

# Creative Youth Programs

**GLOSSARY:** *Definitions and explanations of terms frequently used in guidelines and applications for the Community Arts Partner Roster, **Youth Arts Grant**, and Work Readiness Arts Program Grant*

**Culturally relevant and responsive teaching** – *Culturally-responsive teaching is validating, comprehensive, multidimensional, empowering, transformative, and emancipatory.* Effective teacher preparation addresses the need for teachers to acknowledge students' diversity and incorporate their backgrounds and experiences into the learning experiences and classroom environment. In culturally responsive teaching, teachers develop the knowledge, skills, and predispositions to teach children from diverse racial, ethnic, language, and social class backgrounds. Good multicultural teaching honors our diverse cultural and ethnic experiences, contributions and identities and teachers need to understand the experiences and perspectives [students] bring to educational settings and be responsive to the cultures of different groups in designing curriculum, learning activities, classroom climate, instructional materials and techniques, and assessment procedures. (*Trumbull, 2005; Ladson-Billings, 2001; Gay, 2000; Weinstein, Curran, & Tomlinson-Clarke, 2003; Kirk-land, 2003*)

**Experiential Learning** – Experiential education is a philosophy that informs many methodologies (approaches to teaching) in which educators purposefully engage with learners in direct experience (hands on) and focused reflection in order to increase knowledge, develop skills, clarify values, and develop people's capacity to contribute to their communities. (For more information, visit Association for Experimental Learning at [www.aee.org](http://www.aee.org))

**Teaching Artist** - Teaching artists are professional artists who are dedicated to arts education as an integral part of their professional practice and who have cultivated skills as educators in concert with their skills as artists. While the term “teaching artist” has been in existence for several decades, its widespread use is relatively recent. Within this growing field, there are many areas of specialty, just as there are many settings for arts learning. Teaching artists may work in and for schools, youth arts programs, community centers, and professional arts organizations. They may work within their own discipline only, or they may use their discipline as an entry point for learning about non-arts topics. In addition to their skills as artists and educators, teaching artists must also possess business-related skills so that they can successfully plan, communicate, and collaborate with the various teachers and institutions with whom they work. (Arts in Education, ArtsWA: “Roster of Teaching Artist Application Guidelines”)

**Teaching Plan** – This is a tool for planning and communicating the work that you will be doing with young people over the course of your program. Elements will likely evolve in implementation, based on participant input and progress. Example of the first 3 sessions from a teaching plan:

SESSION #	DATE	GOAL	SUPPORTING ACTIVITIES	STAFF ASSIGNED	LOCATION
1	9/15/16	Develop creative agreements as a group and introduce theatre concepts	Basic theatre games/community building activities	Teaching Artist	Stage
2	9/29/19	<b>Artistic Goals:</b> Understand stage directions and a brief history of the stage	Theatre activities that provide new vocabulary - center stage, upstage, downstage, stage left, stage right	Teaching Artist	Stage
3	10/13/16	<b>Artistic Goals:</b> Practice communication, listen and respond; imagine	Name game; up stage/downstage activity; creating short dialog in pairs (writing activity)	Teaching Artist	Stage



**Youth Development/Learning Environment** –The approach, pictured in the pyramid, is premised on the belief that it is a youth worker’s job to set up an environment for youth in which needs are met and learning is encouraged—to create a space in which youth can thrive. The pyramid provides a way to organize the many, many things a youth worker does to build a great experience for young people by creating a safe, supportive, and productive environment. (Wiekart Center for Youth Program Quality)

**21<sup>st</sup> Century skills/Life Skills** –This refers to skills needed by students in order to thrive in school, career and life. These skills are a core component of high quality arts teaching and learning and include:

- **Creative and Critical Thinking:** To create new and useful ideas, innovations, and products; and to elaborate, refine, analyze, and evaluate one’s own and others’ ideas.
- **Communication:** To articulate thoughts and emotions effectively using oral, written, and nonverbal skills; to listen effectively; to inform, instruct, motivate, and persuade; to negotiate; and to give and receive feedback.
- **Collaboration:** To work effectively and respectfully with diverse teams that involves flexibility, sharing, responsibility, and being open and responsive to new and diverse perspectives.
- **Perseverance and Growth Mind-set:** A belief that intelligence and ability can be increased with effort; a belief in one’s own capabilities and capacity to learn. A growth mind-set is foundational to perseverance: persisting in a task through to completion; remaining focused; and looking for ways to reach one’s goal in the face of obstacles.

\*Words in **BLUE** refer directly to NEW Youth Arts application elements.