

Building Students' Social Capital Onstage: Examining the Codman Academy-Huntington Theater Company Partnership

By Ryan Fisher, Sujei Romero, and Andy Shin

I. Overview

Urie Bronfenbrenner's (1979) Ecological Systems Theory (cited in Weiss, Kreider, Lopez, & Chatman, 2005), suggests that everything in a student's environment affects how he or she develops, through the reciprocity, mutual accommodation, and interaction between the student and his or her environment. The different layers of influence, described as nested concentric circles, highlight how aspects of a student's life are interconnected. Simply put, multiple areas of influence exist in the way we not only form our identities and experience learning and growth, but also in the way we navigate relationships at home, at school, and within the community. Also, it is important to note, "these influences are reciprocal, rather than unidirectional" (Weiss, et al., 2005, p. xiii).

The increasing awareness of these multiple layers of influence on student growth is a catalyst for change in education. As education professionals become increasingly aware that multiple stakeholders influence student growth, creative innovations in school, family and community partnerships are paving the way for a new breed of schools. The following pages will seek to illuminate the benefits and challenges of one school's journey to create a meaningful community and school partnership.

II. Introduction

A. Codman Academy Charter Public School

Codman Academy Charter Public School is a small, lottery-based urban public high school located in Dorchester, Massachusetts. Codman opened in September 2001, "...in response to a strong community need for a college preparatory, small high school in the Codman Square/Four Corners area" (www.codmanacademy.org). Central to Codman's educational philosophy are the principles of Outward Bound and Expeditionary Learning, incorporating lessons from outside the school's walls in order to promote student confidence, growth and achievement. This approach to learning is reflected in Codman's mission statement:

Codman Academy Charter Public School's mission is to prepare students for full participation in the intellectual, economic and civic life of our society, by ensuring their preparation for and access to further education, the skills and vision to undertake a rewarding career, and the motivation and character needed to engage deeply and productively in community life. We view parents and community members as integral partners in this endeavor. (www.codmanacademy.org)

Codman, accordingly, defines student success holistically, and requires relevant school, parent and community partnerships in order to support its educational model.

Codman's approach is rigorous. Students are in class from 9:00am-4:15pm Monday to Friday, and from 9am-12:00pm on Saturdays. There is no variation in course type or level at

Codman, and both tenth and twelfth graders are required to submit portfolios to be “promoted” to the eleventh grade or to graduate, respectively. Moreover, as a school brochure states, “students do not fit the typical profile of college applicants” (School Profile, 2006). That is, most students will be the first in their families to attend college; 65% are eligible for free or reduced-priced lunch; 22% have identified special needs; and most live in the surrounding, lower-income neighborhoods of Dorchester, Roxbury and Mattapan. Of Codman’s 122 students, 99% are of color, and 33% speak a language other than English at home (Appendix A).

In its short history, Codman has proven itself extremely successful. The school records 96% average daily attendance; 99% of parents have had at least one face-to-face meeting with a Codman staff member over the last year (School Profile, 2006). Although 81% of students read below grade level as entering ninth graders, 94% of students passed the English/LA MCAS on the first attempt in 2006, with 61% scoring at the “proficient” level (Appendix B). In addition, an astounding 100% of Codman seniors have been accepted into four-year college programs, with approximately 80% of students enrolling in colleges considered to be selective (Appendix C). Codman’s achievements have been recognized across the U.S., including in the *New York Times*, where Sarah Rimer stated, “Codman is a model of the small school that is the new blueprint for urban high schools” (Rimer, 2003), and on *National Public Radio*, where Michelle Norris noted, “The fact that all nineteen of [Codman’s first graduating class] have been accepted by four-year colleges suggests that the school may have much larger lessons for the rest of the country” (Norris, 2005).

As noted in its mission statement, Codman recognizes parents and the surrounding community as central partners in educating students holistically. As a result, Codman has developed a number of community-based partnerships, which, according to Principal Thabiti Brown, are “extremely beneficial ways to link our school to the community and use the larger city as a classroom” (Personal Communication, 2007). These partners include the Codman Square Health Center; the American Youth Foundation; Expeditionary Learning Outward Bound (ELOB); the Epiphany School; the Leap School in Cape Town, South Africa; and the Boston Modern Orchestra Project, to name a few. One especially novel partnership, and the focus of this paper, is Codman’s relationship with the Huntington Theater Company.

B. The Huntington Theater Partnership

Codman Academy and the Huntington Theater Company, a renowned professional company in Boston, have formed an innovative partnership, whereby ninth and tenth grade students spend two Fridays per month at the Huntington throughout the school year, exploring both history and language arts through the many aspects of theater. For ninth graders, the focal point of the school year is their participation in Poetry Out Loud, a competition in which over 100,000 high school students nationwide memorize and perform works of poetry (www.poetryoutloud.org, 2007). Tenth graders take part in the National Shakespeare Competition, in which 16,000 students per year interpret and perform Shakespearean monologues and sonnets on stage (www.english-speakingunion.org). While ninth and tenth graders participate most intensively in the partnership, older students can stay involved: each summer, the school and theater company collaborate to produce a Shakespearean play, with Codman students in the acting and directing roles.

Meg Campbell, Codman’s Executive Director and one of the school’s founders, understood both the academic and personal benefits of a theater-based education, and therefore worked with Donna Glick, Huntington’s Director of Education at the Huntington to form the

partnership. Campbell, Glick, and Brown, then the school's founding humanities teacher, worked collaboratively to create a challenging and meaningful curriculum. Brown states:

While the long-term goal for students at CACS is college, our short-term goal in Humanities is to get students up to "grade level" in basic skills: reading, writing, and thinking about texts. We believe that we can better engage students with a text by first gaining their interest through discussions and activities geared toward helping them understand all aspects of theater production. Our "in," then, is to engage the supply side of learning; we increase the passion and care that students put into looking at texts as a means of getting students to *want to* do the extra hard work that is necessary to get up to grade level. (Brown, 2002)

The Codman-Huntington Partnership, then, sought to ignite a spark that would motivate students to understand and enjoy certain aspects of history and literature that may once have seemed too complex or foreign. As Montegue Barzey, an eleventh grader at Codman stated, "I really miss my Huntington days. You really learn a lot there without even knowing it" (Personal Communication, 2007). Another student, Sagga Ramsey, a tenth grader currently involved in the Huntington work, echoed, "Huntington gets you excited. I now read plays and write poetry on my own. I understand it now and it's just something I want to do" (Personal Communication, 2007). In addition to producing direct academic benefits, the Codman-Huntington Partnership seeks to foster broader "self" lessons, building skills in public speaking and self-presentation, a positive vehicle for self-expression, and a realistic lens for examining and questioning different interpretations of history (Personal Communication, 2007). These multifaceted learning objectives are described in the jointly created planning documents, which list three main goals:

1. To strengthen and enhance literary comprehension and analytical skills by using theatre arts in the study of history and language arts;
2. To introduce and familiarize students with the work of a professional theatre company, focusing on artistic, production and administrative roles and responsibilities;
3. *To increase life skills and social capital of students* by training in speech communication and sharing in theatre arts and performance activities during school and through after-school program opportunities. (Codman/Huntington materials, 2006; emphasis added)

In working toward these goals, Huntington staff and Codman teachers and administrators create semester-long plans detailing activities, responsibilities, and timing guidelines, as well as in-depth daily lesson plans (Appendix D). The lesson plans are linked to the Massachusetts English Language Arts Curriculum Framework, and many of the general standards from this Framework are also addressed, such as "Understanding a Text, Style and Language and Dramatic Literature" (Appendix E). In the interests of clarity, students must sign a "Huntington/Codman Collaborative Student Contract" (Appendix F), in which they pledge to adhere to behavioral rules and to meet program objectives.

III. Purpose and Methodology

The purpose of this field study was to observe a school and family or community partnership in action and then to examine the ways in which the partnership aligned, or did not

align, with theories and frameworks studied in the course, “The Why, What, and How of School, Family and Community Partnerships.” Using selected theories and frameworks, our research team will describe and analyze Codman Academy’s partnership with the Huntington Theater Company. Although Codman has developed partnerships with various community organizations, and different community members, our team decided to examine one partnership in depth. In the pages that follow, we discuss our findings and their relationship with various theoretical frameworks, and also outline implications for school practice and key questions for further research.

In carrying out this study, the members of our research team – Ryan Fisher, Sujey Romero and Andy Shin – sought to better understand Codman Academy and its partnership with the Huntington Theater Company, using both primary and secondary sources, over a two-week period. In the former category, the team held several structured conversations with Codman staff and students. We spoke at some length with Thabiti Brown, the school’s current principal and former founding humanities teacher, and with Sydney Chaffee and Susan Barrett, who teach ninth and tenth grade humanities, respectively. In addition, we interviewed three students: an eleventh grader who had participated in both years of the Huntington partnership; a tenth grader who was midway through her Huntington experience and was preparing for the National Shakespeare Competition; and a ninth grader who had been involved with the Huntington since the start of the school year, and was preparing for the Poetry Out Loud competition. Our intent for the student interviews was to acquire a range of perspectives, reflecting various stages in student involvement with the partnership. We also analyzed and interpreted a variety of existing sources of information; these secondary sources included lesson plans and other planning documents produced by Codman and Huntington teachers; numerous third-party and teacher-authored articles; websites; and documentary videos.

While we learned a great deal in the course of this investigation, it is important to note that our perspective is a limited one. The design of this project prohibited an exhaustive study; the analysis and findings incorporated into this paper result from a two-week research period, with additional time devoted to reflection and analysis. In interpreting our findings and conclusions, it is important to bear in mind these limitations; further investigation and analysis of the Codman-Huntington Partnership would be needed to arrive at more robust conclusions. Nevertheless, we believe our findings are an excellent starting point.

IV. Major Findings

In describing the benefits for students of the Codman-Huntington partnership, “social capital” theory seems a fitting framework. Social capital, as defined by Horvat, Weininger, and Lareau (2003), refers to “the material and immaterial resources that individuals and families are able to access through their social ties” (p. 323).

One of the foundational theorists in this area, Bourdeau (1977) used the related term “cultural capital” to account for widely observed discrepancies in student performance by socioeconomic class. Schools, he argued, generally reflect a middle class sensibility in their language, curriculum, and disciplinary approaches, among other things. Children of higher socioeconomic status, who have congruous experiences at home, are already steeped in this culture and therefore are inherently advantaged (cited in Lareau, 1987).

In exploring this idea, Lareau (1987) conducted participant observation in two first grade classrooms, one at a school in a white working class community – “Colton” – the other at a school in a white upper middle class community – “Prescott.” She visited each classroom weekly for a period of six months, and also conducted in-depth follow-up research with students and

parents from each class. Lareau found that, in both schools, teachers made comparable attempts to reach out to and involve parents, encouraging them to read to their children at home, review homework assignments, provide extra help as needed, and communicate concerns as they arose. Parents' responses to these requests, however, differed dramatically by socioeconomic class: for instance, parents at Prescott turned out for Open Houses at nearly three times the rate of parents at Colton.

Lareau found, moreover, that parents' behavior at such events varied considerably. Parents at Colton seemed to her, generally, uncomfortable. Their conversations with teachers tended to be brief and formal, and were often transactional in nature, such as checking in on a student's homework completion; indeed, many parents at the Colton Open House didn't speak with the teacher at all. In contrast, at Prescott, parent-teacher interactions were frequent, casual, and often lengthy, peppered with questions and centered on academics. In contrast to the subdued atmosphere at Colton, Open Houses at Prescott resembled a "cocktail party," with conversation flowing in all directions.

To Lareau, these variations in attendance and behavior were indicative of essential class differences in parental attitudes toward their children's schooling. Parents at Colton, most of whom had a high school education or less, tended to view teachers as professionals with the particular expertise to oversee their children's education. Believing in a "separation of spheres" between school and home, they generally avoided interfering with teachers' decisions (Lareau, 1987, p. 80). Likewise, Horvat, et al. (2003), in observing and interviewing a diverse group of third and fourth grade students and their families, concluded that "many working-class and poor parents assumed that they had neither the capacity nor the right to intervene in such matters under the gatekeepers' jurisdiction" (p. 338).

In contrast, Prescott parents, most of whom had bachelors or advanced degrees, generally considered themselves on an intellectual par with teachers, and viewed their children's education as a joint responsibility. Accordingly, many made a point of speaking with teachers about even the smallest considerations (Lareau, 1987). A sense of entitlement to an excellent education for their children seemed to drive their advocacy and active involvement. Likewise, Horvat, et al. (2003) found that parents of higher socioeconomic status tended to be more proactive in advocating for their children, such as having them tested for special needs or giftedness, or requesting particular teachers for them. While this approach is not, we would argue, inherently superior to that of less privileged parents, it is generally linked, in American schools, to improved student outcomes.

In addition, Lareau (1987) noted that parents at the two schools she studied differed substantially in their social networks. Many Colton parents associated most often with relatives, enjoying close proximity to, and close relationships with, their extended family. In contrast, Prescott parents tended to develop social ties with fellow Prescott parents. Through this rich social network, they acquired a great deal of information regarding classroom assignments, the academic performance of children in the class, and the reputation of various teachers – information that they applied in making decisions regarding their children's schooling. Similarly, Horvat, et al. (2003) found that middle class parents were far more often associated with networks yielding in-depth information regarding their children's schools.

Both of the studies referred to here were limited in their scope, and their findings may not generalize to all American parents. Importantly, however, the studies raise the possibility that higher socioeconomic status may bring educational benefits far beyond the accompanying material gains. While parents at Prescott enjoyed more flexible work schedules and greater

disposable income, their biggest advantages seemed to stem from access to a network of other parents, and from a conviction in their entitlement to excellence – in essence, from increased social capital. These findings, then, raise the intriguing question of whether individuals of lower socioeconomic status can, by adopting particular attitudes and behaviors characteristic of those with more privilege, enable themselves to succeed in an inequitable society.

Viewed from this perspective, Codman Academy's partnership with the Huntington Theater Company seems especially beneficial. To be sure, Codman students realize direct academic benefits from their intensive work with poetry and Shakespearean monologues. Students' skills in literary interpretation, oral presentation, memorization, and essay writing have increased dramatically (Chaffee, 2007). In addition, however, students gain exposure to a wealth of new experiences and possibilities that can more indirectly boost their academic achievement, by increasing their motivation and self-confidence (Speak True, 2006).

Increased student motivation is a widespread benefit of the partnership, according to both students and teachers. For instance, Jonalis Carrasquillo, currently a junior at the University of Massachusetts at Amherst, remembers her experience at the Huntington as a catalytic one (Alumni Voices, 2007). In addition to participating in the Poetry Out Loud and Shakespearean monologue competitions, Carrasquillo played the lead role in a summer performance at Huntington's Calderwood Pavilion in Boston's South End. Having the chance to work with professional actors and coaches, she said, sparked an interest in drama and transformed her expectations for herself. The increased motivation to achieve positively impacted her schoolwork: "My test scores went up tremendously, and the way that I carried myself, and the way that I spoke, and the way that I began to write – became very, very different" (Alumni Voices, 2007).

Similarly, according to Sydney Chaffee, Codman's ninth grade humanities teacher, the school's relationship with the Huntington helps to build a climate of high achievement among her students:

I think the atmosphere in the class, both at school and the theater, is [one where] they want to do well, they want to be one of the kids who's up on stage delivering their poem with ferocity. The drive to succeed – and to perform well in front of others to avoid embarrassment – has been a powerful motivator. I've also seen [the Poetry Out Loud] contest bring out empathy and teamwork in the classroom – they're encouraging each other, helping each other. There's an attitude of "we're in this together." (Chaffee, 2007).

Susan Barrett, who teaches tenth grade humanities at Codman, notes that many of her students brought relatively low skills in literary analysis to their initial experience with Shakespeare. The requirement to perform in public, however, increased students' motivation to immerse themselves in the text. After performing their monologues, the students subsequently Shakespeare's *Macbeth*, and, she said, were no longer intimidated by the difficult language: they had the skills and confidence to dissect it.

In addition to increasing academic motivation, the partnership has paid significant dividends in building students' confidence, expanding their notions of their own capabilities. For instance, as a tenth grader, Linda Struthers, a Codman student, won the school-wide contest with her monologue from Shakespeare's *Richard III*. A student who'd faced many obstacles, she found in drama a productive outlet for her emotions, according to Campbell, Codman's Executive Director (Speak True, 2006). Struthers ultimately advanced to the Shakespeare

competition's state finals, where she competed successfully against students from prestigious independent schools such as Phillips Exeter Academy. The experience had a transformational effect. "To do this competition, it just shows that there's more to me than I thought there was before," she said (Speak True, 2006).

Codman graduate Kerlyne Cenafils, currently a first-year student at the College of the Holy Cross in Worcester, Mass., also feels that her work with the Huntington boosted her self-confidence. During the summer before her senior year, she played the title role in the Codman-Huntington joint production of Shakespeare's *Romeo and Juliet*, and, this past summer, returned as assistant director of *A Midsummer Night's Dream* (Kahn, 2007). According to Cenafils, playing the role of Juliet was a significant step toward subverting others' low expectations for her and embracing an identity as a high achiever. As she reflected afterward:

How many times in my life have I heard Haitians being labeled as poor, uneducated, or destined to be unsuccessful?... I decided that I wanted to do something that would really challenge me to overcome my fears – particularly my fears of failure, of being great, strong, and true to myself.... Through acting in the play as Juliet, I was able to be heard and fight through the challenge of not being able to fully love and appreciate myself in addition to always doubting myself. (Kahn, 2007)

As students gain the confidence to transcend their own doubts and fears, obstacles that formerly loomed large may no longer seem so significant. Though most of Codman's students hail from the relatively poor and often-maligned neighborhoods of Dorchester, Roxbury, and Mattapan, some begin to feel more comfortable in wealthier areas of the city, including the South End, home of the Calderwood Pavilion. The experience, as Barrett notes, "gives students a greater sense of their community – that they also 'belong' to the greater Boston area" (2007). Many students also feel increasingly comfortable interacting with a wide range of people, including the adults at the Huntington (Chaffee, 2007). Through this exposure to a broader network of people, and to a broader range of experiences, many of them associated with wealth and privilege, students may begin to feel more deserving of opportunity, and more capable of embracing opportunities that arise. In short, their social capital rises, thereby facilitating their success in future endeavors. Considering that all Codman students are expected to attend four-year colleges after graduation – many of them as first-generation college students – they will likely have abundant use for the increased motivation and confidence they gain from their work with the Huntington Theater.

Bronfenbrenner's (1979) Ecological Systems Theory also offers a helpful framework for understanding the benefits of the Codman-Huntington partnership. As previously noted in our Overview, the theory posits that student learning, academic or otherwise, does not take place in isolation, but is influenced by and reciprocal with numerous other influences. The partnership, then, not only helps Codman students grow academically and personally, as described in the preceding paragraphs, but also can positively affect the broader community's perception of Codman students, and of urban students generally. This is directly related to the idea of social and cultural capital in that the partnership begins to break down barriers that influence, and possibly limit, the way different groups interact. For example, a candidate for a Masters degree in Arts in Education who is interning at the Huntington, James Croft, related that working with the Codman students helped him form a broader, better informed, picture of the students. This included dispelling many preconceived notions he held before meeting them and during his

initial meeting. At first he found the students “reluctant to work and too rambunctious” (Personal communication, 2007). However, he soon discovered that the more he demonstrated a commitment to them, the more they produced tangible results and good behavior.

V. Implications for Practice and Further Research

The significant apparent benefits of Codman’s partnership with the Huntington Theater suggest the power of carefully designed real-world experiences in building students’ motivation and confidence. Working with professionals, mastering difficult material, and performing poems and monologues on the public stage – in a beautiful South End performance space – all seem to have contributed to students’ expanded notions of their own capabilities. Indeed, in partnering with a professional theater company, Codman Academy did more than secure a collaborator, and an attractive venue in which its students could perform; the school also raised, considerably, its level of expectations, blurring the lines between schooling and profession. For Codman’s students, many of them below grade level or low in self-confidence, the combination of high challenge and high motivation seemed effective. Codman could have chosen, like many other urban schools, to keep students in their classrooms, trying to boost their literacy skills through drill and practice. Instead, Codman has pushed its students beyond the school’s walls to find the inspiration that will accelerate their growth. Indeed, the Codman-Huntington project resonates with Daniel Tatum’s (2007) recommendation that, in unleashing the potential of students of color, educators must set high expectations and repeatedly articulate the assertion that students will rise to meet them.

Similarly, increased participation by leaders in various industries, both in the arts in other fields, could continue to blur the lines between students, especially students of color, and the greater community. Breaking down barriers empowers urban students to consider opportunities greater than those most prevalent in the world they navigate. It also helps people in industry, in this case the theater, to grow in their understanding of ethnic and socioeconomic sectors that might not be as heavily represented in the community they serve most directly.

Our study, as mentioned earlier, was limited in scope. In exploring this topic in greater depth, researchers should continue to examine the role that community organizations – whether private or non-profit – can play in partnering with schools to boost student achievement and greater community integration. For example, schools like the Met in Providence, Rhode Island incorporate real-world learning into their curriculum through customized student internships; what other models exist, and what impact do they have? In addition, researchers should explore the role of real-world experiences, and Expeditionary Learning generally, in building social capital among urban secondary students. Moreover, in what ways does increased social capital facilitate urban students’ success in college and, subsequently, in professional life? These are also questions for further exploration.

VI. Conclusion

The Codman-Huntington Theater partnership successfully leverages community assets in order to maximize student outcomes, yielding, among students, greater confidence, improved literary skills, and increased social capital. Codman has created a successful program due, in part, to its unflappable commitment to its students. Presented with the chance to partner with the Huntington, the Codman administration and faculty seized the opportunity to expand beyond traditional methods of instruction. The participation of multiple stakeholders, such as parents and

community organizations, broadens the scope of positive influence on students. Likewise, such partnerships help build better relationships between students and the community. While not every school can partner with a professional theater company, the potential impact of real-world approaches to learning, and the creation of community and family engagement avenues, is evident.

VII. References

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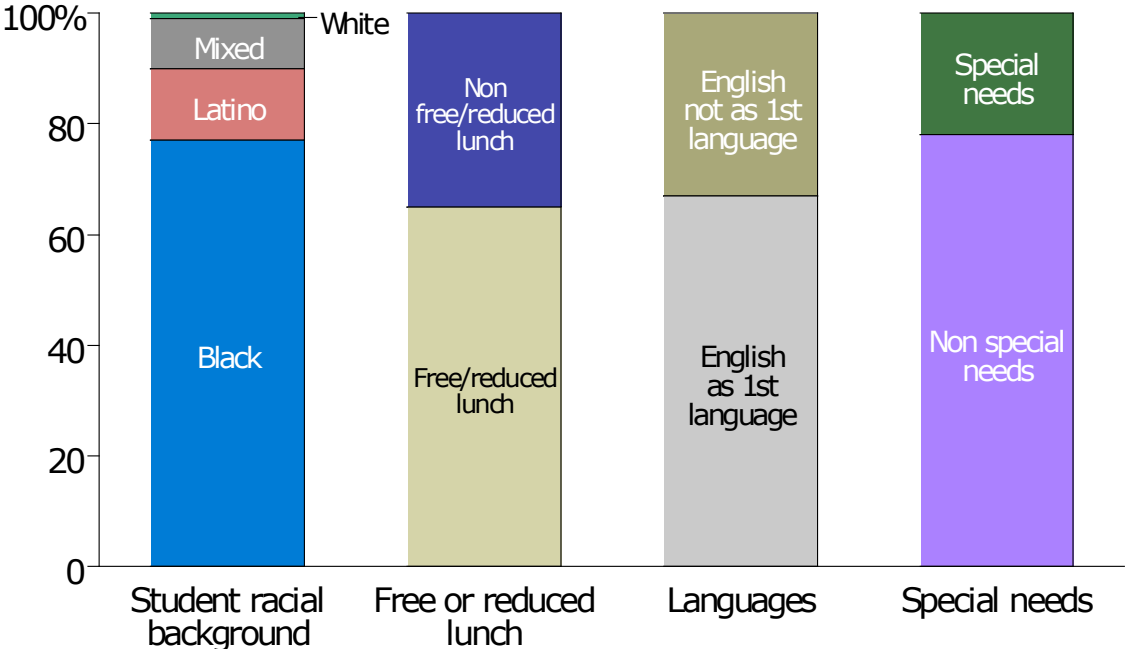
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VIII. Appendices

Appendix A

Codman Academy Student Racial Backgrounds
Source: School Profile Brochure

Codman Statistics

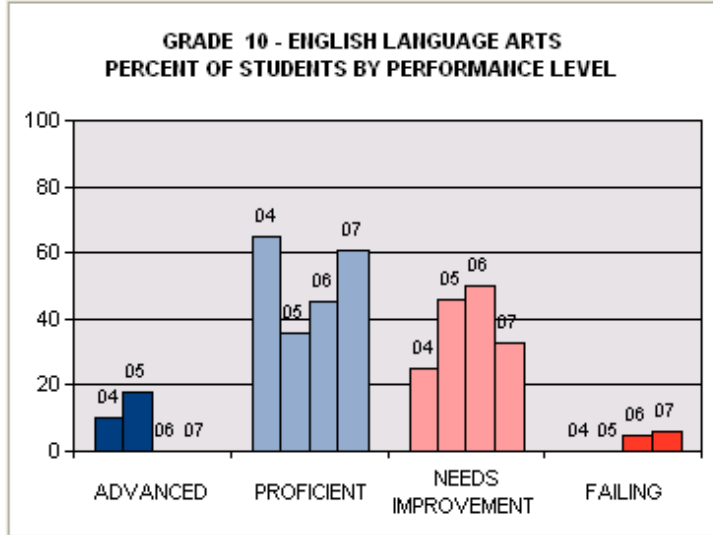


Appendix B

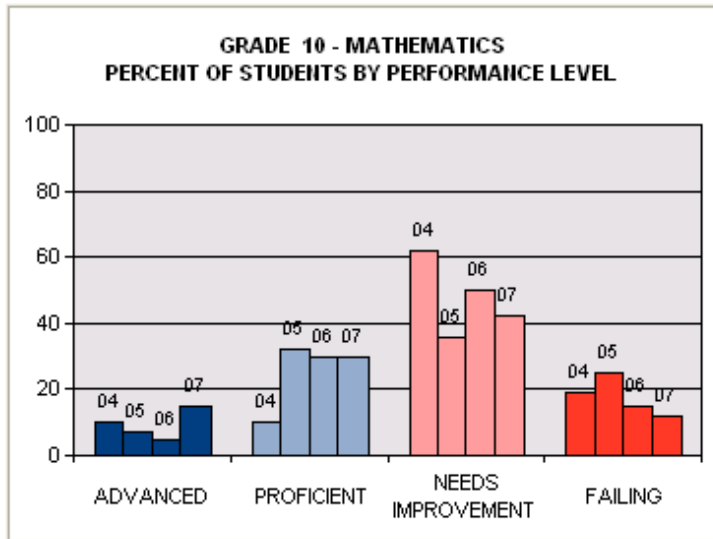
MCAS Scores, Codman Academy, 2004-2007

Source: www.doe.mass.edu

GRADE 10 ENGLISH LANGUAGE ARTS PERFORMANCE 2004 2005 2006 2007 LEVEL				
ADVANCED	10	18	0	0
PROFICIENT	65	36	45	61
NEEDS IMPROVEMENT	25	46	50	33
FAILING	0	0	5	6



GRADE 10 MATHEMATICS PERFORMANCE 2004 2005 2006 2007 LEVEL				
ADVANCED	10	7	5	15
PROFICIENT	10	32	30	30
NEEDS IMPROVEMENT	62	36	50	42
FAILING	19	25	15	12



Appendix C

Codman Alumni Colleges & Universities

Source: School Profile Brochure

- Bates
- Boston College
- Boston University
- Bowdoin
- Brandeis
- Bridgewater State
- Bunker Hill
- Eastern Nazarene
- Emmanuel (MA)
- Hesser
- Holy Cross
- Johnson and Wales
- Kentucky State
- Landmark
- Marietta
- Mills
- Mt. Holyoke
- North Carolina Agricultural and Technical
- Northeastern
- Regis (MA)
- Roxbury Community
- Trinity (CT)
- UMass Amherst
- UMass Boston
- Utica
- Wentworth Institute of Technology

Appendix D

Example of Huntington Theatre Partnership Lesson Plan

Source: Codman/Huntington Materials

Codman/Huntington Day 1
September 15, 2006
Grade 10 – Lynne Johnson/Susan Barrett
B.U. Theatre/The Cloud Foundation

10:15 – 10:30 Meet in front of the Theatre on Huntington Ave.

10:30 – 11:00 Tour *Radio Golf* set with Q & A - Todd Williams, Production Mgr.
(30 min.)

(students will be seated in auditorium for this tour so we will not be split)

11:00 - 11:20 Walk to the Cloud Foundation (All)
(20 minutes)

11:20 - 12:00 Welcome Back Meeting (Lynne/Susan)
(40 minutes)

- Welcome Back - Lynne
- Over view of day (Susan)
- Review of Rules/Consequences
 - Lynne (rules) / Susan (consequences)
 - Introduce Dave and Zaidée and explain their roles (Lynne)
 - Discuss Student Matinee (*Radio Golf*)
 - Teach and practice silence cue: maybe cool-down activity as well to help students calm down after being active/creative/wild

Silence Cue:

I think this should be as simple as all of the teachers/t.a.'s stand in unison in front of the group, raising their hands and counting together from 5 to 1 loudly and slowly so we have a visual cue as well as an audio cue. Anyone speaking after we get to the number 1 gets points deducted.

Cool Down:

Count down from 10 with everyone coming into a neutral position by the time they get to one. Also, they should reduce the volume with every number so it becomes quiet. Anyone speaking or moving after we get to the number 1 gets points deducted.

Focus: Preparation of students for all activities throughout the collaboration
Self-control
(Warm-up will be saved for after Lunch)

12:00 – 12:30 Focus On Production – Small Group Work - Lynne
(30 min.)

- Begin by asking the group - Who remembers what a tableau is?
- Discuss the elements of a tableau
- Split students into 5 groups of 7 or more
- Introduce Assignment
- Pass out assignment sheet and Headline (Dave and Zaidée)
- Go over assignment sheet
- Any questions?
- Have students begin to work until lunch

Roles: Lynne- floating
Susan- Take primary responsibility for 2 groups
David- Primary responsibility for 2 groups
Zaidée- Primary responsibility for 1 group

12:30 – 1:30 LUNCH
(1 hour)

1:30 – 1:55 Get Up On Your Feet - After Lunch Warm - up
(25 min.)

Warm-up 1 ~ Lynne (10 min.)

- Split into 2 groups and make a circle
- Begin Physical Warm -up
 - Head/neck
 - Shoulders/arms
 - Chest/back
 - Legs
 - 1 – 8 Shake Down

Learning Target: Physical preparation for afternoon

Warm-up 2 – Susan (15 min.)

- Count to 25???? 4 groups? (just a suggestion, anything you want)

Roles: Lynne- floating during warm-up 1
Susan- Take primary responsibility for 2 groups
David- Primary responsibility for 2 groups
Zaidée- Primary responsibility for 1 group
Lynne/Susan switch during warm-up 2

1:55 – 2:10 Focus On Production – Small Group Work (cont.) Lynne
(15 min.)

Pre-show *Radio Golf* Discussion

2:10 – 2:25 Time of Sharing – Lynne (All hands helping with audience etiquette)
(15 min.)

- Students perform tableaux for each other
- Student (audience) analyze tableaux and provide critical observations based on content, style and performance aspects.

2:25 – 3:20 Focus on Production - Radio Golf Debate ~ Susan
(55 min.)

(I love your ideas! I think incorporating scenes into the debate is brilliant.)

(During this time, I will take the three volunteers (chosen in class by you?) aside and work with them on the scene for Sept. 29th. I chose Act 1 Sc. 2 pg. 94

begins: Harmond: Did you stop painting the house?
End: Harmond: come the first of the month it'll be a pile of bricks

There is also a monologue on pg 99 by Sterling which would give someone else an opportunity or we could split it in two to give two more students a chance to perform.

Begins: Sterling: Naw...you don't understand
Ends: ...'cause they don't never let me in the front.

Split students up into 6 different groups
3 groups to take the side of Community
3 groups to take the side of Individual

Have them list the pros or cons and get ready for a debate
Each group will choose a representative for debate
I have some wacky ideas for this debate. What if we incorporate some acting into it? So, in order to prove their side, they need to actually perform scenes and then explain how those scenes support their argument. I think it would look like this:

3 separate debates (maybe you, David and Zaidée each facilitate one and I float)

They will be preparing for this debate all week, so maybe the morning time (when they're not on the tour) they are rehearsing the scenes they will present as their argument.

I think the debate question should be the same for all groups: Were Harmond Wilkes' actions in *Radio Golf* just? (this is probably going to be tweaked a little)

Then:

Give them about 5 minutes to finish preparing for the debate

30 second opening speech from 3 or 4 people in each group (the people who don't give opening speeches will be expected to give closing speeches) (5 minutes total). If the student aren't speaking, they should be taking notes

Sides take turn presenting a scene and then explicitly explaining how that scene supports their position. Opposing side will have 2 minute rebuttal after each scene, then they can present their own scene. (2 scenes per side). Again, students who are not actively doing anything should be taking notes. (25 minutes)

3 minutes to formulate closing arguments

30 second closing speeches from those students who didn't make opening speeches.

I think the facilitators are mostly going to be responsible for timekeeping and maintaining focus. I will type up a more formal process sheet as well as a sheet to track participation (I think this is important for the grading. I might even want to give a separate grade for the debate itself).

Let me know what you think about this plan... I can easily come up with another format.

3:20 – 3:45 What do you know about theatre quiz?
(25 min.)

Kudos (2 groups) Lynne / Dave - Group 1 Susan / Zaidée - Group 2 (removed journals for Kudos. We'll do journals next time. Frankly, I don't want to carry them to the Cloud Foundation and I do want to have kudos)

Feedback:
Critical questions ahead of time (Thursday in class)
P+P for Friday- bring pencil, paper, backpack, critical questions about the set.
Learning target about self-control?

Materials for Day:

- ✓ Headlines
- ✓ Tableau Instruction Sheet
- ✓ Scripts
- ✓ Theatre Quiz
- ✓ Radio Golf Study Guide

Appendix E

General Standards: Massachusetts English Language Arts Curriculum Framework

Source: Codman/Huntington Materials

A selection of General Standards most often in use at the theatre (from the Massachusetts English Language Arts Curriculum Frameworks)

Standard 1: Discussion

Students will use agreed-upon rules for informal and formal discussions in small and large groups.

Standard 2: Questioning, Listening, and Contributing

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.

Standard 3: Oral Presentation

Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.

Standard 8: Understanding a Text

Students will identify the basic facts and main ideas in a text and use them as the basis for interpretation.

Standard 9: Making Connections

Students will deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background.

Standard 11: Theme

Students will identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding.

Standard 15: Style and Language

Students will identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding.

Standard 17: Dramatic Literature

Students will identify, analyze, and apply knowledge of the themes, structure, and elements of drama and provide evidence from the text to support their understanding.

Standard 18: Dramatic Reading and Performance

Students will plan and present dramatic readings, recitations, and performances that demonstrate appropriate consideration of audience and purpose.

Appendix F
Codman/Huntington Collaborative Student Contract
Source: Codman/Huntington Materials

Huntington/Codman Collaborative Student Contract

While in attendance for school at the Huntington Theatre Company and its' sites, I understand I am responsible for following the same School Policies and Rules found in the Codman Academy Charter Public School Student/Family Handbook. School Policies to be followed include:

<p>Student Accountability (pg. 35) The Code of Discipline (pg. 38) Discrimination Policies (pg. 40) Tobacco Free School Policy (pg. 41) Assignments (pg. 31) Classroom Common Practices (pg. 32)</p>	<p>Attendance Policy (pg. 43) Uniform Policy (pg. 45) Grading (pg. 23) Cheating and Plagiarism (pg. 27) Supplies (pg. 32) Snow Days (pg. 45)</p>
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I understand that the Huntington/Codman day is the same as a typical school day where the hours are 9 a.m – 5 p.m. I understand that **arrival time is promptly at 9:00 a.m.**, and arriving after 9 a.m. is considered tardy and points will be deducted. A light breakfast will be provided for me on site. All food will be put away at 9:20 a.m. and I will participate in cleanup of breakfast materials. **Learning begins promptly at 9:30 a.m.** Lunch will be one hour and will be scheduled according to each day's agenda. Returning late from lunch will also constitute tardiness.

I understand that whenever I am in a professional building of *any* kind, I must stay in designated areas of the building **ONLY** and am not to touch any property without permission of the Huntington/Codman staff.

I understand I must adhere to the rules of each and every professional building which **always include** the following:

NO running	NO cell phones	NO throwing	NO fighting
NO shouting	NO profanity	NO littering	NO smoking

I understand only one student will go to the bathroom at a time and a bathroom pass will be required.

I am responsible for helping to maintain the professional partnership with Codman Academy Charter Public School and The Huntington Theatre Company by not jeopardizing the well-being, safety and education of all of my classmates and teachers.

I understand I will respect myself, my classmates, interns and teachers in every way possible and will be removed from the classroom and sent back to school if I am acting in a way, which is deemed inappropriate by Huntington Theatre and Codman Academy staff.

I understand that failure to live up to any of the expectations listed above may result in:

Parent notification	Return to school	Suspension hearing
Substantial loss of points	Loss of Huntington Day privileges	

I have read the Huntington contract in its entirety and pledge to support it in full so I can reap all of the benefits that the Huntington/Codman collaboration can provide.

Student Signature _____	Date _____	Codman Rep. _____	Huntington Rep. _____
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