

To: Professional Day for Teachers and Therapists at 2019 Puppeteers of America Festival

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Workshop Title: **How Educational Puppetry Projects can address 21<sup>st</sup> Century Workforce Competency Skills for today's students to successfully participate in the global economy**

Promotional ideas to promote your work to Principals, Curriculum Coordinators, Arts Organizations, as well for your website and beyond.

**Goal:**

To learn how to document and articulate how a puppetry project has the promise to meet the five "Critical Competencies" in the 21<sup>st</sup> Century Workforce Skills:

- 1) Creativity and Innovation-thinking outside of the box
- 2) Critical Thinking and Problem Solving- thinking critically and finding solutions to problems
- 3) Collaboration and Team Work-working with others
- 4) Communication-sharing ideas with others
- 5) Cross Cultural Understanding- relating to people around the globe

Step 1- Think about a puppetry project that you have done with students or would like to do with students.

Step 2-

- Share with a partner how the specific puppetry project will provide opportunities for students to develop competencies in each of the five Critical Competency areas. Provide sample scenarios and/or examples.

Step 3-

- Name of project; grade level(s)
- Write down how your project will help students develop competencies in:
  - creativity and innovation
  - critical thinking and problem solving
  - collaboration and team work
  - communication
  - cross cultural understanding

Step 4- (Given time constraints, this step may be completed following the workshop.) Using the information you have shared and written, develop a short proposal (100 words) for the school principal and/or curriculum coordinator that makes a compelling case for why you should be hired as a teaching artist in educational puppetry to conduct the workshops. Other options: prepare a 3 minute oral presentation that you would "pitch" to a potential employer. Post your proposal and/or oral presentation on your website.

Addendum to presentation:

As educational puppeteers, it is time to hold ourselves and all of our students to new and higher standards of rigor, according to 21<sup>st</sup> century criteria. An area we need to think about is how can we make a compelling case for the importance of educational puppetry in the curriculum. If we can each document the success we have in helping students meet the 21st century workforce skills, that will strengthen our credibility.

Think about how educational puppetry meets the needs of the critical 5 Competencies of the 21<sup>st</sup> century workforce skills and specifically refer to content knowledge, literacies and proficiencies that prepare individuals to meet the challenges and opportunities of today's world.

Additionally, think about how the educational puppetry programs you are developing relates to other skills for success:

Flexibility and adaptability

Global and cultural awareness

Information literacy

Leadership- ability to influence

### ***The Relationship between Educational Puppetry Projects and 21<sup>st</sup> Century Workforce Competency Skills***

Here are additional language ideas to incorporate into proposals that make a compelling case for why schools should hire educational puppeteers as teaching artists.

#### ***The relationship between work and mastery.***

Young puppeteers know that how well and often they practice has a direct impact on the outcome, even when they do informal presentations. They learn that good process is important to good product. They learn to understand how commitment, follow-through, problem solving, ability to meet deadlines are part of the artistic experience.

#### ***Risk taking and learning from mistakes.***

Puppeteers have to be willing to take risks in their work because they know that they learn by making mistakes. The “mistakes,” the parts that are not yet well executed, tell them where the work is, rather than being an indication of failure.

#### ***Ownership of the work.***

Young puppeteers have the opportunity of studying something in which they have a personal investment; it is frequently work they have chosen. Under the guidance of the teaching artist, they work for themselves. For young people to “own” their work is a great opportunity to experience “empowerment.”

#### ***Learning by doing.***

Young puppeteers learn by doing; by making the puppets, bringing them to life with their words and movements, not just listening to someone lecture about how to do puppetry.

***Learning to work in groups.***

Young puppeteers often work in groups. Improvising and/or performing in a small group is one of the best ways to learn how to work with others. It requires listening, responding, and asserting one's own "voice," while supporting the voices of their peers, in ways that contribute to the good of the "whole." Students frequently learn by collaborating and in so doing, they learn to understand multiple perspectives, communicate with clarity, behave responsibly, solve problems together, set up working rules and ground rules, accommodate different working styles, develop consensus-building skills, and to disagree respectfully.

***Acting on one's beliefs.***

Young puppeteers have the opportunity to be activists. They do! They dream up imaginative situations, themes, characters, improvise and/or perform with them. They are courageous by putting themselves and their work before their peers.

***Using judgement.***

Young puppeteers have the opportunity to develop a sense of judgement, of choosing, and of asserting their choices. Under the guidance of the teaching artist, they decide how they will interpret, for example, an idea, a character's words, voice intonation, movement, etc. These are the qualities of an individual that cannot be "taught" but must be developed and nurtured over time.

***Having high standards.***

The study of puppetry supports a view of having high standards for a young puppeteer's contribution to a higher cause. Also, since puppeteers have to work so hard to become accomplished, young people learn that excellence is hard to attain and is meaningful only if acted upon.

***Puppetry as learning tools.***

Puppetry teaches by doing. They learn how to solve problems and think critically and aesthetically about choices for development.

***Working under pressure.***

Especially for more advanced puppetry students, the art form teaches them skills needed to perform well--- concentration, discipline, preparation, flexibility, adaptability. These are the very same skills that are needed to perform in every area of life. Puppetry gives students the opportunity to hone these skills in varied circumstances and under improvisation and /or performance conditions.

***Puppetry is intrinsically process-based.***

The process of constructing new knowledge whether it be a skit or interpretation of an idea provides students with opportunities for addressing challenging problems. Students are given a series of steps for addressing problems. They must research, plan, theorize, debate, rethink argue, and become knowledgeable with information----these are all part of the creative

process. The young puppeteer must understand multiple points of view and then, through analysis and reflection, synthesize a resolution. These experiences help students develop critical thinking and problem-solving skills.

***Puppetry can be used to investigate any subject area.***

In puppetry, students need to study a subject before they present their point of view to their peers or a larger audience. The young puppeteer must take a stand.

***Puppetry gives students a language to express complex ideas.***

In puppetry there are infinite ways of solving artistic problems, unlike what is taught in other subjects, such as spelling and arithmetic. There are many right answers. Puppetry enables students to communicate both thoughts and feelings on multiple levels at once. This is especially important today when students face a world of ambiguity and conflict.