



The Young Shakespeareans

SERVING AS A TEACHING ARTIST

TYS Teaching Artists' Mission

The Program exists to empower EACH and EVERY one of our students:

- Those who are natural, powerful leaders learn to function well within a group;
- Those who are shy and reticent learn confidence and to come forward within a group.

Each student starts in a different place, moves at a different pace, and has a different path.

All students discover that they are able and valuable, how and where they are valuable to a group, and how to manifest that way at this point in their lives.

TYS Teaching Artists

Teaching Artists are models for the students to follow, and that the students will follow. Teaching **styles** can be very different, but the **substance** cannot vary.

Critical Qualities:

- **Executive Skills** - Preparation, Time-Management, Energy Modelling, Energy Management;
- **Commitment** – to the students, to the Curriculum, to the Mission;
- **Energy** – doesn't have to be loud, but needs to be Focused & with Intention at all times;
- **Attitude** – has to be fun, but communicating that the task is serious and challenging;
- **Animation/Excitement** - particularly when the material is dry;

Critical Posture:

- **Understand, Accept, and Respect** that the structure/sequence of the Exercises, Lesson Plans, and Workshops is carefully designed and has been proven to well-manage the time allotted, achieve our goals, and serve our Mission;
- **Gain credibility and trust** by behaving and participating in the same way and to the same degree that you are demand of your students;
- **Give the students agency** as you enroll them in the agenda – remind them of the life skills they are developing;
- **Be kind as you demand excellence.** Kindly tell them you know they are capable of it. If they didn't want the challenge, they wouldn't be in the Program.
- **Self-Awareness/Boundaries** - You are not the students' friend, nor their therapist, nor their surrogate parent. You are the Steel Walls of a Padded Room providing a sturdy, safe space, guiding your students through the Program as they explore what it means to be human and deal with the chaos of life.

The material we teach is important, but is really just a vehicle on the highway. Our destination is where our students have gained awareness about themselves, and how they can interact successfully with their circumstances, and live creatively and powerfully.

"If I Can Do Shakespeare, I Can Do Anything!"

theyoungshakespeareans.com

CO-TEACHING

Teaching Artists are deliberately paired to complement and supplement each other's strengths and styles. Powerful Co-Teaching demands the energy and focus of both Teaching Artists at all times. Teaching Artist Pairs can function in different styles depending on their strengths, skills, and comfort levels.

There are many different ways to co-teach – these are just three examples. Other possibilities are welcome but discuss with me before moving forward.

TOGGLING

Teaching Artists decide ahead of time who will lead and who will support for each exercise.

The Lead is responsible for:

- Naming the Exercise, Stating the Focus (Life Skill), Teaching the Information.

The Support is responsible for:

- Setting a Timer for the Exercise;
- Encouraging/Enforcing each student's attention and participation, intercepting/correcting individual student behavior that distracts the group's focus and energy.

SPLIT GROUP

Teaching Artists decide ahead of time that one's natural style is suited to leading a large group, and the other's is best suited to small group instruction. Though different, both qualities are equally useful:

- Two groups of students (one large and one small) are designated for each (or a selected) exercise;
- Each group works simultaneously on the same exercise but with physical distance between them.

IT IS IMPORTANT TO CONTINUALLY ROTATE WHICH STUDENTS WILL BE IN EACH GROUP.

SPLIT STRENGTH

Teaching Artists decide ahead of time that one's natural style is suited to leading a large group, and the other's is best suited to one-on-one interaction. Again, though different, both qualities are equally useful.

- Lead Teacher leads all group exercises; Support Teacher supports all group exercises;
- Lead Teacher blocks and rehearses the students; Support Teacher works with individuals and small groups on text, character, relationships.

BEST PRACTICES

- Prepare: Study your upcoming Lesson Plan & Handouts;
- Prepare: Take time to sufficiently confer and plan with your Co-Teaching Artist prior to each Workshop;
- Be active at all times, whether in a Lead or Support position;
- Do each exercise completely, in proper sequence;
- Complete each exercise within the allotted time as closely as possible;
- Do one exercise at a time – do not mix exercises or concepts except where indicated;
- During a sitting exercise, Teaching Artists sit at opposite sides of the circle;
- During a standing exercise, Teaching Artists both place themselves within the circle, continually moving from student-to-student to inspire each student's attention and participation, and show them that they are always watched and seen;
- Stay aware – if you encounter difficulty, invite assistance from your co-teacher;
- Tell the students what to do, avoid asking "can we all...?" or asking their permission;
- Assign students to answer questions and to participate, whether they have volunteered or not;
- If a student asks a question that is outside of the current exercise, stop them and say "This is not the time to explore that";
- If a student asks a question and you are unclear as to the answer, or the school parameters, reply "I'm not sure, let me investigate", or "I'll get back to you on that later.";
- If a student asks questions that are particular only to him or her, request that they see you at the break;

REMEMBER that everything we do is EXPLICITLY to cultivate the students' awareness, agency, empowerment, and ability to manifest powerfully and successfully, independently and collaboratively.