



CLASSROOM MANAGEMENT GUIDELINES

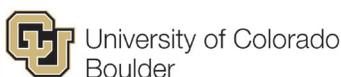
insidethegreenhouse.org/shine



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This lesson strives to address NGSS, Colorado 2020 and JeffCo Generations standards and goals, cited at the bottom of the lesson, by communicating science through embodied expression

Shine, The Musical
insidethegreenhouse.org/shine



Classroom Management Guidelines for Embodied Learning

When working in embodied ways, we are able to offer opportunities to students to act outside of typical classroom behavior. There is often more standing, moving, dancing, singing, and ruckus than in typical classrooms (or, maybe not! Depending in your classroom). This offers an opportunity to learn about students in new ways and discover hidden talents, interests and learning styles. However, it also requires both teachers and students to be aware of new ways of working together.

FIRST: You are the experts of your classroom!

We look to your expertise as teachers and trust that you know your students. The first element of an embodied program is thinking about the classroom standards you have already set and reminding students of expectations you already follow together.

Additionally, the best way to ensure that students are successful in embodied activities is to remind them that they are responsible for creating an environment where everyone feels safe and is heard. We recommend making a list of agreements for working together creatively. Some agreements that have worked well in our classrooms are:



Step Up / Step Back

This is the agreement that each student is responsible for monitoring their own voice and participation. This work is collaborative and works best when everyone is involved! For students who have an easy time contributing, it helps to remind themselves when to **Step Back** to allow for the space of other voices. For those who tend to hang back, reminding them to **Step Up** is an encouragement that their ideas are **vital** to the process. It is about knowing and monitoring their own involvement to ensure that the whole group contributes. If your students are receptive, you can even encourage them to be aware of when other students haven't spoken and asking for their contributions instead of offering their own!

One Mic

A wonderful aspect of collaborative creation is that everyone can get so excited that they speak over each other. **One Mic** is the reminder of the benefit of having one shared microphone. Everyone can have a chance speaking, but not everyone will be heard if you speak over each other. We recommend coming up with a silent hand signal that means **One Mic** for your classroom that can be "passed" around the space when energy is high. This will save you from speaking over students and is a reminder when students are speaking over each other.

Ideas Parking Lot

When working collaboratively, we suggest treating all ideas and suggestions with the same weight at first, and then engaging the classroom in categorizing and sorting once all of the ideas have been shared. Sometimes you may have the "problem" of having too many ideas or contributions that don't fit in the particular area of creation that you are working on. For this, we recommend an **Ideas Parking Lot**, where students can add their thoughts for future reflection and discussion. These thoughts can be called back for later creative work, or used to stimulate reflection, further research, or extended activities.

Reminders For Teachers

The Everyday Arts in Special Education (EASE) Program of Urban Arts Partnership has come up with a simple acronym for teachers that we love to refer to: KNOW.

See: <http://easelms.urbanarts.org/wp-content/uploads/2016/10/07-EASE-Essentials.pdf>

Know what's important, let the rest go

N- Notice, use, and create learning opportunities

O- One thing at a time

W- Wait, see what happens

Know what's important, let the rest go





- We have offered a list of activities and tools to follow. We would love for them to transpire as they are written in the curriculum, but we are aware that sometimes your students need adjustments. For embodied learning, one tip is to know what is CORE to an activity and the scaffolding of the lesson and to be willing to let the rest go.
 - *EG: In a game where the objective is to focus a group of students, if it is written as a standing activity and you know your students would be supported by sitting instead, then let the standing go!*

Notice, use, and created learning opportunities

- While leading embodied activities, opportunities may arise to deepen the performative aspects of the activities, or explore questions that students may have. When you know what is vital to an activity, you have more flexibility to explore and create learning opportunities.



- *EG: When sharing back about creating the timeline (in Lesson 2) you can have students walk to the front of the class acting like the animals of that time period.*

One thing at a time

- Just like One Mic, it is important when working actively to have one focus in the room. When leading active games and exercises, we recommend giving instructions in small chunks that allow for students to master the steps before moving on. This idea might mean adding steps to written activities to make them internally scaffolded for your students. YOU are the experts of your classroom.
- *EG: In the Human Tableau Timeline (in Lesson 2) you could break it into smaller chunks depending on the performance capacities of your students. For some groups, they may benefit from beginning in a circle and all making a frozen image of a Baby, or a Teenager. This is "lower stakes" than having students do individual frozen images and it begins to introduce students to the concept of making statues before they do it in a group.*

Wait, see what happens

- Performance based learning and multidisciplinary art making allows for students to learn and behave in new ways. If you are new to teaching in this way, it is normal to be nervous or want to move quickly onto the next step in an activity, even before all of your students have had an opportunity to complete the step. However, silence can be one of the most generative spaces in creative learning activities, and sometimes by waiting and seeing what your students will do with a little more time will offer a surprise. You may learn that your reserved students feel willing to express creatively given more time.
- *EG: When asking open-ended reflection or creation questions, practice waiting longer than usual for responses. Particularly when asking students to author new ideas, it is supportive to sit in silence for a while, and then ask further questions or give clarity when needed.*

