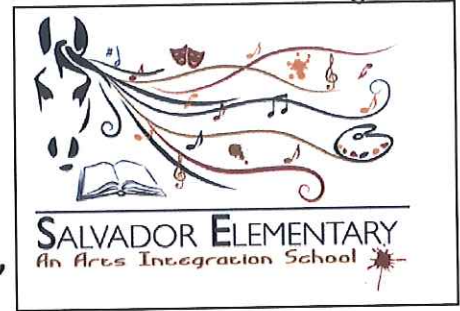
*"The age that you can vote and drive should be substantially lowered."*

Where do you stand?

Ask several types of reflection questions. Although example questions are noted for the Tribes strategies in this book, craft your own special questions for the content of the lesson and your students.

The "Put Yourself on the Line" strategy can be followed up with many other learning opportunities.

# Expected BEST Behavior Lesson Plan



**Topic/Rule: PLAY STRUCTURE – Appropriate play on Spinners, Swings and Monkey Bars.**

## Objectives:

1. One person at a time on the “hanging” spinner. First person in line is on the platform, others line up behind the first person.
2. Swing on swing while seated. Swing on your bottom facing the K room. Swing forward and back only.
3. When waiting in line in front of the swing, count to 30 (kinder count to 10 three times) at a normal rate. Walk around the swing path.
4. One person at a time on the monkey bars.
5. Walk around monkey bars, not under monkey bars.
6. Tag games not allowed.
7. **WALK** in bark box.

## Importance of Rule:

It is important to be safe on the spinner, swings and monkey bars. Respect that everyone gets a turn. Remember that personal space is important.

## Expected Behaviors Examples:

### Positive Example(s):

1. Students wait their turn on the platform of the spinner.
2. Students wait their turn in front of the swing and counts to 30 by ones at a normal pace.
3. Elicit positive examples from students.

### Non-Example(s):

1. Teacher role plays inappropriate behavior.

## Opportunities to Practice and Build Fluency:

1. Set aside a few minutes to practice the rules.
2. Teacher models, students demonstrate.
3. Discuss rewards (Pride Slip).

## Day 6

Tribes Community Circle Opening: Interview Circle p.266

- **BEST** lesson: Lunch Area- outside
- **ABSS**: Integrate “Make a Machine” with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify “Color” with your classroom curriculum
  - How to Teach Art to Children book p. 27-61

Tribes Community Circle Reflection: Closure and Reflection

# Interview Circle

## Objectives

1. To build inclusion and influence
2. To enhance communication skills
3. To share personal beliefs, feelings, and interests

## Instructions

1. Ask the community to sit in a large circle.
2. Explain that we will interview one student who will sit in the center of the circle and answer three questions. The person will choose the questions from people who raise their hands. He or she has the right to "pass" on any questions that she or he chooses not to answer.
3. Model the activity first by being in the center and responding to three questions yourself.
4. Suggest that questions may be autobiographical or may relate to issues, curriculum, politics, hobbies, friendship, sports, etc.
5. Have the community interview a few students each day until every-one has had a turn.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ What did you discover about a community member?
- ✦ Why is it difficult to answer some of the questions?

### SOCIAL

- ✦ Which social skills did community members use to make this activity successful?
- ✦ Did the community use good listening skills? How could you tell?

### PERSONAL

- ✦ How did you feel about being interviewed?
- ✦ What did you learn about yourself from this activity?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION:

- ✦ "I liked it when..."
- ✦ "I admired your honesty when..."

## Options

Use in tribes to review subject matter or as an actual assessment.

Encourage substitute teachers to introduce themselves to your class with this strategy.

### GRADES

K-adult

### TIME

15-30 minutes

### GROUPING

community, tribes

### MATERIALS

none

# Expected BEST Behavior Lesson Plan



## Topic/Rule: LUNCH AREA: OUTSIDE - BENCHES

### Objectives:

1. Walk quietly to the lunch tables.
2. Sit with your class at assigned table in an orderly manner.
3. Be polite to everyone and listen to adult directions.
4. Be responsible by keeping hands and feet to yourself and use a quiet voice.
5. Raise hand to throw away trash and line up in designated area for recess.

### Importance of Rule:

Walk so no one gets hurt in the crowded lines. Quiet voices must be used so we can hear adult directions. An orderly dismissal prevents anyone from being hurt.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Erica walks quietly to the lunch tables and sits at her assigned table. She keeps a quiet, inside voice and raises her hand for permission to throw her trash away. She lines up in designated area and waits to be dismissed for recess.

#### Non-Example(s):

1. Eric runs to the lunch area and sits wherever he wants. He talks loudly, moving from table to table, while dropping trash along the way. When dismissed he runs to the playground pushing down another student.



### Opportunities to Practice and Build Fluency:

1. Practice before going to lunch.
2. Students will role play positive examples.
3. Students will brainstorm about expected behaviors when they are at the lunch tables.
4. During class meetings, discuss positive and negative consequences about behavior expectations and choices.

# ARTS•BASED SKILLS & STRATEGIES

- middle school •
- elementary • • high school •

## title Making A Machine

skill  dance  theatre

about the strategy

This theatre game allows students to use their bodies and voices to create a visual metaphor for ideas and emotions and to communicate as an ensemble. Students enjoy working together in a safe environment to design and perform group "machines" that will be shown to the larger group and possibly expanded upon.

visual

Students observe the workings of various sorts of mechanized processes in order to come up with one that works for their group, (e.g., assembly line, car engine)

auditory

Students use vocalized and percussive noises and sounds to make their machine more effective, words and phrases may also be used

kinesthetic

Each student must move as an integral part of the machine and relate to other machine parts he or she is surrounded by, just as the inner workings of all real machines relate to each other as parts of a whole with a goal or product to be produced

instructional steps

objective Students work together to create a dramatized machine-like metaphor for concepts, ideas, processes or emotions

materials None

procedure

### 1. Modeling

- Have students observe various machines and talk about what makes something "machine-like", what are the qualities of a machine and what are some different kinds of machines? How are they alike? How do they differ?
- Discuss some possible kinds of machines that the class might create, map on board the titles students come up with for reference, (e.g., a peace machine, a war machine, a friendship machine, a homework machine, a teacher machine)

# ARTS•BASED SKILLS & STRATEGIES

## Making A Machine

instructional steps

procedure

- Ask for five volunteers and, along with the class, decide on what parts of the machine they might be, creating the machine along with the class.
- Use levels, sounds, inter-related and inter-locking movements to make the students look "machine-like", have one stand on a chair, one sit, etc. Keep taking ideas from the class and revising until you have the best example of the class created "machine".
- Have a class discussion on what made the machine work, what might have made it better, what made it visually interesting to watch?

### 2. Applying

- Break class into groups of five or six
- Have each group decide on a purpose for their machine, and tell them to keep it a secret among themselves so that the rest of the class may guess what sort of machine they are when they share it with the larger group.
- Remind students to either use one of the titles on the board or to think of a strong emotion or idea to use for their machine to make it important and interesting to watch.
- Have students perform their machines for the larger group and ask the group to guess what the machines were making. How could they tell what was going on?
- Have the students be specific in their discussion as to what worked and why. Ask students to go back and work for a few more minutes on their machines in order to improve them; what would make them more effective, what can they use from the critique they had in class?
- As the students perform their revised machines, side coach them to speed up and then break down as machine parts, (students love this part; they get to experiment with the movements in ways that are demanding and creative, your side coaching lines can be something like "Oh no, this machine is speeding up, look what is happening, it is going way too fast! Into "Now it seems to be slowing down, it is breaking...look, it is almost broken...now it is stopping completely" etc.) Side coaching is an important part of the dramatic experience, and using it will take your students to new levels of performance as your expectations guide and encourage them to try new approaches onstage.



## ARTS•BASED SKILLS & STRATEGIES

### Making A Machine

strategy for curricular connections



social studies

- Ask students to make machines that depict major events in history, (e.g. a Civil War machine, a Magna Carta machine, a kingship machine)



science

- Have students make machines that demonstrate a scientific process, structure, or life cycle.



language arts

- Have students make a poetry machine with each "part" having one line or word



visual arts

- Have students create models of their machines, or collages that represent the machines themselves.



dance

- Have students "dance" their machines, using music of their choice in the background

## ARTS•BASED SKILLS & STRATEGIES

### Making A Machine

multiple intelligences target



verbal•linguistic



visual•spatial



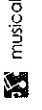
bodily•kinaesthetic



interpersonal



intrapersonal



musical

adaptations

to simplify

- Improvise machines instantly (on the count of five) rather than breaking into groups to plan.

to challenge

- Create a series of three linked machines. Practice smooth transitions between the machines. (Example: A conflict machine leading into a war machine leading into a peace machine). Photograph the machines and use the photos as a departure point into visual and art pattern designs and/or poetry and writing assignments.

special needs

- This activity is accessible for most learners.

## **Day 7**

Tribes Community Circle Opening: Wishful Thinking p. 378

- **Best Lesson:** Multi-Use Room: Lunch inside/assembly
- **ABSS:** Integrate “Martha Game” with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art:** Identify “Value” in curriculum related illustrations
  - How to Teach Art to Children book p. 64-73

Tribes Community Circle Reflection: Closure and Reflection

# Wishful Thinking

## Objectives

1. To provide the opportunity to express a wish
2. To build inclusion

## Instructions

1. Have the students sit or stand in a community circle or in tribes. Instruct them that no discussion is allowed during this activity.
2. Ask each student in turn to make a brief statement beginning with "I wish..." related to personal life, feelings about politics, school, the community, etc.
3. If possible, take turns around the circle more than once.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ How easy/difficult was it for you to think of wishes to share?
- ✦ Why are wishes important?
- ✦ What wishes do you have in common?

### SOCIAL

- ✦ How well did your tribe members listen to each other's wishes? •How do you know they listened?
- ✦ How did tribe members help each other share?

### PERSONAL

- ✦ How did you feel while you were sharing your wish/listening to others share?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION

- ✦ "I liked it when..."
- ✦ "I felt good when..."
- ✦ "I admired your honesty when..."

## Options

Use the strategy to share concerns about current events, school issues or content related topics. The strategy can be expanded for problem solving and/or decision making.

### GRADES

K-adult

### TIME

varies

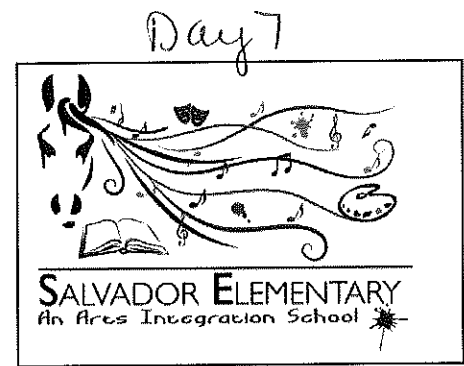
### GROUPING

tribes, community

### MATERIALS

none

# Expected BEST Behavior Lesson Plan



## Topic/Rule: RAINY DAY LUNCH: INSIDE – MULTI USE ROOM

### Objectives:

1. Walk quietly into the multi-use room.
2. Buyers follow regular lunch procedures and students who bring their own lunch sit at designated lunch table.
3. Be polite to everyone and listen to adult directions.
4. Be responsible by keeping hands and feet to yourself and cleaning up trash.
5. If you speak while sitting at a lunch table to eat, use a 2 inch voice.
6. When using indoor recess activities treat with respect and put back in appropriate place.

### Importance of Rule:

Walk so no one gets hurt in the crowded lines. Quiet voices must be used so we can hear the adult directions. Keeping our hands and feet to ourselves prevents everyone from being hurt. Salvador is a beautiful school and it is our responsibility to keep it that way.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Joshua walks quietly in line and gets his lunch quickly. Ms Silvia directs him to sit at the next available seat. He sits down and talks quietly with his new friend, Christina. When lunch is over he picks up the trash and throws it away. Ms. Silvia notices his table is clean and quiet. She gives their table a Green Roadrunner Award.

#### Non-Example(s):

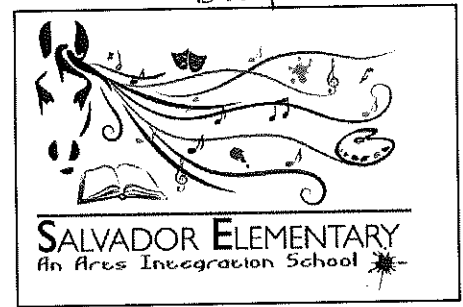
1. Sarah is skipping to lunch. ; She cuts in from of Sophie who is in line but facing backwards. When Sophie turns to face forward and realizes what happened, she pushes Sarah and calls her a name.

### Opportunities to Practice and Build Fluency:

1. Practice before going to lunch.
2. Students will role play positive examples.
3. Students will brainstorm about expected behaviors when they are in the multi-use room.
4. During class meetings, discuss positive and negative consequences about behavior expectations and choices.

# Expected BEST Behavior Lesson Plan

## Topic/Rule: **Assemblies**



### Objectives:

1. Enter and leave walking quietly.
2. Sit on bottom with legs crossed, facing forward, following teacher direction.
3. Respect the personal space of others.
4. During performance, talk only when directed to.
5. Listen carefully and show appreciation to speaker or performer.
6. Use kind words and actions.
7. Look and listen for your teacher's directions when coming and going.
8. When handing out certificates, wait until all recipients are up front before clapping.

### Importance of Rule:

Audience behavior is an important life-long skill. We all enjoy performances more, and learn more, when the audience is respectful. Performers will want to return when they've had a respectful audience.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Students will enter quietly in class lines and sit in their space.
2. At the attention signal, everyone is silent, looking at the speaker.
3. Everyone claps when appropriate and quickly refocuses attention on speaker.
4. Everyone remains quiet between pieces.

#### Non-Example(s):

1. Students come in and race to a spot on the floor.
2. Miguel and Sandra keep talking when the attention signal is given.
3. Some students do not clap after a piece of the performance.
4. Sandy is playing with a toy during the assembly.

### Opportunities to Practice and Build Fluency:

1. Leave a few minutes early to lunch, and practice the assembly routine.
2. While lined up after recess, take a few minutes to go to the MPR and practice.
3. Kindergarten sits in front, then first, and progressing to fifth grade sitting in back.
4. Practice an attention signal with the class seated, talking quietly.
5. When leaving, always line up and leave the same way.

## **Assembly Seating**

Front to back:

Transitional Kindergarten

Kinder Academy (2)

Kindergarten

SDC K-2

First Grade

Second Grade

Third Grade

SDC 3-5

Fourth Grade

Fifth Grade



Salvador Teacher Development Workshop, November 8, 2011

#### Workshop 1

##### Approach to Drama Education

1. Drama games and activities as learning and life skills.
2. Drama games and activities as steps to lead to a teaching or project goal.

##### Games to develop concentration and focus

1. Mirrors (Start with students mirroring you, the teacher (move from waist up only, slow movements) the graduate to them mirroring each other in pairs. Have pairs demonstrate to class while class tries to guess who is the mover and who the mirrored. Discuss strategies for success.)
2. Covered treasure (gather a collection of small, interesting items, cover with a cloth, uncover for 30 seconds or 1 minute, then recover and have all students write down everything they remember.)
3. Pinocchio game (guided meditation awareness exercise where all students stand and imagine they are a puppet like Pinocchio. Teacher guides them in awakening part by part until they are fully awake and aware.)
4. Telephone, the shakes, etc. (Telephone is passing a message from person to person around a circle and observing how it changes. For the Shakes, leader starts shaking some part of the body and passes it to person next to them who starts shaking the part the last person was shaking, then moves the shake to another part of their body before passing it on to the next person.)

##### Games to develop team work and creative thinking

1. Martha Game (Divide classroom into at least 2 groups (12-15 students) as teams. To play, give the team a location or environment (city park, or beach, etc.) then each team member runs up to the "stage" forming a tableau with their bodies, creating what they would find in that environment (like a tree, park bench, etc.), not repeating what others have done before them. The students should run up and form the scene quickly.)
2. You can't take me (Create groups of 4-5 students. Each group is given a "room" of the house (living room, dining room, garage, etc.) and they must decide among themselves what they will be representing that would be found in that room (a couch, a dining table, etc.) When it is that team's turn, they come up to the "stage" and form the room, without telling anyone what their room is or what they are representing. Facilitator (teacher) then goes to one of the students and says "This room is too crowded. I think I'll take this away." The student then says "You can't take me because (example, if a dining table) you wouldn't have any place to set your plates (thus giving a clue but not revealing what they are.) Then move to the next student and do the same. After talking with all the students, the class can try to guess first the room and then what each student represented in the room.)

##### Games to develop physical movement and communications skills

1. Rhyme Charades (Facilitator chooses a word and tells class I am thinking of a word that rhymes with (ex. Bat). Class members raise hands if they think they know the word, but when called on do not say it but rather come up and start to pantomime the word. Others raise hands if they think they know what the person is pantomiming. They guess until you find what the person is pantomiming

**Magical Moonshine Theatre \* Box 1258 \* Vallejo, CA 94590 \* tel: 707-363-4573**  
**website: [magicalmoonshine.org](http://magicalmoonshine.org) email: [mail@magicalmoonshine.org](mailto:mail@magicalmoonshine.org)**

## Day 8

Tribes Community Circle Opening: I'm Proud Appreciation

Circle p. 264

- ❖ Set goals. Each student sets an academic and social goal

- **BEST** lesson: Library
- **ABSS**: Integrate "Mirroring" with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify "Texture" in curriculum related illustrations

- How to Teach Art to Children book p. 76-91

Tribes Community Circle Reflection: Closure and Reflection



# I'm Proud Appreciation Circle

## Objectives

1. To encourage sharing good feelings about oneself
2. To encourage acceptance and appreciation of others
3. To build inclusion

## Instructions

1. Discuss the difference between stating appreciation of oneself and bragging.
2. Invite one person of the community or one person in each tribe to sit in the middle as the focus person.
3. Have the focus person make an "I'm proud" statement.  
Examples:
  - ✦ "I'm proud that I am..."
  - ✦ "I'm proud that I am able to..."
  - ✦ "I'm proud that I..."
4. Have the other tribe members give positive feedback or make statements of appreciation to the focus person.
5. Continue the process until each person takes a turn being the focus person.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ How did you choose your "I'm proud" statement?
- ✦ What did you learn about your tribe members?

### SOCIAL

- ✦ Why is it important to be able to acknowledge what we are proud of?
- ✦ How supportive was the tribe when you made your "I'm proud" statements?

### PERSONAL

- ✦ How did you feel when you made your "I'm proud" statements?
- ✦ How did you feel when you gave/received statements of appreciation?

## Appreciation

### INVITE PEOPLE TO MAKE STATEMENTS OF APPRECIATION:

- ✦ Is there anyone who would like to make a statement to anyone else in the class?

## Options

Use the strategy in a community circle. Share or reflect on academic achievements.

### GRADES

2-adult

### TIME

30 minutes

### GROUPING

community, or  
tribes

### MATERIALS

none

# Expected BEST Behavior Lesson Plan



## Topic/Rule: Library

### Objectives:

1. Use inside whisper voice
2. Walk quietly and calmly in the library.
3. Keep clear of computers unless directed to use computer by teacher.
4. Follow Check In/Check Out procedures
5. Before exiting library, scan for personal belongings, and push chairs in.

### Importance of Rule:

Treating the library with kindness, respect and responsibility we are ensuring the library's longevity.

### Expected Behaviors Examples:

#### Positive Example(s):

1. Scott walks quietly into the library, and waits for teacher directions.
2. Kate scans the shelves for a book selection, places the marker to mark the location and returns the book to the correct place when deciding not to check out the book.
3. After selecting a book Sebastian walks quietly to the circulation desk and waits patiently to check out book and return marker.

#### Non-Example(s):

1. Patty runs into the library yelling, "I forgot my book!"
2. Jill walks into the library talking to her friends and forgets to get a marker to look at the books. As she searches she takes several books off the shelves and doesn't return them where they belong.
3. Jorge walks into the library, goes to the computer lab and taps on each computer's keyboard while passing by, then sits at one of the computer chairs.

### Opportunities to Practice and Build Fluency:

1. Practice in the classroom's own library.
2. Remind students of these rules and expectations before going into the library.

## ARTS•BASED SKILLS & STRATEGIES

- middle school •
- elementary • • high school •

### title **Mirroring**

skill



music



dance



theatre

about the strategy

One of the most accessible and popular theatre exercises is movement mirroring. Participants of all ages improve spatial awareness, muscle control, and fluidity of movement while broadening concentration and observation skills. Non-verbal communication skills are developed. Mirroring is a great way to bring quick focus into a class and is effective when used for transitions.

visual

Observing a partner's movements

auditory

Listening and responding to music

kesthetic

Creating and copying movement

instructional steps

objective Students observe and copy the movements of a partner, in mirror fashion.

materials

CD player and a recording of slow, peaceful music (i.e. Pachelbel's *Canon in D*, Bach's *Air on a G String*)

procedure

#### 1. Modeling

- Position students so that they are facing you. Ask them to pretend that they are looking in a mirror and to copy you exactly.
- Begin moving with large, slow, movements. Gradually increase the level of difficulty by making movements smaller, faster, and more intricate. Include motions that are asymmetrical.
- Continue for several minutes, and end with several challenging movements.
- Ask students to describe how the mirroring changed and what made it get harder.

## ARTS•BASED SKILLS & STRATEGIES

### Mirroring

instructional steps

procedure

#### 2. Working With a Partner

- Choose or assign partners for each student.
- Partners stand facing each other. One person begins by making slow, smooth movements of hands, arms, body, and facial expressions. The other partner mirrors these movements exactly.
- Move among the students and coach them to concentrate and focus on the movements without talking or laughing. Encourage them to use their surrounding space and to explore a variety of movements.
- Exchange the leadership regularly throughout the lesson. This can easily be done by using a pre-determined signal (i.e., "Switch leader/follower roles whenever I clap my hands.")
- Continue mirroring using recorded music in the background. Ask students to note how the music changes their movements.
- Vary the activity by limiting the different body parts used, for example, "Use only your arms." or "Now, just use your facial muscles."

## ARTS•BASED SKILLS & STRATEGIES

### Mirroring

strategy for curricular connections



mathematics

- Draw flips of geometric shapes. Relate to movement mirroring.
- Build structures using manipulatives that feature symmetry. Ask: where is the imaginary mirror in each structure?



language arts

- There are many traditional stories where one character copies another, for example, *Caps for Sale* or *The Japanese Mirror*. Use mirroring as a technique for exploring these stories.
- Explore the concept of a reversed world view in *Alice Through the Looking Glass* by Lewis Carroll, who was a mathematician, incorporates many puzzles, challenges and jokes relating to mirror vision in the story.



visual arts

- Create pictures which are mirror images (symmetrical). A popular choice for this activity is butterflies. What is the difference between a copy and a mirror image?
- Create symmetrical images by fastening drawings or pictures to small mirrors at an appropriate angle.

## ARTS•BASED SKILLS & STRATEGIES

### Mirroring

multiple intelligences target



verbal•linguistic



visual•spatial



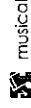
bodily•kinaesthetic



interpersonal



intrapersonal



musical

adaptations

to simplify

- Perform seated cross-legged on the floor.

- Give specific verbal cues for movements, e.g., "Can you copy what my arms are doing?"

to challenge

- Reverse one partner and copy each other shadow style.

- Challenge students to make their movements so precise that it will be virtually impossible for an observer to tell who is the leader and who is the follower.

special needs

- Mirroring can be adapted for students with limited movement capabilities by simplifying the range and speed of movement.

- This is an accessible activity for ESL/ESD students because there is little use of language.

- This activity is usually very centering for students with attention difficulties, providing the partnerships are carefully chosen.

## **Week 3**

### **Day 9**

Tribes Community Circle Opening: What's Your Bag? P. 375

Refine student goals. Each student sets an academic and social goal

- **BEST** lesson: Computer Lab
- **ABSS**: Integrate "News Play" (See Magical Moonshine strategies) with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Respect
- **Elements of Art**: Identify "Form" 2D and 3D in curriculum related illustrations
  - How to Teach Art to Children book p. 94-99

Tribes Community Circle Reflection: Closure and Reflection

[illegible]

# What's Your Bag?

## Objectives

1. To build inclusion
2. To present uniqueness of oneself

## Instructions

1. Have the community meet in tribes.
2. Give each tribe a pile of magazines, scissors and glue, and one bag per member.
3. Instruct the students to use pictures and phrases from magazines to create personal collages, using the outside of the bag for public image and interests and the inside for private world or less shared world.
4. Tell the students that they may staple their bags shut if they want to ensure privacy for their inside worlds.
5. Invite tribe members to take turns sharing with each the outside of their bags and offering the rationale for some of their choices. Tribe members may choose to share a part of the inside world at the time of activity, or this could be done in a separate activity.

**GRADES**  
3–adult

**TIME**  
60 minutes

**GROUPING**  
tribes

**MATERIALS**  
paper bags, glue,  
magazines,  
scissors, stapler

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ What type of things did you share about your outside worlds?
- ✦ Why is it important to have both an outside (public image) world and an inside (personal beliefs) world?

### SOCIAL

- ✦ What social skills did your tribe members use during this activity?
- ✦ How did you help each other during this activity?

### PERSONAL

- ✦ How did you feel while making your bag?
- ✦ What did you learn about yourself/your tribe?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION

- ✦ “I felt good when...”
- ✦ “I like your bag because...”

## Options

Make bags for characters in literature, people in history, or subject areas. Use as an authentic assessment for a content standard by writing clues on the outside of the bag and putting examples inside the bag.

Coach...Where: Playground, Multipurpose room, Classroom, Library, Car, Movie Theatre, Submarine, Spaceship, Street, Moon)

**Everyone Who:** Start with a circle of chairs with one fewer than the number of participants. IT starts off in the center and calls out "Anyone who \_\_\_\_ (is wearing green, has a birthday in Winter, shares a bedroom, etc.) All who fit that description (are wearing green) must then change seats. Meanwhile it is also trying to find a seat. Who is left becomes the next it.

### Hand Animals

We begin by examining our hands. I coach in the following vein: "Hold your two hands up and look at them. Use one finger to trace the lines and the shape of your other hand. Wiggle your fingers. Open and close your fists. Except your face, your hands are the most expressive part of your body. Look at all the different things they can do! Try to find as many different ways to move your hands as you can."

The students spend several minutes (or until they're done) closely examining the infinite possibilities of hand movement.

### Animal Characters

I show them that I can make my hand or hands into an animal. Usually I show them a spider. One hand becomes the spider, and it "crawls" up my arm, across my chest, and finally over my head, as I make comic-terrified faces and generally react as I would were a real spider crawling on me.

I then coach the children to invent their own hand animals. By raising their hands (an absolute must in my school), children volunteer to show their new creations to the class. After we have seen and admired each character, the whole class tries to make it. (This reinforces for each child the worth of his or her creation, and gives the whole class practice in observation and mirroring.)



### News plays

Talk about TV news, how news stories are delivered on TV, what details get covered, what makes a story news worth etc. Divide class into groups of 4-5 and have each create a news story based on what you/they are studying (example: Oregon trail, an accident at a crossing of the Platte River.) They can have a news anchor, and go to on the scene interviews, "video (acted out live) of the action, etc. They then perform these scenes for each other.

### Sculpture Gallery

#### First Part: Creating the Sculptures

Divide the class into pairs. In each pair, one student is the "sculptor" and one the "clay." The sculptor "sculpts" his or her partner's body into a statue of his or her choosing. The sculptor may do this by physically moving the partner's body into position, or by showing the "clay" how to stand. The sculptor pays close attention to even small details like facial expression or the position of a finger. When the "sculpture" is finished, she or he freezes. (If the position is difficult or impossible to hold, the

Good to start w/ 3 pgs. Interview bldg inspector, Interview the wolf

News reporter on location interviewing other: Fake mic, or Flip Camera, A wheel has fallen off the wagon, we got our news instantly vs. the past, OK Good finish



## **Day 10**

Tribes Community Circle Opening: Campaign Manager p. 221

- ❖ Meet with “buddy” class sign student “buddies” goals
- ❖ Each student sets an academic and social goals
- **BEST** lesson: Office
- **ABSS**: integrate “Quick Draw” with your daily curriculum
- **GLAD** strategies: Review and add to T-Graph on Respect
- **Elements of Art**: Identifying “Space” in curriculum related illustrations
  - How to Teach Art to Children book p. 102-106

Tribes Community Circle Reflection: Closure and Reflection

## ARTS•BASED SKILLS & STRATEGIES

- pre-k •
- middle school •
- elementary •
- high school •

title **Quick Draw**

skill **visual arts**

about the strategy

Quick Draw is a stepping stone into any unit of study that requires creativity, imagination, and individuality. It helps students to focus, and heightens awareness of details. No artistic skills are required, only the ability to "scribble" is needed. Excellent for developing eye hand coordination.

- visual** Viewing and analyzing poses, analyzing and adding detail to drawing
- auditory** Responding to recorded music by drawing
- kinesthetic** Holding a pose, drawing

instructional steps

objective Students develop powers of observation through music and drawing.

materials Plain newsprint (18" x 24")  
Pencils/colored pencils  
Wide tip colored markers  
Recordings – a selection of music with a variety of tempi (speeds)

procedure

### 1. Observing and Reacting

- Fold newsprint in half.
- Model the first steps of a Quick Draw for the class. Have a volunteer hold a pose (remind them that they must stay frozen for the duration of the music). Turn on a fast-paced piece of music (e.g., "Flight of the Bumble Bee") and draw the shape of the volunteer's pose using rapid, continuous, scribbling. Do not lift your pencil or marker off of the page until the end of the music.
- Have students try a Quick Draw of the first volunteer's pose, drawing for approximately 90 seconds. Use one half of the paper.

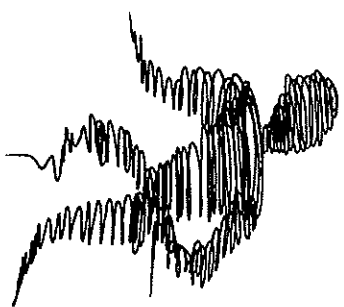
## ARTS•BASED SKILLS & STRATEGIES

**Quick Draw**

instructional steps

procedure

- Do a second Quick Draw, this time using a different volunteer and a different pose. Use the other half of the newsprint.
- Continue until a total of four Quick Draws have been completed. The drawing time can be shortened slightly for each pose.



### 2. Adding Detail

- Play a recording of a moderately paced piece of music. As the music plays, students use colored pencils or colored markers to add in contrasting contour lines.
- Continue drawing until all four Quick Draws have been refined.
- Pause for a short break and have students take a walk around the room to view all of the Quick Draws.
- Share observations and ask students to describe how line and size have been used. Upgrade responses using visual arts terminology.

## ARTS • BASED SKILLS & STRATEGIES

### Quick Draw

strategy for curricular connections



language arts

- Use Quick Draws as a warm-up for any writing or speaking activities that require observation skills.
- Quick Draws are also excellent as a precursor to brainstorming. The repetitive motion of the scribbling frees and activates thinking.
- Elementary students can use Quick Draw to learn the shapes of the letters of the alphabet.



mathematics

- Use Quick Draws to draw geometric shapes.



social studies

- Quick Draws can be used to demonstrate understanding of geography (land formations, rock formations, etc.)
- Quick Draw poses can be based on Social Studies content, for example, a student is asked to pose as a Roman laborer.



science

- Use Quick Draw poses to represent a scientific process or life cycle.



dance

- Groups of students create a sequence using their Quick Draws. Decide on a movement for each drawing and then link together to create a choreography.

## ARTS • BASED SKILLS & STRATEGIES

### Quick Draw

multiple intelligences target



visual • spatial



intrapersonal



musical

adaptations

to simplify

- Work on a single Quick Draw, rather than a series of four.

to challenge

- Ask students to complete Quick Draws of an upside-down picture of a person's face.
- Complete a Quick Draw without looking at the paper.

special needs

- Provide thicker pencils or markers for students with coordination difficulties.

# Campaign Manager

## Objectives

1. To build inclusion
2. To foster positive feelings in the community
3. To build self-esteem

## Instructions

1. Have students meet in their tribes.
2. Pass out paper circles, cards, and a small bag to each tribe.
3. Instruct each tribe member to write his or her name on a slip of paper and drop it into a bag. Then have each member draw a name out of the bag (making sure he or she doesn't draw his or her own).
4. Tell the students that each is to be the "campaign manager" for the person whose name he or she drew a person who has been nominated for "Wonderful Person of the Year."
5. Explain that each student will design a campaign button on the circle of paper, and list three good campaign statements on the card to promote his or her nominee. The campaign manager may interview their candidate if they need more information on special qualities.
6. Have the campaign managers deliver the campaign speeches (using the cards) and present their nominees with their campaign buttons. Lead applause and cheering.

### GRADES

3-adult

### TIME

60 minutes

### GROUPING

tribes

### MATERIALS

small circles with  
6-inch diameter,  
3 x 5-inch cards,  
pencils, small bags

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ What similarities did you notice between the campaign buttons and the presentations?
- ✦ Why is it important to make a good campaign speech?

### SOCIAL

- ✦ What social skills did you need to make this activity successful?

### PERSONAL

- ✦ How did you feel when your manager was presenting your campaign?
- ✦ How did you feel when you were presenting your candidate's campaign?
- ✦ Would you ever like to manage a campaign for someone?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION:

- ✦ "I liked it when..."
- ✦ "I felt good when..."

## Options

Use characters from literature, history or current events, or study candidates in a current election.

## **Day 11**

Tribes Community Circle Opening: Kitchen Kaper p. 270

❖ Meet with another “buddy” class to sign student goals

- **BEST** lesson: ART Center
- **ABSS**: Integrate “See-Hear-Feel” with your daily curriculum
- **GLAD strategy**: Review and add to T- Graph on Respect
- **Elements of Art**: Integrate an art lesson on “line” with your classroom curriculum
  - How to Teach Art to Children book p. 7-15

Tribes Community Circle Reflection: Closure and Reflection

# Kitchen Kapers

## Objectives

1. To build inclusion and influence
2. To experience the creative power of brainstorming as a problem-solving technique
3. To promote creativity and fun

## Instructions

1. Prepare packets containing two 3 x 5-inch cards, two paper clips, four toothpicks, and one pencil in a sealed business-sized envelope.
2. Have the community meet in tribes or form subgroups. Review the agreements.
3. Give each tribe a packet. State that they will have twelve minutes to invent and build "one kitchen utensil every household simply must have." Encourage bizarre, zany, and unique ideas. State that all tribe members need to participate.
4. Stop the "inventors" at twelve minutes.
5. Ask each tribe to then prepare a short, three minute commercial advertising its product. All members need to take part in the commercial.
6. Have each tribe present their commercial to the community.

## Suggested Reflection Questions

### CONTENT/THINKING

- ✦ What inventions did the tribes create?
- ✦ How did the purpose of the utensil change as you built it?
- ✦ What did you learn from this activity?

### SOCIAL

- ✦ How did leadership in your tribe evolve?
- ✦ How can building project like this help build tribe spirit?

### PERSONAL

- ✦ How did you feel before your tribe knew what it would build?
- ✦ How did you feel when you completed the invention?

## Appreciation

### INVITE STATEMENTS OF APPRECIATION (TO TRIBE MEMBERS):

- ✦ "I felt good when..."
- ✦ "I liked it when..."

## Options

Use the "invention" theme and have students develop an invention to accompany a unit of study (for example, a way to move a heavy stone using materials common in Ancient Egypt). Have students write an expository description of the finished product.

### GRADES

3-adult

### TIME

25-30 minutes

### GROUPING

tribes, subgroups

### MATERIALS

3 x 5-inch cards,  
paper clips,  
toothpicks,  
pencils, envelopes

# ARTS•BASED SKILLS & STRATEGIES

- middle school •
- elementary • • high school •

title **See/Hear/Feel**



about the strategy

The See/Hear/Feel chart is a graphic organizer for listening and responding to music. It develops listening skills and symbolic thinking, and provides a quick and effective way to focus in on the sounds, images, and emotions evoked by a selection of music.

- visual Creating visual imagery
- auditory Listening to music
- kinesthetic Writing or charting, creating kinesthetic imagery

instructional steps

**objective** Students respond to a piece of music by recording quick word responses under the three headings: "see, hear, and feel." They use these words as the basis for discussion or further creative work.

**materials** Paper and writing materials or student copies of prepared See/Hear/Feel sheets  
**procedure** Chart paper and marker

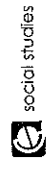
- 1. Listening and Responding**
  - Ask each student to create a three-column chart with the headings, See, Hear, and Feel or give each student a copy of a prepared See/Hear/Feel sheet.
  - Play a piece of music and ask students to think about what images the music makes them see, what they hear, and how the music makes them feel. As students listen, they jot down single word responses in the appropriate column.
  - Using chart paper, ask students to share their responses. List as many responses as possible, and note the similarities and differences.

- 2. Discussing**
  - Consider the range of emotions and images listed by the students. In situations where the music has a common effect on everyone, ask why, and how did the composer do that? Why did so many people in the room think of the same thing? What was it about the music that made it frightening, uplifting, angry, etc.?

# ARTS•BASED SKILLS & STRATEGIES

**See/Hear/Feel**

strategy for curricular connections



- Use See/Hear/Feel charts to develop personal connections with the art and music of different cultures and historical periods.



- The See/Hear/Feel strategy also works well as a tool for responding to poetry, short descriptions, or even short stories. It encourages students to think with their senses.
- Use the words generated on a See/Hear/Feel chart as a source of new vocabulary.



- Use the words developed on the chart as the basis for student compositions.



- Use as a tool for inspiring student art. Students can draw the images evoked by the music.



- Link several of the words on the See/Hear/Feel chart to form a word chain. Ask them to use movement to express the meaning of the words.
- Use as a tool for inspiring student choreography.

# ARTS • BASED SKILLS & STRATEGIES

## See/Hear/Feel

multiple intelligences target



verbal • linguistic



bodily • kinesthetic  
(depending on the activity)



interpersonal



intrapersonal



musical

adaptations

to simplify

- Ask students to write only one or two words in each column.
- Use visual icons instead of words.
- Do as a whole-class activity, writing down student suggestions

to challenge

- Use the See/Hear/Feel chart words as the basis for an acrostic poem.

special needs

- Ask another student to act as scribe if writing is a challenge.
- Work with partners instead of individually wherever more support will be helpful.
- Suggest that ESL/ESD students respond initially with quick sketches or first-language words instead of Standard English (if appropriate).



## **Day 12**

Tribes Community Circle Opening: Make Decision p. 128

Make individual decisions

- **BEST** lesson: Review Halls and Playground
- **ABSS**: Integrate “Who Started the Motion & Tableau” with your daily curriculum
- **GLAD** strategy: Begin T-Graph on Cooperation
- **Elements of Art**: Integrate and art lesson on “Shape” with classroom curriculum
  - How to Teach Art to Children book p. 16 -25

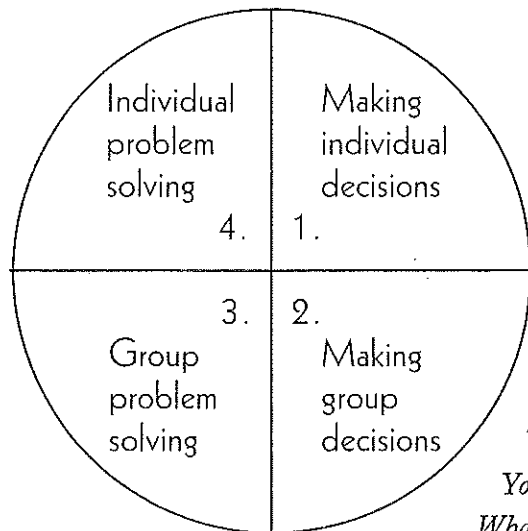
Tribes Community Circle Reflection: Closure and Reflection

If we truly want students to become self-directed and gain a sense of autonomy, learning how to make responsible decisions is essential.

The distinction between decisions and problems is an important one:

✦ Decisions are judgments made concerning information as perceived by an individual or a group.

✦ Problems are dilemmas, intricate issues, and predicaments that need to be analyzed in order to reach resolution.



The difference between the two defines the sequence that Tribes uses to teach decision making and problem solving.

## MAKING INDIVIDUAL DECISIONS

Three of the four strategies you used to help students express different opinions now can help them practice making individual decisions. Use topics appropriate for your class.

### Thumbs Up/Thumbs Down

*Your high school career tests suggest that you would be a good engineer. What decision would you make?*

*Someone tells you that you don't have to put on a seat belt in their car. What decision would you make?*

### One, Two, Three

*If you were to take a vacation next week and money were no object, would you prefer to go to:*

*Disneyland*

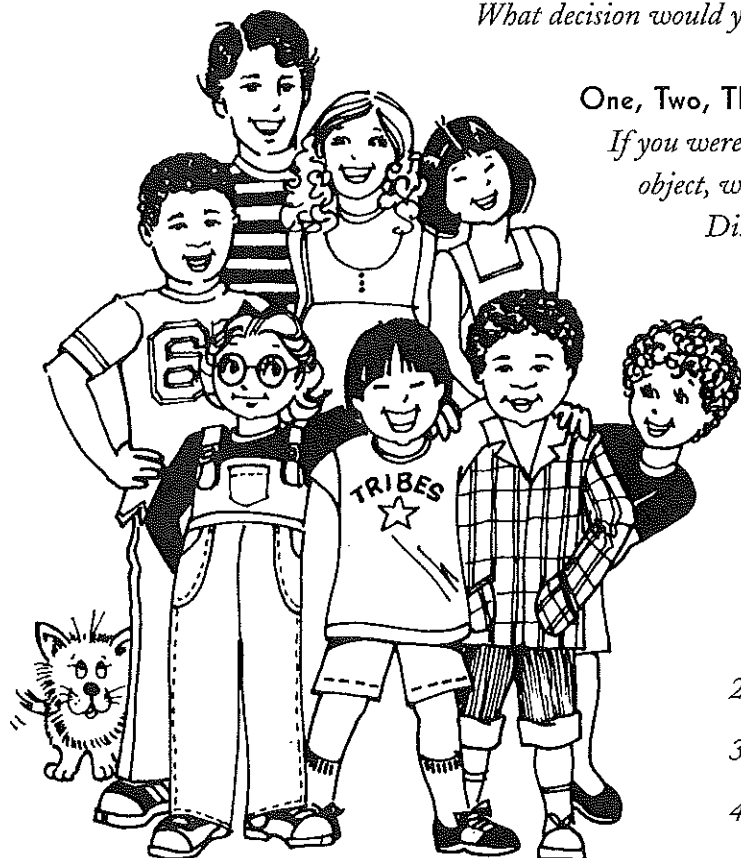
*London for a week of theater*

*The World Series*

### Where Do I Stand?

*Our class will be working on four issues about the Civil War during the next three weeks. Stand by the sign of the topic you want to work on.*

1. *Roles of European countries*
2. *The Emancipation Proclamation*
3. *Lincoln's personal and political dilemmas*
4. *Economics in the South and North*



Individual decision making can be practiced throughout the teaching day by using many influence strategies and reflection questions. Reflection can happen in tribes or through writing in personal journals. Individual decisions can also be made with the help of trusted tribe members, teachers, and parents through the Tribes strategy "Let's Talk."

## Let's Talk

### 1. DEFINE THE PROBLEM, SITUATION, OR CONCERN

- ✦ Whenever I go over to my friend's house after school, his mother is not home and he wants me to drink beer. I don't want to say "No" because he won't like me if I do.

### 2. REPEAT THE PROBLEM BACK (IF IN A DISCUSSION)

- ✦ You mean that you think you have to drink with your friend or he won't be a friend anymore? Repeating back the problem usually brings elaboration.

### 3. THINK IT THROUGH

- ✦ Would anybody lose respect for you if you did drink with your friend?
- ✦ Have you thought about the risks involved?
- ✦ Are you certain your friend will not see you anymore?
- ✦ Have you considered some alternatives?

### 4. LOOK AT BOTH SIDES

- ✦ What is the best thing that could happen if you said "No"?
- ✦ What is the worst?

### 5. DECIDE AND ACT

- ✦ Having thought through the consequences, what is the most responsible choice you can make?
- ✦ Are you willing to accept the possible consequences by acting on your decision?
- ✦ If so, do it!

### 6. EVALUATE THE OUTCOME

- ✦ What happened? What did you learn?
- ✦ Were you proud of your choice?
- ✦ Would you make the same one again?

*Man ultimately decides for himself! And in the end, education must be education toward the ability to decide.*

—VICTOR FRANKL

# ARTS•BASED SKILLS & STRATEGIES

- pre-k •
- elementary •
- middle school •
- high school •

## Who Started the Motion?



skill

dance theatre

about the strategy

Theatre games are a staple in the training of actors of all ages and are easily put to use in the classroom as a means of increasing student engagement and creating an ensemble quickly and with little or no preparation. Learning to look and really "see", use peripheral vision, extend a high level of concentration, trust others in the group and have fun in the process, your students will get better and better at playing this game as they practice. *Who Started the Motion?* works well at the beginning of class to get students involved in a non-verbal activity that forces immediate concentration and focus that will translate to whatever activity immediately follows the activity.

visual

Close observation of subtle and obvious physical movements, use of peripheral as well as direct vision

auditory

Sound created and used with movement

kinesthetic

Creation and replication of specific and varied physical movements

instructional steps

objective Students originate and replicate movement and movement patterns in a way that is smooth and organic to the group while one student's objective is to figure out where the movement patterns originate, (*who exactly is starting the motion?*).

materials None

procedure

### 1. Modeling

- Ask students to sit in a circle on the ground, let them know this is a non-verbal activity.
- Ask students to mirror your movements as leader, and begin to move your hands, arms and upper body, with the students mirroring you.
- Determine what sort of movements work best, are most easily imitated by the group, are most interesting to do and to watch, (the group will see that movements that are slow, complete and use levels work best)

# ARTS•BASED SKILLS & STRATEGIES

## Who Started the Motion?

instructional steps

procedure

- Ask one of the students to take the role of leader, and continue the activity, asking students to begin to use peripheral vision and to mirror the person across the circle from them, not necessarily looking directly at the leader.
- Encourage the students to function as one complete ensemble, with the leader blending in with those mirroring him/her.

### 2. Applying

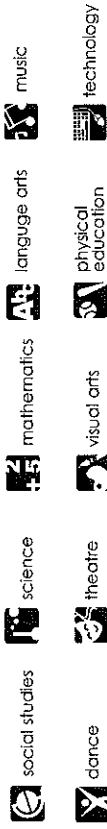
- Ask one of the students to leave the room, and when he or she is out, designate a new leader and proceed to play the game.
- Call the student back in the room and ask him/her to stand in the center of the circle and guess who is the leader, who is starting the motion?
- When the student guesses, either correctly or incorrectly, ask him/her what led to the choice? Why did he/she think a particular person was the leader? Encourage students to use an extensive vocabulary to describe what they have seen that led them to their guess, and insist that they be specific as they describe why they made their choices.
- Repeat process, using different student leaders.
- Use music in the background
- Ask the student leader to add subtle vocalized sounds, (hum, buzz, vocalization)

Students will note that the level of difficulty in guessing who is the leader increases as the group pays close attention to detailed mirroring of the leader, creating and mirroring slow, deliberate movements, fixed, straightforward focus rather than looking directly at the leader, strong extended concentration on the part of all participants working "as one" ensemble.

## ARTS•BASED SKILLS & STRATEGIES

### Who Started the Motion?

strategy for curricular connections



- This strategy, with its emphasis on smoothly coordinated physical movement, concentrated eye focus with both peripheral vision and direct gaze, and strong elements of non-verbal communication, poises the participants for learning. According to recent brain based learning breakthroughs, strategies and activities like this one allow students to extend attention spans and focus. Any subject that is taught following this activity will benefit from the level of attention and focus the students will carry over to it.

## ARTS•BASED SKILLS & STRATEGIES

### Who Started the Motion?

multiple intelligences target



adaptations

to simplify

- Have students use simple movements only, ( hand movements).

to challenge

- Ask students to never look directly at the leader and use only peripheral vision, add music, ask students to use verbal sounds along with movements, have students stand to play the game and use their entire bodies to mirror the leader's movements.

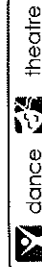
special needs

- This activity is accessible for most learners.

# ARTS-BASED SKILLS & STRATEGIES

- pre-k •
- elementary •
- middle school •
- high school •

title **Tableau**



dance theatre

about the strategy

A tableau is a human photograph, a moment frozen in time. Students hold a pose to describe a thought, emotion, or specific scene. This strategy can be used to help students clarify thinking, or as a way of presenting knowledge. Note: the spelling of the plural of tableau is tableaux.

visual

Physical representation of a thought, emotion, or scene

auditory

Speaking in role

kinesesthetic

Using the body to represent an idea or character

instructional steps

objective Students create tableaux to represent a scene and to describe emotions.

materials Five chairs

procedure

## 1. Modeling

- Arrange chairs in a semi-circle at the front of the room.
- Ask for five volunteers, and explain that they will be freezing into a pose of a family at the dinner table.
- Count backwards from five to "freeze!" and have volunteers freeze into their pose.
- Ask students to take a look at the resulting "picture" and describe what each person is doing.
- Critique the pose as though it were a picture hanging in an art gallery. Is it interesting enough to make you stop and look? Why or why not?

# ARTS-BASED SKILLS & STRATEGIES

## Tableau

instructional steps

procedure

- Determine what makes the tableau visually appealing. Students should note that an effective tableau will incorporate:
    - Variety of action
    - A point of focus
    - Use of different levels
    - Facial expressions
  - Repeat the countdown and ask volunteers to improve the tableau by changing the way they use levels, variety, point of focus, and facial expression.
  - Critique again. Has the tableau become more effective?
- ## 2. Speaking in Role
- Ask volunteers to be ready to speak one sentence in role as their tableau character. They should be able to say exactly what is going through the mind of their character "in the moment" represented by the tableau.
  - Speak when tapped on the shoulder.
- ## 3. Applying
- List five strong emotions on the board (solicit from students).
    - Love
    - Hate
    - Anger
    - Fear
    - Embarrassment
  - Divide the class into groups of 4 or 5. Each group chooses one emotion to portray in a tableau. Remind them of the criteria for an effective tableau. Allow 10 minutes for group work.
  - Perform tableaux and critique. Was the emotion portrayed easy to identify? What made each tableau effective? How could each tableau be improved?

## ARTS•BASED SKILLS & STRATEGIES

### Tableau

strategy for curricular connections



social studies

- Create a tableau of a significant moment in American history (e.g., signing of the Declaration of Independence). Prepare the tableau work by writing about the characters. Show a variety of responses to the event.



science

- Use tableaux to describe any scientific process, structure, or life cycle.



language arts

- Tableau is easily used for vocabulary development. Create vocabulary cards from the weekly vocabulary list, distribute to groups of 4 - 5 and have them create a tableau to represent their word.
- Create a tableau of the most important part of a story. Create two additional tableaux showing what happened five minutes before and after this moment.
- Read a story to the students and stop it at a crisis in the narrative. Students work in groups to invent an ending for a story and show it in tableau.



music

- Create a tableau for each verse of a song.



visual arts

- Sketch tableaux created in class. Use as the basis for a class mural.

## ARTS•BASED SKILLS & STRATEGIES

### Tableau

multiple intelligences target



verbal•linguistic



visual•spatial



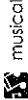
bodily•kinesthetic



interpersonal



intrapersonal



musical

adaptations

to simplify

- Improvise tableaux instantly (on the count of five) rather than breaking into groups to plan.

to challenge

- Create a series of three linked tableaux. Practice smooth transitions between the images.

- Photograph the tableaux. Use as inspiration for student poetry or story writing.

special needs

- This activity is accessible for most learners.

## Day 13

Tribes Community Circle Opening: Make Decision p. 128

❖ Make Group decisions. Continue activity in week 4

- **BEST** lesson: Review Restrooms and play structures
- **ABSS**: Integrate: “Zip Zap Zoom” and “Word Exploration” with your daily curriculum
- **GLAD** strategy: Review and add to T-Graph on Cooperation
- **Elements of Art**: Integrate and art lesson on “Color” with your daily curriculum
  - How to Teach Art to Children book p. 27-61

Tribes Community Circle Reflection: Closure and Reflection



## GROUP PROBLEM SOLVING

The maxim is so simple, yet so difficult for adults to put into practice. Our immediate reaction is to suggest solutions, and then become aggravated when students care little about carrying them out. Our basic goal of preparing this generation to do well in today's world depends upon helping kids become responsible citizens. For this reason Tribes trains teachers to transfer responsibility to student groups as much as possible. Having tribes rather than adult personnel solve classroom or school problems is also the key to sustaining a mellow environment. Let's look at two problems in need of student solutions.

### Problem #1:

A few 6th grade students of the school have been seen spraying graffiti designs on the outside wall of the gym on weekends. Some of the offenders may be in your 6th grade class.

Strategy: Tell the class about the problem. Then lead them through this "Step-by-Step Process for Group Problem Solving."

### STEP-BY-STEP PROCESS FOR GROUP PROBLEM SOLVING

1. Ask the tribes to discuss how they feel about people spraying paint on the wall of the school. Allow 3 to 5 minutes.
2. Pass out large sheets of paper and ask the tribes to brainstorm some ways that they could help solve the problem. Remind them of the rules for Tribes Brainstorming.
3. Ask each tribe to select their three best ideas or solutions to the problem. This can be done by consensus or by having each person write "1, 2, or 3" after three items of their choice. Stickers of three different colors may also be used. In this case, each student selects his/her top choices by placing a blue sticker on the first choice, red on the second choice, and yellow on the third choice. The totals on each suggested solution are counted (blue stickers 15 points, red stickers 10 points, yellow stickers 5 points).
4. Have two people record the three ideas from each tribe on the blackboard as they are read to the class.
5. Combine any duplicate or similar solutions.
6. Have all of the students approach the board, tribe by tribe, and vote for one solution.
7. Ask for two volunteers to add up the sticker points for each item. The solution receiving the most votes will be the one that the class will carry out.

The stage of influence calls into question how tribes can make decisions together. Reaching agreement even on simple things (such as, who will report for our tribe?) often proves to be difficult.

First, teach the tribes how to use the Brainstorming strategy in this book. Practice working on group decisions that are fun, such as Space Pioneers, or Family Camp Trek. Following these initial strategies, use Consensus Building and Goal Storming. Keep in mind that once your students are familiar with the strategies, the strategies can be used for lesson topics and real-time classroom decision making. For example:

- ✦ *We only have four kick balls to last us the year. How can we make sure that we don't lose any between now and June?*
- ✦ *How can we make sure that the plants get just the right amount of water each day?*
- ✦ *How can we share responsibility for feeding Benjamin Bunny and cleaning his cage?*

Practicing group decision making prepares young people to live in a democracy—to work responsibly with others. The more that we can give students the opportunity to reflect upon and analyze the dynamics that take place in their tribes, the better prepared they will be to “discover, sustain, and alter” the properties in their environments and systems (to quote the human development perspective of Tribes). This is the meaning of personal power.

If the tribes have made group decisions to work on something together, you may want to have them create “action plans” designating tasks to be done, persons responsible for each task, and expected times for completion. The action plan can be posted, reviewed daily, and revised if necessary. Action plans are “group contracts,” which remind people of their accountability to one another.

[illegible]

## Word Explorations



about the strategy

Word Explorations infuses spoken text with, percussion and instruments, encouraging students to make aesthetic choices. The strategy develops silent reading skills, inner pulse, and the ability to keep a steady beat. Developing a child's ability to keep a steady beat has been linked in research with an ability to attend or focus. Varied repetition of the poem builds fluency.

**visual** Reading of text and isolation of specific vocabulary  
**auditory** Listening and speaking  
**kinesthetic** Keeping a steady beat and playing instruments

instructional steps

**objective** Students learn a new poem, identify key words, and then transfer the key words to body percussion and instruments.

**materials** Poem written out on chart paper  
 Colored markers  
 Assorted rhythm instruments

procedure

### 1. Listening and Reading

- Teach the poem by rote (see example below).
- Tap a steady beat as you say the poem.
- Show the written text and have a volunteer point out the words as the class reads the poem together.

### 2. Identifying and Emphasizing

- Ask students to clap on all words starting with "R". Circle all of the words beginning with "R".
- Ask students to find all words beginning with "gr". Underline and ask to pat their thighs on those words.

## Word Explorations

instructional steps

procedure

- Ask students for another word they would like to emphasize, and ask them to choose a new body percussion sound to suit the word. Mark the word with a new shape (rectangle, square, triangle, etc.).
- Continue, substituting new sounds on key words.

### 3. Transferring

- Practice saying the poem with all of the body percussion.
- Gradually, one word type at a time (e.g., all the "R" words), substitute an instrument choice for the body percussion. What type of instrument sound would be best for representing the chosen words?
- Try performing the poem with instruments only, no text. Can you hear all of the words in your head?

### Instruments



= hand drum



= jingle bells



= triangle



= guiro/shaker



= claves/rhythm sticks

### Example:

Rain on the green grass,

Rain on the trees,

Rain on the housetops,

But not on me!

## ARTS • BASED SKILLS & STRATEGIES

### Word Explorations

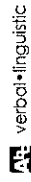
strategy for curricular connections

- The activity can be used to reinforce memory of content in any subject area if that content can be expressed in a rhyme featuring repeated words.
- Use the activity to build literacy skills such as noticing initial sounds, finding rhymes or alliteration, identifying words with one, two, or three syllables etc.
- Use rhythm and body percussion to memorize how to spell difficult words.



language arts

multiple intelligences target



verbal • linguistic



bodily • kinesthetic



intrapersonal



musical

adaptations

to simplify

- Learn the poem over several days before adding the challenge of identifying words in the written text. Add the body percussion when speaking is secure and allow several more days of working with the poem and body percussion before transferring to the instruments.
- Use rhythm and body percussion to memorize how to spell difficult words.

to challenge

- Students create their own body percussion patterns to poetry working in groups.
- Turn the body percussion patterns into partner clapping patterns.

special needs

- This activity is accessible to most learners provided that adequate time is given in each learning step (see simplification above). Students whose coordination might inhibit their ability to play precisely on a given word, can provide an instrumental introduction or coda.