NOW BOARDING THE TITANIC!

EDUCATIONAL OUTREACH IDEA GENERATOR

NORTHEAST ALABAMA COMMUNITY COLLEGE THEATRE
REGAN MCCLUNG
WHO AM I? ENFJ.

➤ EXTROVERTED-outgoing, energetic, communicative, warm

➤ INTUITIVE-idealistic, imaginative, optimistic, visionary

➤ FEELING-compassionate, sympathetic, ethical, humanitarian

➤ JUDGING-organized, authoritative, driven, dedicated, ambitious

● They are passionate about the possibilities for people, and they feel personally responsible for making the world a better place. Often serve as catalysts for human growth! OOH, LA, LA!!!
THE FOUR QUESTION PRACTICAL GUIDE TO MBTI

Often times we’ll find ourselves wanting to find out someone else’s type. Asking them to answer the test will be seen as invasive and answering the quiz as if we were them is inexact (and creepy)

Thus, I developed this 4-step test instead!
Mark the words that describe your friend best!
Enjoy!

MOODY ----------- ANNOYING
SUPERFICIAL ------ KNOW-IT-ALL
EMO -------------- COLD
STRESSED ----------- HIPPIE
WHAT IS MY BACKGROUND?

• Secondary Education, English Language Arts, Cullman High School
  • Service Learning programs/Community programs for social change/Interdisciplinary programs

• Arts Administration/Arts Education Outreach, Northeast Alabama Community College Theatre
  • Rural Alabama; 3000 student campus; 3 person department with 2 student workers; 2 straight plays & 1 musical per season; Average season attendance 10-12 k; 724 seat proscenium; 14 drama scholarship students; 450 patrons; 4500 on mailing list; Average season budget = $70k
  • Developed educational outreach programs including summer youth workshop intensive, 9th grade careers in the arts, 5th grade arts workshop, 6th grade performances
  • Coordinate and manage community & educational outreach activities, which includes writing the curriculum for activities and working closely with area school administrators on scheduling as well as educational outcomes for activities.
  • Coordinate and manage attendance to the ACT & SETC conferences, as well as all curriculum planning and training students for auditioning.
  • Organize and coordinate Alabama Conference of Theatre district competition for our city and county.
  • Graphic Design, Marketing, Tickets, Management, Customer Service, Patron Fundraising & Memberships, Purchasing, Program Reporting, Financial Records, Large mail-outs, House Manager, Website Coordinator
IT’S FUNNY BECAUSE IT’S TRUE.

➤ The ugly reality of arts education in public schools.
WE AGREE ON THE IMPORTANCE OF ARTS.
Training in the arts has been shown to improve creativity and innovation. Students learn to approach issues with a critical mind and a positive attitude towards problem solving. Exposure to the arts enhances communication skills, which are essential tools for collaboration. It develops flexibility and adaptability. The government recognizes these and, indeed, 48 states have adopted standards for art instructions.

-University of Florida
WHAT DO THE ARTS DO FOR TEST SCORES?

➤ On average, students who study the arts for 4 years in high school score 98 points higher on the SATs compared to those who study the same for half a year or less.

➤ Students who took up music appreciation scored 61 points higher on the verbal section and 42 points higher on the math section.

➤ Students with high arts participation and low socioeconomic status have a 4% dropout rate—5x lower than their low socioeconomic status peers.
BENEFITS OF ARTS BASED LEARNING: DANCE, THEATRE, VISUAL ARTS, MUSIC

The research compendium *Critical Links* contains a diverse collection of studies that examine how arts learning experiences affect the academic achievement and social development of children and youth. The research provides critical evidence linking study of the arts with student achievement and success. More than 65 distinct relationships between the arts and academic and social outcomes are documented.

*How the ARTS Benefit Student Achievement by* Sandra S. Ruppert

1. READING AND LANGUAGE SKILLS
2. MATHEMATICS SKILLS
3. THINKING SKILLS
4. SOCIAL SKILLS
5. MOTIVATION TO LEARN
6. POSITIVE SCHOOL ENVIRONMENT
93% agree the arts are vital to providing a well-rounded education for children, a 2% increase over 2001.

86% agree an arts education encourages and assists in the improvement of a child’s attitudes toward school.

-But, what is the reality?
What is the reality? Are we just mired in the bog?

*Arts Education in Public Elementary and Secondary Schools* by the U.S. Department of Education looked at the availability of music, visual arts, drama, and dance in elementary and secondary schools, and the results were bleak. Despite the arts being designated a “core academic subject” in the federal legislation No Child Left Behind, this survey demonstrates that access to arts education remains elusive to a tremendous number of students across the nation.

In 2008, African-American and Hispanic students had less than half of the access to arts education than their White peers.

30% of schools in Alabama have access to ANY type of arts.

97% of elementary schools nationwide don’t offer dance and 96% don’t offer theater.
MUSIC
Secondary Schools: 9% does not exist
Elementary Schools: 6% does not exist
(6% = 1.3 million students)

THEATRE
Secondary Schools: 55% does not exist
Elementary Schools: 96% does not exist

VISUAL ARTS
Secondary Schools: 11% does not exist
Elementary Schools: 17% does not exist

DANCE
Secondary Schools: 88% does not exist
Elementary Schools: 97% does not exist
LET'S BRIDGE THE GAP. ARE WE ARTISTS OR WHAT?

➤ "The artist's job is not to succumb to despair but to find an antidote for the emptiness of existence. You have a clear and lively voice; don't be such a defeatist.” - Gertrude Stein
WHY EDUCATIONAL OUTREACH?

1. **Who needs it?** College, Community, High School
2. **Are we still doing traditional staged productions?** Of course! Educational outreach includes activities that **support** formal education or that occur outside the classroom.
3. **Why do we need it?** To **grow**. To **sustain**.
4. **Isn’t this just recruiting?** No, this is using our talents and tools to actively engage our communities in ALL the arts to **change** the perception of the arts. If not us, who will be the instruments of change?
5. **Do you really believe it’s my duty? I mean, I am producing THEATRE. Surely, my shows are enough.** BAHahaha!!! Duty means the binding or obligatory force of something that is morally or legally right. It is our **duty** to ignite passion for the arts, and this should be one focus of educational outreach.
6. **Why do you believe educational outreach is such a great tool in filling our seats? Image.** Improving/maintaining our image is difficult because of the sometimes controversial nature of art. Becoming service oriented is a concrete, respected, noble idea with which folks identify. People will see us as likable, service oriented, community activists, who are teaching others about our craft. Huge bonus? Mutual benefit. We learn about our craft, we promote good will by giving of ourselves, we improve test scores, we raise IQ’s., we create problem solvers, not problem identifiers……should I go on? :)}
“To know what it means to be human in the broadest sense ought to be one of the primary goals of both education and life; and for reaching this goal, no approach has greater potential than theatre, since humanity is its subject and human beings its primary medium.”

-G. Brockett
OUR SOLUTION.

➤ Devised Theatre: An approach to making performance and theatre that depends on the participation of all the producing group in all or most stages of the creative process, from conception to presentation. -Baz Kershaw

➤ How do you do it? There are as many possibilities for creating work as there are people doing it. Having numerous tools at your disposal can help the practitioner figure out what works best for him or her. Favorite resources from devising practitioners include texts from performance studies, directing, performance art, oral history, performance ethnography, Theatre of the Oppressed, and performance of autobiography. However, those who do devised work say each individual must find the method that works best for him or her.
Best Practice Tips for Creating Devised Works

1. Allow time, time, time. The process must allow for enough time to experiment and sift out what isn’t working.

2. Create process rules and honor those rules. This may mean that there is one voice that is weighted more than the others. If that is the case, then acknowledge this from the beginning. Don’t change rules mid-process.

3. Include work from everyone. Give more than one opportunity to sell an idea, and don’t allow the most vocal to take over the process.

4. If you have the resources, bring in experts to help you jumpstart the process.

5. Work in small pieces and show your work put together as you go. This creates buy-in for artists that want a take-away early in a process.

6. Trust that if you give it some structure, then your collaborators will bring wonderful input to the table.

7. Keep a sense of humor about your creation. This is taxing but rewarding work.

8. Be honest about what is going on. If there is a problem in the process or something is bothering you, then you need to address it immediately.

9. Be aware that this can be emotionally charged material. Choose your prompts and exercises carefully. Know what your collaborators can and will respond to.

10. Trust the process.

Benefits of Devised Work

- Requires creative buy-in
- Encourages responsibility
- Creates and encourages dialogue
- Can be low-cost
- Allows innovation in form and content
Educational Outreach Models

One Time
- Tours
- Public Events
- Lectures
- Workshops
- 6th grade Performance

Classroom Visits
- Judging Competitions
- Workshops
- Community Events

Off Campus
- Mentoring/Coaching
- Workshops
- Summer Camps
- 9th grade Workshop

On Campus
- Tutoring
- Summer Camps
- 5th grade Workshop

Sustained
WHAT DOES IT LOOK LIKE?

Beautiful, of course!

Total outreach students in 1 year = 3,000
Total show season attendance 3 shows = 10,000
SUMMER WORKSHOP

5 day theatre intensive, 3 hours a day
Ages 10-15; 35-50 students
6 groups; color coded; divided by age
6 teachers plus Technical Director & Assistants
Group performance last day
Curriculum including dancing, singing, acting
Theatre for Social Change
$65 per student for week; totally self-sustaining
5TH GRADE ARTREACH

3 hour workshop
3 groups 50 in each on rotation
Acting/Costume, Prop, Tour/Technical
Curriculum based on Alabama Course of Study
6 performances
Based on size of school
14 Scholarship Students/Split Performances
Free Program
Fall Season
6TH GRADE PERFORMANCE

Follow up to 5th grade workshop
2 daytime performances season show
Free program
9TH GRADE OUTREACH

1 hour workshop
Curriculum: Careers in Arts, Improv Technique
9th graders
6 performances; 100 students each
Based on size of school
14 Scholarship Students/Split Performances
Free Program
Spring Season
WHAT WORKED?

Comprehensive: Attacking from multiple angles, ages, stages.

“The enemy of art is the absence of limitations.”- Orson Wells
Creativity needs boundaries, but must be given freedom.
Keeping artistic direction at forefront of everyone’s mind.
Having fun!!! Not taking the performance too seriously.
Decide what staging works best for you.

DIGITAL NOTEBOOK: EVERNOTE!!!!!!! & Physical Notebook

Curriculum: Themes with one word, person, action per group/
Social change/Awareness/Dancing.
Have more than enough for students to do/1 minute per year.

Outreach: Show them how fun it is!/Gaming/Relevance/Relatability

WHAT DIDN'T WORK?

Too much structure/not enough structure.
What didn’t feel right for the group?
Straying from an artistic direction through complicating it or moving away from it.

Relying on participants to be creative.
Attention spans.

Planning for using the space.
Make sure all faculty on board for what this is going to take.

Overworking ANYONE.
Work smarter, not harder.
“You need art to complete an education.”

The common thread for the best people in these fields is that they are CREATIVE INNOVATORS. S.T.E.A.M.


For me, this must include social awareness, civic engagement, services for at risk youth (Title I funds), and service learning. Interested in these topics: Too Good for Drugs, Arts in Literacy, Mental Health, Hunger.

As an educator I want to provide students with an education that is engaging and challenging. I want students to develop critical thinking, analytical, and communication skills. I must provide research opportunities and design experiences. I feel learning must be relevant and give students ownership.
"The artist's job is not to succumb to despair but to find an antidote for the emptiness of existence. You have a clear and lively voice; don't be such a defeatist."

- Gertrude Stein
self assess.
30 QUESTIONS (OR 10) TO ASK BEFORE YOU DIE.

1. How much have you loved? Count the people. Add it up.

2. What do you love doing that you aren’t doing? Furthermore, how could you get paid for doing what you love?

3. What person or type of person would you choose as a life companion? A witness to your life? Forget the shoulds / the can’ts / the won’ts / the impossibles. Who would you love and who would love you back if you could have a say in it?

4. Where do you want to live? Are you happy with your life where you are? Could you be happier somewhere else?


6. What do you want to be remembered by? Write it down. This is the man / the woman who ____________.

7. What kind of life would make you jealous? And why? If you could start over, what would your life look like, right now?

8. What adventures do you want to have? Can you list five?

9. If you had to add something to humanity, what would your contribution be? List at least one.

10. What are your ghosts? Your unspoken demons? The stuff you keep in your closet under a lock? What are you most deeply afraid of?
Let’s come up with some ideas to save Jack and become problem solvers because at the end of the day The Titanic sails again and Leo won an Oscar!

Some years after global warming...