



PROGRAM OVERVIEW AND CURRICULUM GUIDE | 2013

# PEERS EDUCATING PEERS HANDBOOK

LEO MUELLNER, CENTER FOR ARTS IN EDUCATION, BOSTON ARTS ACADEMY



The **Peers Educating Peers Program**  
is an initiative of the **Center for Arts  
in Education at Boston Arts Academy.**

It is made possible by the generous support  
of the **Qatar Foundation International.**

The Center fosters transformative education.  
We empower students, schools and communities  
through artistic and academic innovation.



# PEERS EDUCATING PEERS HANDBOOK

LEO MUELLNER

PROGRAM OVERVIEW AND CURRICULUM GUIDE | 2013

## PART 1

### PEERS EDUCATING PEERS PROGRAM OVERVIEW

Section 1: Introduction .....	3
Mission Statement .....	3
Program Overview .....	4
The Online Experience .....	5
Section 2: How does PEP Work? .....	6
Phases 1 and 2: Developing Interest and Choosing Topics .....	6
Figure 1: The Six Phases of a PEP Project .....	7
Phase 3: Research .....	8
Phase 4: Production .....	8
Phase 5: Presentation .....	9
Phase 6: Revision .....	9
Figure 2: Sample List of Peers Educating Peers Lessons and Films .....	10

## PART 2

### PEER EDUCATION CURRICULUM GUIDE

Section 1: Preparing Students to Teach .....	13
Student-Centered Teaching Methods .....	15
Section 1A: Discussion Methods .....	15
Socratic Seminar .....	15
Take a Stand .....	17
Thought Museum .....	17
Section 1B: Student-Centered Activity Models .....	19
Learning Stations .....	19
Jigsaw .....	20
Role Play .....	21
Dramatization .....	23

Section 1C: Expeditionary Learning Lessons .....	24
Learning Through Play .....	24
Objective Observation .....	25
Scavenger Hunt .....	27
Section 2: Curriculum Outline .....	28
Teaching Project Assignment Description .....	29
Assignment List .....	30
Overview of Lessons .....	32
Project Rubrics .....	37
Essential Question Practice Lesson Materials .....	38
Assignment #1 PEP Lesson Ideas Brainstorming Sheet .....	42
Assignment #2 Final Lesson Topic .....	43
Lesson Planning Template .....	44
Sample Lesson Plans .....	47

### **PART 3: COLLABORATIVE DOCUMENTARY FILM PROJECT**

Section 1: Curriculum Overview .....	55
Film Project Description .....	57
Assignment List .....	59
Section 2: Overview of Lessons .....	60
Section 3: Project Materials .....	66
Project Rubrics .....	66
Assignment #1 Photography and Filmmaking Vocabulary List .....	68
Assignment #2 Film Making Shot Tally .....	70
Assignment #3 iMovie Practice Assignment .....	71
Assignment #4 Topic and Essential Question Worksheet .....	73
Assignment #5 Treatment Requirements .....	74
Assignment #6 Script Outline and Shot List .....	75
Sample Script Outline and Shot List .....	76
Assignment #7 Filming Expedition Planning Sheet .....	77
Assignment #8 Interview Preparation Worksheet .....	79

### **APPENDIX: STANDARDS MATRIXES**

Common Core .....	81
Supreme Education Council of Qatar .....	82
International Baccalaureate .....	83

<b>RECOMMENDED READING .....</b>	<b>85</b>
----------------------------------	-----------



# PEERS EDUCATING PEERS PROGRAM OVERVIEW

## Section 1: PEP Introduction

### MISSION STATEMENT

The **Peers Educating Peers Program (PEP)**, supported by the Qatar Foundation International, is part of the global movement to develop educational systems that foster lifelong learning and community engagement. In order to achieve this mission, PEP works with educators around the world to infuse specific practices and philosophies into their teaching. These include:

- **CONNECTING CULTURES FOR GLOBAL GOOD**  
PEP uses peer education, online collaboration, videoconferencing, and student exchanges to connect cultures and advance global citizenship skills.
- **PROJECT BASED LEARNING**  
PEP promotes project based learning methods that empower students to take ownership of their learning, and engage them in authentic performance based assessments that utilize skills and habits of mind that they will use in the real world.
- **PEER EDUCATION AND LEADERSHIP**  
PEP is predicated on the idea that students often learn best from each other, and that student-teaching is among the most effective ways for students to demonstrate their understanding and share their passion with their peers. Peer education develops student leadership skills and may even provoke interest in a teaching career.
- **21ST CENTURY LEARNING SKILLS**  
In a traditional classroom, students primarily receive content. PEP students actively choose content based on their passions and interests. Subsequently, students use the arts and technology to create, teach, and exhibit their content knowledge and comprehension by collaborating with their peers on authentic media projects.



- **DEVELOPING CURIOSITY**

PEP seeks to make the familiar strange—to provide students with the capacity to reexamine their environment and community with fresh eyes and begin to ask questions about the world we live in. To facilitate this process, PEP uses expeditionary learning techniques to break the bounds of the traditional classroom so that teachers and students see their entire world as a place for learning and discovery.

- **TEACHER LEADERSHIP**

PEP aims to identify master teachers in PEP partner schools and support them as they build capacity to help their colleagues adopt these new practices. Master teachers are the conduits to forge strong professional learning communities within their schools and districts.

## **PROGRAM OVERVIEW**

At the start of a PEP program students study local and global issues and discuss them online and in videoconferences with their peers in other PEP network schools. They then develop lessons on these issues to teach their peers both at their own school and when they host visiting students and teachers from across town or around the world. In addition to teaching, PEP students also team up with their PEP peers to create media projects on global issues that touch their lives. The level of participation varies from school to school. A PEP program can function as a stand-alone elective class or can be incorporated en masse or piecemeal into a pre-existing curriculum. While some classes may be involved in all of the projects described above, some may choose one or two to join in on.

The PEP Summer Institute is the culminating experience of the program. Students from participating PEP schools gather to teach each other—and their teachers—about the issues that matter to them, and engage in student led seminars on global issues. Participating teachers have the opportunity to experiment with PEP, refine their practice and connect with educators from around the world to plan future collaborations.

At the present time PEP programs are up and running at Boston Arts Academy (BAA) and the Washington Latin Public Charter School (WLPCS) in the United States, the Musab Bin Omair Secondary Independent School for Boys and the Al Wakra Secondary Independent School for Boys in Qatar, and the Lycée Joliot Curie in France.



## THE ONLINE EXPERIENCE

Interacting with their peers in other schools and other nations is a key component of the PEP experience. This occurs throughout all phases of a PEP project, and takes place in a number of formats, depending upon time constraints, available technology, and funding. The primary means of communication is C2C ([c2c.qfi.org](http://c2c.qfi.org)), a secure educational platform developed by the Qatar Foundation International for schools in its network. These interactions range from the casual to formal. Both teachers and students can start discussions or post projects on C2C and invite others to participate. Nearly every kind of media can be posted directly on C2C, including most video formats. PEP Students use C2C to exhibit their work, post comments on subjects that both classes are examining, and exchange feedback on ongoing projects. The flexibility of C2C makes it a great place both for students to simply get to know each other or to collaborate on in depth projects. At the same time, teachers have full capability to invite and remove students, edit or remove comments, discussions, and work that could be disruptive or offensive.

Videoconferencing also plays a major role in C2C. Students can use Skype, Google Chat, or any other platform, and in Fall 2013 videoconferencing capabilities will be integrated directly into C2C. Initially, videoconferences may be used as a simple but exciting way for student in the network to get to know each other and break through any stereotypes or cultural barriers that might otherwise separate them. This is something that can only be done thoroughly with live face-to-face interaction. Once these initial bonds have been made students are ready to use videoconferencing both as a platform for collaboration and for online Socratic Seminars. When, for example, students in two locations collaborate on a film project, they will need to videoconference several times to brainstorm, plan, and exchange feedback on each other's work. The online Socratic Seminars can be used to go into greater depth a particular subject, or to gather information as a precursor to beginning a PEP project. Whereas a live Socratic Seminar usually involves a whole class in one discussion, the online versions work best when students talk in groups of two to eight students, with one to four students joining in from each school. As in a traditional Socratic Seminar (see page 17 for details), it is essential that all the students involved have examined a shared set of resources—articles, video, images, etc.—so that everyone has the same information and can therefore join in the discussion and participate on an equal basis.



## Section 2 | How Does PEP Work?

A school's involvement in PEP can take many forms, ranging from yearlong commitments to a couple of days. While one school may choose to develop a semester long PEP elective, another may integrate a PEP unit into an existing curriculum, and another might just engage in a videoconference for a day or two. The pages that follow provide a loose outline of either a PEP teaching or media project. While the examples are taken from secondary level social studies, civics, and English language classes, it is important to remember that PEP can be integrated into almost any subject area, curriculum, or grade level. PEP methods can be used throughout a curriculum, or integrated into specific units. Either way, the process is the same. Regardless of the subject area, grade level, or specific topic, a PEP project follows six distinct phases:

- **PHASE 1: DEVELOPING INTEREST**
- **PHASE 2: IDENTIFYING PROJECT TOPICS**
- **PHASE 3: RESEARCH**
- **PHASE 4: PRODUCTION**
- **PHASE 5: PRESENTATION**
- **PHASE 6: REVISION**

### PHASES 1 AND 2 | DEVELOPING INTEREST AND CHOOSING TOPICS

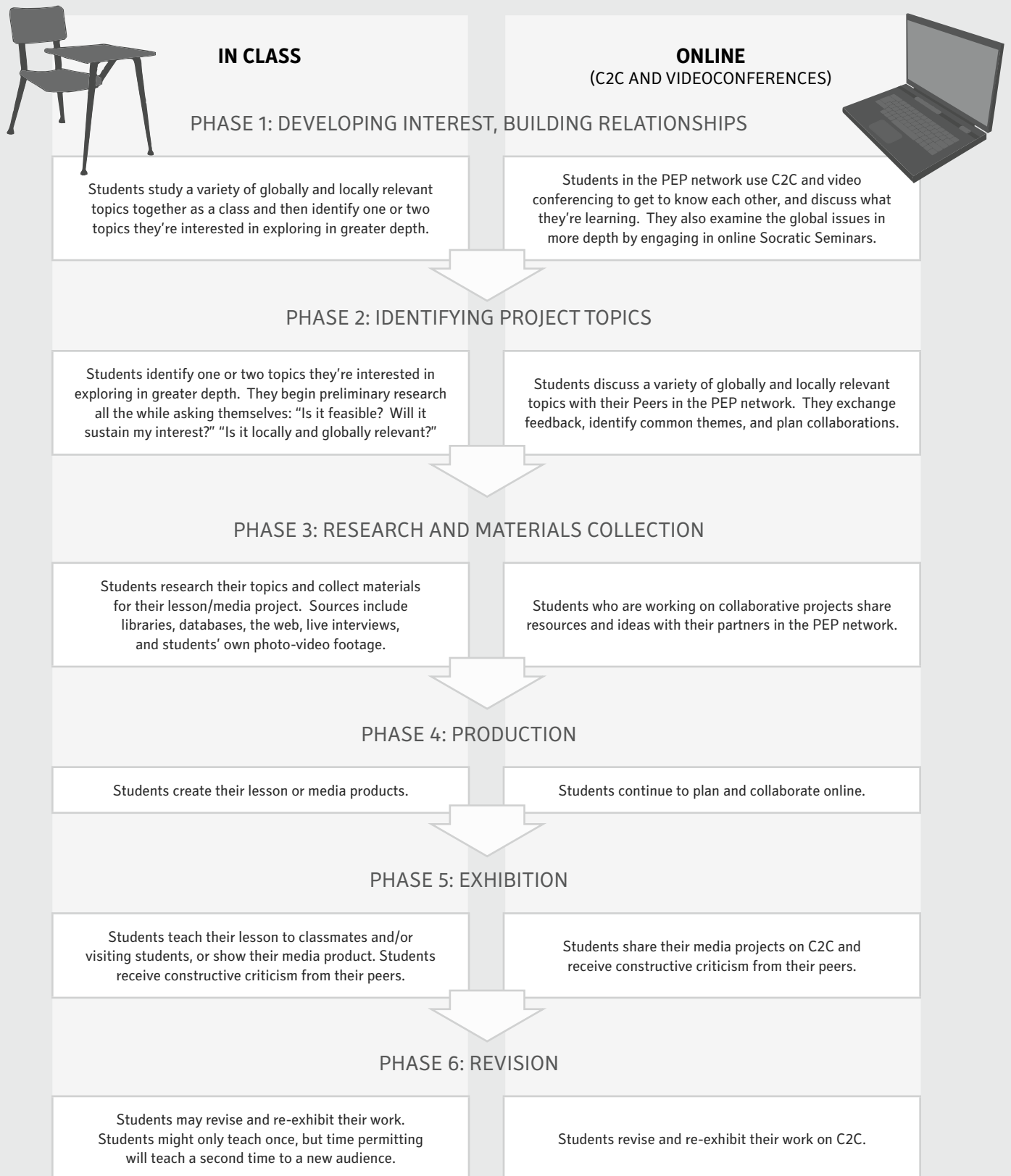
In the first phase of a PEP project, teachers work with students to identify content they are interested in. The degree of freedom that the students are allowed depends upon the particular curriculum into which PEP is integrated. If PEP is integrated into a pre-existing curriculum, the content area and relevant standards will guide students' choices. The topics that students choose can also be framed by the partnerships that develop between schools in the PEP network—thus limiting students to more universal topics that can be explored in depth in a variety of locations. At BAA and WLPCS, PEP was integrated into classes examining



local history and contemporary issues. At Al Wakra, Musab Bin Omair, and Joliot Curie PEP was in part integrated into English as a Second Language classes, and in part completed as a special after school project. The topics that students chose at these schools ranged widely, and included both history and current events, local and international issues. Please see Figure 2 for a sample list of topics that students taught.



FIGURE 1 | THE SIX PHASES OF A PEP PROJECT



### PHASE 3 | RESEARCH

Once a topic or theme has been chosen, teachers then coach students through the research process. The parameters of this research must be set by teachers and are governed by accessibility of resources and information, students' prior experience conducting research, and time constraints. The teacher's ability to differentiate instruction is important at this point. With more advanced, driven students, the research may be entirely up to them, with the teacher only asking questions and making the occasional suggestion. With lower level or less motivated students, a greater degree of support and guidance may be necessary. In such cases, teachers may need to motivate students by researching a reading they might use in their teaching, suggesting key words for their Google, database, or library searches, or finding people for students to interview about their topic. Students should also use C2C to give each other research advice and share resources.



### PHASE 4 | PRODUCTION

In the next step, teachers coach students through the creation of their media product or lesson. Again, the scope of the project and the time spent will vary depending on prior experience and the resources available. The first step is modeling—showing professional and student-made examples of both excellence and mediocrity for students to critique. This sets targets to shoot for and pitfalls to avoid, as well as providing a common vocabulary to use when developing and editing work.

In the case of student-teaching, student-centered teaching methods are not just shown, they must primarily be experienced. Before students attempt to design their own lessons, it is essential that they experience and reflect on a variety of in-class and expeditionary lesson formats taught by the teacher. This is especially important if students are to break out of the traditional format of student (and most teacher) instruction—lecture and PowerPoint. Students must be taught how to ask provocative questions, how to lead discussions, how to organize activities, games or performances, and how to use primary source materials or an outdoor location to teach content and provoke critical thinking.



## PHASE 5 | PRESENTATION

Regardless of the format, the presentation phase of a PEP unit is divided into three parts—presentation, discussion, and reflection. First students present their work by either teaching their lessons to their peers or exhibiting their media projects. Their peers then discuss the works, giving the creators praise and constructive feedback. The creators then reflect on their experiences. It is important to note that the presentation phase can take place entirely in person, or it can be staged online using videoconferencing.



## PHASE 6 | REVISION

In the final phase, students revise and re-exhibit their work. If it is a media project, they may show their work to the same audience again, or to another audience. If it is a lesson, they will revise it to teach to another group of their peers or visiting students during a PEP student exchange.

When planning a Project Based Learning unit, it is critical not to underestimate the importance of the revision phase. In the world beyond school, revision is one of the most important aspects of work. Workers in most professions create a product, receive feedback from their peers and management, and continue to refine their work. Despite this, the revision phase is often absent from students' academic experiences. Students get one chance to show their ability on a test, or the never-ending press to cover state-mandated content forces teachers to continue to advance through their tightly packed curriculum. Peers Educating Peers believes that the revision process is central to life-long learning, and that no Project Based Learning unit can be complete without it.

FIGURE 2 | PEP LESSONS AND FILMS CREATED BY STUDENTS  
FROM BOSTON, WASHINGTON, D.C., AND QATAR, 2011-2013

### LESSONS AND FILMS BASED IN MULTIPLE CITIES

Topic	Essential Question(s)	Teaching and/or Filming Location(s)
CHANGING CITIES	How has my city changed over the last 50 years?	Interviews with the elderly in various cities
HOMELESSNESS	Why are people homeless? What can you do for the homeless?	Classroom/Kitchen at a school, Martha's Table (soup kitchen) in Washington, DC
WAR MONUMENTS	Do our city's war monuments accurately portray war? How should wars be commemorated?	Boston Common, the National Mall, Washington, DC
MASS-TRANSIT	What are the qualities of a good mass-transit system? How does my city's mass-transit system compare to others'?	In classrooms and on mass-transit systems in Boston, Washington, DC, and Doha
ARCHITECTURE	What are your favorite and least favorite styles of architecture? How do styles differ from city to city? Does our city's architecture reflect our national culture?	Downtown areas of Boston, Doha, and Washington, DC
OCCUPY BOSTON/ WASHINGTON DC (OCCUPY WALL STREET)	How successful was the Occupy Movement?	Occupy Movement sites in Boston and Washington
SCHOOL SEGREGATION & DESEGREGATION	How does segregation hurt people? How was segregation ended in Boston and Washington? How has desegregation changed our city and its schools	Outside schools in Boston and Washington that were once segregated and were later desegregated.
HUMAN TRAFFICKING	What is human trafficking? How can I help stop it?	International Justice Mission, Washington, DC, Inside Boston's South Station where human trafficking takes place
THE DROPOUT RATE AND INCARCERATION	Does our prison system work? How is the dropout rate related to incarceration?	Daybreak, a recreation center in Washington, DC Prisons in Boston and Washington, DC
SCHOOL LUNCH	How long should school lunch be?	Various public and private school sites
HIP HOP CULTURE	What is Hip Hop? How does Hip Hop culture vary from city to city?	Various sites around Boston and Washington, DC where Hip Hop culture can be seen and heard.
THE SYRIAN REVOLUTION	What, if anything, does the world owe Syria? Should the United States become involved in the Syrian Revolution? Does the world know what's going on in Syria?	Various locations around Doha, Boston, and Washington, DC

## QATAR BASED LESSONS AND FILMS

Topic	Essential Question(s)	Teaching and/or Filming Location(s)
TRADITIONAL SPORTS/ PRESERVING NATIONAL TRADITIONS	Should traditional sports be preserved? If so, how?	
THE ARAB SPRING AND THE MEDIA	What role should the media play in a war or revolution?	Al Jazeera Headquarters, Doha
QATAR AND THE WORLD CUP OF 2022	Will the World Cup change Qatar? Should Qatar host the World Cup of 2022 in the summer the winter?	Various sports sites around Doha.
EDUCATION IN QATAR	How successful is "Education for a New Era" initiative ?	Various schools around Doha and a visit to the Supreme Educational Council

## WASHINGTON, D.C. BASED LESSONS AND FILMS

Topic	Essential Question(s)	Teaching and/or Filming Location(s)
THE IMPORTANCE OF ART AND BEAUTY	Is beauty objective or subjective? Where is beauty in our lives?	Busboys and Poets restaurant, Washington, DC
VIOLENCE IN SCHOOLS	What causes school violence? How/why have school violence levels changed over time?	Classroom
COMMEMORATION	Should we keep or tear down statues of people we no longer respect? Should monuments be permanent?	In front of a statue of President Buchanan in Washington, DC
GENTRIFICATION AND CHANGING NEIGHBORHOODS	How do neighborhoods change, and how do those changes help and hurt the people the people who live there?	Columbia Heights, Washington, DC
CEMETERIES	Should cemeteries be protected forever, or should they eventually be bulldozed and replaced with something "useful?"	Holy Rood Cemetery, Washington, DC
THE BATTLE OF FORT STEVENS, 1864	Why did the Confederates lose the battle? Was it right for President Lincoln to get so close to the battlefield?	Fort Stevens, a Civil War Fort in Washington, DC



## BOSTON BASED LESSONS AND FILMS

Topic	Essential Question(s)	Teaching and/or Filming Location(s)
BOSTON MASSACRE 1770	Who was to blame for the "massacre?" What causes violence between police/soldiers and protesters?	Boston Massacre site (Old State House)
WOMEN'S RIGHTS	How have women's rights changed over the last 100 years?	At a monument to women who fought for freedom and equal rights
POET E.E. CUMMINGS	What makes good poetry? How has Cummings influenced other poets?	Harvard University, which Cummings attended
MOVIES ABOUT BOSTON	Is Boston accurately portrayed in Hollywood movies?	Classroom and sites around Boston
RACE & THE RED SOX	How have race relations changed on the Boston Red Sox?	Outside Fenway Park, Boston
THE BLACK PANTHERS	What is the legacy of the Black Panther Party in Boston?	Site of former Black Panther Party Headquarters in the Roxbury neighborhood of Boston
NATIONAL PRIDE	What is national pride? What's the difference between ethnic and national pride? Is it possible to have pride in your country but not your government?	Massachusetts State House and Boston Common
BOSTON'S PARK SYSTEM	Do Boston's parks live up to the original vision of designer Frederick Law Olmsted?	Various parks in Boston, including the Fens and the Esplanade
JAZZ HISTORY	How has Jazz evolved? Is there a Boston style?	At Boston area Jazz clubs
GRAFFITI	Does Graffiti have a positive or negative effect on our city?	Various alleys, train tracks, buildings and underpasses around Boston and Cambridge
BOSTON FASHION	Is Boston the worst dressed city in America?	Newbury Street and various locations around Boston



# PEER EDUCATION CURRICULUM GUIDE

*This section provides sample curriculum materials for a student teaching project. As you read, please keep in mind that these are examples of how PEP projects were integrated into a local history class at the Boston Arts Academy. The class met five days a week in 85-minute blocks. Most work was done in school, with little homework or after-school time. Timing and implementation will vary considerably depending upon the school, subject, grade level and available resources. Please feel free to revise anything in this curriculum guide, and cut or add assignments as necessary to fit the needs of your students.*

## Section 1: Preparing Students to Teach

As any educator knows, teaching is one of the most difficult arts, and we cannot ask students to teach each other without careful preparation, scaffolding, and modeling. This chapter contains two sections: a brief outline of the step-by-step process that students in the Boston Arts Academy PEP program went through before they began teaching (this is discussed in more detail in the lesson plans section of the PEP Teacher Handbook), and an overview of the student-centered teaching methods that PEP students should use to teach their peers.

Following are the six steps that students should follow in order to prepare their PEP lesson.



1. **TOPIC:** Students must first choose a topic. The topic should be:

- Fascinating to the student-teacher
- Researchable
- Provocative, interesting, and/or relevant to students' lives and present day society
- It is also ideal that the topic be teachable both in and outside the classroom so that students can use their home city—its streets, historic sites, museum, galleries, shops, subways, etc.—to teach visiting students.

2. **ESSENTIAL QUESTION:** The next task is to craft an essential question to guide the lesson. In order to have an interesting lesson that forces students to really think critically, the essential question should be:

- Clear and direct
- Open-ended, not leading
- Debatable, with no one right answers
- Provocative
- Timeless, relevant to multiple places and times, including the present

Please keep in mind that this list describes the *perfect* essential question: even master teachers do not hit this target every time! Please see the handbook for a series of lessons helping students plan good essential questions.

3. **RESEARCH:** Once students have nailed down their topic and crafted a good essential question, they should begin their research so that they have the depth of knowledge necessary to plan an interesting lesson.

4. **STUDENT CENTERED TEACHING METHODS DEMONSTRATION:** Before students choose a lesson or discussion format for the class they will teach, the teacher needs to make sure that each of these methods has been demonstrated for the students. Ideally, they should be integrated into the regular curriculum so that all students have first hand experience. Especially in the weeks leading up to a student teaching unit, make sure to leave a few minutes at the end of each of these demonstrations for students to reflect on the teaching method and think about whether or not they could use it in their own teaching.

5. **LESSON PLANNING:** In the final phase students plan their actual lesson. Please see the lesson planning template and sample lessons included in the Handbook. Students should complete two drafts of their lesson plan and receive feedback from their peers and teachers before finally teaching their lesson.

6. **TEACHING!** It is essential that students get the chance to teach each other in a low-pressure situation before they are asked to teach visitors from other schools and nations. After each student-lesson, make sure there is ample time for the audience to fill out rubrics and give constructive feedback to the student-teacher so that all can reflect on the experience and improve.

## STUDENT-CENTERED TEACHING METHODS

When PEP students teach each other, it is critical that students use “student-centered” teaching methods that will keep their class engaged, and not revert to the same old “teacher centered” methods—lectures, Powerpoints, teacher-dominated discussions, and disconnected worksheets—that have turned so many students off from school. While there are of course a hundred different ways to do this, the three discussion methods and seven lesson formats that follow have been especially effective in the PEP program and should engage students at all levels. This section includes overviews and examples of the following:

### DISCUSSION METHODS

1. Socratic Seminar
2. Take a Stand
3. Thought Museum

### LESSON FORMATS

1. Learning Stations
2. Jigsaw
3. Role Play
4. Dramatization
5. Expeditionary Learning: Learning Through Play
6. Expeditionary Learning: Object Observation
7. Expeditionary Learning: Scavenger Hunt



## Section 1A: Discussion Methods

### 1. SOCRATIC SEMINAR

**Overview:** In a Socratic Seminar, students gather information and ideas from a shared source (or set of sources) and then engage in an open ended discussion of the questions and issues raised by those sources.



**Sources:** Students can gather information and ideas from a wide variety of sources—videos, images, readings, monuments and historic sites, performances, etc. The one requirement is that the sources are shared by all so that everyone has the same information and can therefore join in the discussion and understand what participants are talking about.

**Format:** After students gather ideas and information, and come up with their own observations, reactions, and questions, the class gathers together to discuss. Students should ideally sit in a circle or rectangle. No matter the shape it is critical that all participants can see each other's faces and hear what's being said.

**Roles:** There are several possible roles. Some are required and some are optional:

**Moderator** (Required): The moderator leads the discussion. He/she gets things started and keeps the discussion going. While the ultimate goal is for the students to generate their own questions, the moderator should have a number of provocative questions ready in case the discussion flags. The moderator can also intervene if the discussion is going off on a tangent or if one student is dominating or being disrespectful to others. The moderator can also coax students into the conversation, or push students to go further in their thinking by explaining an argument or providing evidence to back up a claim. The moderator also needs to decide whether or not students will raise their hand (with the moderator calling on participants) or just speak freely. While raising hands may be necessary at times, the conversation will generally flow much more naturally and go into greater depth if participants are allowed to jump in without raising their hand and waiting to be called upon.

**Observers:** Observers sit outside the circle and listen without engaging in the discussion. Once the discussion is over the observer(s) can share their views on how the discussion went, the major themes they heard, or ask larger questions that the discussion raised or left out.

### A Socratic Seminar on Boston's Demographic History

#### ESSENTIAL QUESTIONS

*Who are we as a people, how did we get this way, and where are we going?*

*What is a census? How do we count our people, and how has the way we count changed over time?*

*How and why have the demographics of Boston changed over time?*

*What are the demographic trends for the future?*

In a Boston history class students were studying the demographics of Boston the history of Boston's people, where and when they came from, and how Boston's racial and ethnic make up has changed over the centuries. To start, all students examined a table of statistics that provided Boston census information from 1790 to 2010. They annotated the statistics, identifying trends, anomalies, and changes in the data, writing down questions the statistics provoked, and looking for evidence to help them answer the essential questions.

While students took notes, the teacher circulated, fielding questions, asking students to share what they noticed, and helping them take efficient notes. Afterwards the class formed a circle, and with the teacher leading the discussion, began to share their observations, questions and conclusions. While the teacher picked on the first student to speak, the class carried on most of the discussion that followed without hand raising and only minimal teacher intervention to keep the discussion going.

EXAMPLE



## 2. TAKE A STAND

Take a Stand is a more casual discussion method. In Take a Stand students respond to statements, not questions. First the teacher posts the following signs around the room, “Agree,” “Disagree,” and “Neutral.” Depending upon the topic the teacher might want to eliminate the “Neutral” sign to force students to make a choice, or you might

### Take a Stand on The Purpose of History Teaching

#### ESSENTIAL QUESTIONS

*What is the purpose of learning history?*

*What events, topics, and people should be included in our history curriculum?*

This Take a Stand was done as an introduction to the study of history. For homework students had read and annotated three articles presenting different points of view on the purpose of a history education, how the curriculum should be structured in the United States, and which topics, events, and individuals should be covered. Instead of doing a Socratic Seminar, the teacher chose to discuss the articles using the Take a Stand format. Signs were hung in different spots around the room stating “Strongly Agree” “Agree” “Disagree” and “Strongly Disagree.” The students assembled in the middle of the room, and then the teacher read out the following statements:

*Students should be taught to love their nation*

*There is a historical canon of facts and heroes that all students must know*

*Nation-based history classes create narrow-minded nationalistic students; U.S. history should only be taught within the context of world history.*

*Our public school history curriculum is dominated by socialist, anti-American propaganda*

Each statement was related to the point of view of one or more of the authors, and the wording was purposely made as controversial as possible in order to provoke passionate debate. After each statement the students shared the reasons for their stand and backed up their arguments with evidence from the readings and their life experiences. Some heated but respectful arguments followed, and almost every student participated in a meaningful way.

EXAMPLE

add “Strongly Agree” and “Strongly Disagree” to provide more choice. Once the room is set up students all stand in the middle and the teacher reads out a series of statements. After each statement, students then have to move to the side of the room that best represents their reaction to the statement. When everyone has chosen their place, the teacher then asks people from each side to explain why they chose that position. Take a Stand works especially well when the issues being discussed are controversial and debatable. It gets people off their feet, and forces them to make a choice. It also can cause a lot of drama as students watch to see how everyone else will react. Take a Stand is also a nice way to get students involved who don’t usually speak in more formal sessions because they have to express an opinion and have no place to hide. Take a Stand can be used any time. It can be a great way to break the ice on a new unit and hook students into a topic. It can also be used as a way to discuss a source such as an article, video, or performance.

## 3. THOUGHT MUSEUM

In a Thought Museum, students share their ideas on Post It Notes before engaging in discussion. First the teacher posts a variety of sources at different stations around the room—quotes, very short readings, images, short videos, etc. The sources cannot be too long as students will have to stand in

front of them, read/watch and then write their responses quickly and move onto the next source. After taking in each source, students then post a note with their reaction to the source. Their reaction could be a response to a specific question or prompt, it could be an open-ended reflection or a question that the source provokes.

Once students have posted comments at every station (if there are a lot of stations then you might only ask students to post at three or four stations) everyone sits back down. At this point a “Curator” stands up in front of each station (these should be volunteers selected at the start of the Thought Museum). The curator’s job is to read over all the comments and then make a brief presentation to the class. The presentation should sum up the general themes, conflicts, and questions raised. The curator might want to read out just a few posts that sum up the discussion. After each curator presents, there should be a few minutes for an open discussion where students respond to what was said and push the discussion deeper.

A Thought Museum is a nice way to get everyone involved. Whereas more extraverted students might dominate a Socratic Seminar or Take a Stand, everyone can easily express their thoughts in a Thought Museum. Also, like Take a Stand, a Thought Museum has the advantage of getting everyone off their feet and moving around the room. This raises energy levels and keeps all engaged. Finally, unlike a Socratic Seminar, a Thought Museum does not depend on outside reading. All sources are contained within the class, everyone has equal access and equal time to respond.

## Thought Museum on the Boston Massacre

### ESSENTIAL QUESTIONS

*How fairly and accurately does the media cover world events?*

*In what ways can news coverage be turned into propaganda?*

*Did Paul Revere fairly and accurately “cover” the Boston Massacre?*

In this lesson students were not only learning American History, they were addressing timeless questions about the accuracy and bias of the media. Here the “media” being examined for accuracy and bias was Paul Revere’s famous cartoon depicting the Boston Massacre of March 1770, when British soldiers shot and killed several Bostonians. Revere’s cartoons left no doubt that the Red Coats were blood thirsty murderers, and its circulation throughout the 13 colonies helped turn thousands of Americans against British rule. The actual events were, not surprisingly, far murkier, and at the trial which followed the incident, the soldiers were acquitted by the jury of Bostonians dying to convict them.

To start the class students observed Revere’s cartoon and discussed its message. They then proceeded to

the Thought Museum. Around the room were posted several excerpts of witness testimony from the trial. Each student was handed Post It Notes, and they were asked to circulate, read testimony, and post their reactions, questions, and their thoughts on whether the testimony supported or contradicted the view presented by Paul Revere’s propaganda. Afterwards a few student volunteers summarized what students wrote about at each station, and then a general discussion ensued comparing Revere’s cartoon to the testimony. The class ended by bringing these issues up to the present. Students watched a couple of examples of BBC coverage of the Arab Spring and the protests in Tahrir Square, and then compared and contrasted this coverage to the example of Paul Revere.

EXAMPLE

## Section 1B | Student-centered Activity Models

### 1. LEARNING STATIONS

In a traditional class all students are doing the same thing at the same time, whether it's listening to a lecture, watching a video, reading, or engaging in a discussion. While this may be simpler to plan, the experience can often be monotonous for students. They spend a lot of time sitting, and all students are expected to move at more or less the same pace. The Learning Stations set up changes this paradigm. Instead of everyone doing the same thing at the same time, the room is divided up into a number of learning stations, and students rotate around the room completing the work at each station. For instance, while one group of students watches a video at one station, other groups could be listening to music, drawing, examining photographs, or reading primary source materials.

There are two ways to organize a learning station. In the group method, students are divided up into groups and spend the same amount of time at each station. The teacher sets a timer, and when the time is up each group rotates to the next station. Students could spend anywhere from 15 minutes to half an hour at each station depending upon the work, and it could take one or two class periods for all students to rotate through each station. Another method is for students to rotate individually. In this model students are divided up into groups and assigned to start at different stations. Instead of using a timer, however, students now rotate individually whenever they're done with a particular station. The timed method works best if the teacher wants the students to stay in their groups and complete the work together. The individual rotation method, however, gives every student the flexibility to work at his/her own pace. The work that students do at the learning stations can then be used as the research basis for other assessments like discussions or essay writing.

#### Learning Station on Boston Educational Civil Rights Movement

##### ESSENTIAL QUESTIONS

*How do we commemorate our history?*

*Has the time come for Boston build a monument to honor the struggle to desegregate its schools? If yes, what should the monument look like? Who/what specifically should be honored? Where should it be?*

*Has the time come for Boston to stop busing students and send elementary school students to neighborhood schools?*

In this lesson students were studying the movement to desegregate Boston's public schools that took place between the 1950s and 1970s. The lesson had three goals. The first was for students to learn about this important historical event that changed Boston. The second goal was to give students the historical background necessary to assess the current mayor's controversial plan to reform the city's school assignment plan which decides which schools children will be sent to. While some view it as a necessary reform, others are afraid that the plan will lead Boston back towards the segregated and unequal schools that existed before the Educational Civil Rights Movement. The final goal was to ask students to think deeply about who and what our city honors with statues and memorials, and to form their own opinion on whether or not this important but controversial event should be commemorated, and if so, where and how.

The lesson was divided up over two days. On the first day the teacher gave an introductory lecture and students watched a documentary on the movement.

*(continued on page 22)*

EXAMPLE

(continued from page 21)

The Learning Station activity took place on the second day. The room was divided up into three different stations.

At the first station students examined photographs of the movement, including leaders, protestors, children being escorted and violent protests that took place against desegregation. After drawing and taking notes on a photograph that touched them, students at this station were asked to work together to design their own memorial to the event.

At the second station students listened to a radio news story about the Mayor's proposal to change the school assignment plan, and then discussed their views of the plan.

At the third station students used an online tool created by the city of Boston to help parents see which schools their child would be eligible to attend under the new plan. Students in this group compared the results for a variety of Boston neighborhoods representing Boston's various ethnic groups and economic classes, and then discussed whether or not the mayor's plan would give all students—regardless of their geographic location, race, or class—equal access to quality schools.

Each group spent about 15 minutes at each station. Once each group had visited each station, the whole class came back together in a circle to discuss what they learned and share their opinions and raise questions about the mayor's plan.

zone out. A Jigsaw, however, keeps everyone active. Instead of taking turns presenting to the whole class, new groups are now formed with a mix of students, at least one from each of the original groups.

The students now take turns presenting their findings to the small group instead of the whole class. The presentations are thus shorter and more informal, and thus easier for students to listen to, ask questions, and take notes. During this time the teacher walks around the class, listens in to the conversations, and only intervenes when absolutely necessary to get students back on track.

## 2. JIGSAW

In a Jigsaw all students in a class take on a teaching role. Jigsaw's get everybody talking and listening, and force students to collaborate to build deeper understanding. A Jigsaw is divided into three phases.

### PHASE 1 | RESEARCH

After the teacher introduces the lesson's topic and essential question, students are broken up into groups to learn about a different aspect of the lesson's topic. Each group examines a different set of sources, takes notes, and prepares to present what they learned to the rest of the class.

#### FIGURE 1 | RESEARCH PHASE

Each group of students examines a different source.



### PHASE 2 | THE JIGSAW

In traditional group work, each group would now get up and give a short lecture presenting their findings to the rest of the class. This process is often tedious, and many students



---

## FIGURE 2 | JIGSAW PHASE

New groups are formed with at least one student from each of the original groups.



---

## PHASE 3 | SYNTHESIS

This phase can either be done in the Jigsaw groups or back together as a whole class. The goal now is for students to synthesize all the different sources and views they have heard, identify themes, make generalizations and ask larger questions.

### 3. ROLE PLAY

In a Role Play, students take on an authentic role found in society and engage in the same kinds of thinking and actions that that person would do in real life.

A Role Play often has three phases:

#### PHASE 1 | RESEARCH

First students learn what their role is and begin to research a problem. They find out the relevant history, examine multiple perspectives, and gather the information they need to develop a solution.

#### PHASE 2 | PRODUCTION

Now that students have the information they need, students work in groups to develop proposals and solutions to the problem. At this point the teacher circulates, helping students work through the problem, giving guidance and advice when necessary.

**Jigsaw: Race and Ethnicity in Boston**

**ESSENTIAL QUESTIONS**

*What role does race and ethnicity play in urban life?*

*What are the differences and similarities in how different racial and ethnic groups have experienced Boston?*

*How long does it take to be accepted as an "American?"*

In this Jigsaw students were broken up into five groups to read primary and secondary sources about how different racial and ethnic groups have experienced Boston. Each group of students read about one of the following ethnic/racial groups: the Irish, Italians, African Americans, Haitians, and Latinos. After reading and annotating their sources, the students discussed the reading and helped each other answer the essential questions about that group. They also generated their own questions.

Then the Jigsaw began. New mixed groups were formed, each containing at least one student from each of the original five groups.

Each student presented what he/she had found out about their ethnic/racial group, and then the group compared and contrasted the experiences of each ethnic/racial group in Boston. Many similarities and differences were identified, and the students spent a good deal of time debating the causes of these differences and similarities, and began to formulate theories as to the role that race plays in urban America, and identify patterns in how groups treat each other.



### PHASE 3 | PRESENTATION AND REFLECTION

Groups of students now take turns presenting their prototypes and/or proposals to the class. Depending upon the number of students, each group could take turns presenting orally to the whole class, or if there are a lot of groups, the proposals could be posted on the wall for the class to walk around and view them (this could work well with the Thought Museum discussion model explained above). The whole class can then discuss the pros and cons of each proposal, and ponder the larger questions and outstanding issues that have arisen from this work.

#### Role-Play: Urban Planning

##### ESSENTIAL QUESTIONS

*What makes a good transportation system?*

*How does our transportation system compare to other cities?*

*How can we improve our transportation system?*

In this lesson students took on the role of urban planners deciding how Boston should expand and improve its subway system.

The lesson started out with a lecture reviewing the history of Boston's mass-transit system from the early 19<sup>th</sup> century to the present. Students also got the chance to compare Boston's subway system to the much larger ones in New York, Paris, London, and Tokyo.

After the presentation, the class was broken up into groups of three. Each group was given a set of markers and a large full color map of the Boston subway, bus, and commuter rail system. Each team

was asked to create their own plans for expanding and improving the system. Students added stations, extended and added lines to connect neighborhoods that were far from the subway or to make it easier to get around town.

After about 20 minutes of planning, each group took turns presenting their ideas to the rest of the class. After each presentation the audience asked clarifying questions and discussed the pros and cons of each proposal. When the proposals were done, the teacher presented some real life plans that are in the works or currently being discussed to improve Boston's subway system.

EXAMPLE

## 4. DRAMATIZATION

In a dramatization, students use theater to bring to life an issue that they are studying in class. Thus, rather than writing or drawing, they demonstrate their understanding and communicate their views by acting. A Dramatization can also be divided up into three phases.

### PHASE 1 | RESEARCH

As in the role play, students must first gather ideas and information from readings, photographs, video, lectures, etc.

### PHASE 2 | SCRIPT WRITING AND REHEARSAL

In phase students write their script, plan out the staging of their short play (depending upon how time is allotted, this could be very simple or quite complex), and rehearse.

### PHASE 3 | PRESENTATION

Groups of students take turns presenting their short plays. After each performance, the audience stops to discuss the performance and how it connects to the content of the class, and the other plays.

### Dramatization: Women's Rights

#### ESSENTIAL QUESTIONS

*How were women oppressed in the past?*

*Have we achieved gender equality?*

In the class before the dramatization, students read the 1848 Declaration of Sentiments from Seneca Falls. This document—a sort of Declaration of Independence for the American women's rights movement—laid out all the ways that men oppressed women and denied them equal rights. The Declaration lists over 20 different grievances. As students read, they took notes on whether or not each act of oppression still goes on today, and if so, how. The following day students broke

up into groups and each group chose one form of oppression to dramatize. Students were given the freedom to dramatize the oppression that took place in the 1800s and/or portray what goes on today. The students rehearsed for about 20 minutes, and then each group took turns presenting their short play (two to five minutes) to the class. After each play the class discussed which grievances were being shown and whether or not this kind of oppression still occurred today.

EXAMPLE

## Section 1C | Expeditionary Learning Lessons

The goal of expeditionary learning is to make the entire world your classroom. Lessons could take place at a museum or historic site, in a park, in front of a monument, on the beach, in a subway train, or at any street corner. Depending upon the topic, nearly all of the above teaching methods could be used in expeditionary learning. In most cases, the lesson will be very similar to a classroom-based lesson. The one key difference is that students must have significant interaction with something in their environment.

### 5. LEARNING THROUGH PLAY

This model uses simulation games to engage students and teach ideas and content. It is ideal that the game should simulate reality as closely as possible so that students really get a sense of what a historical or real-life experience was like, and that real emotional responses are engendered that closely resemble people's real-life reactions. In addition, it is essential that the game be fun. While competition is often useful, it is not always essential that these games have clear winners and losers. A Learning Through Play class usually has four phases as follows.



### Battle of Bunker Hill Simulation

#### ESSENTIAL QUESTIONS

*What does it take to win a battle?*

*Why is the high ground important in a battle?*

*How/why did the British "win" the Battle of Bunker Hill?*

For this lesson students traveled to the site of the Battle of Bunker Hill in the Charlestown neighborhood of Boston. The site has a huge monument and a park right on the grounds where much of the battle took place. To start of the lesson students sat on the grass and the teacher presented an overview of the battle and set the scene for the simulation. He then explained the rules of the game. The class was divided into two teams, one representing the British and the others the Americans. The Americans stood in a line at the top of the hill, and true to real life, the British formed up at the bottom. Each student was then given a number of plastic balls to simulate musket balls that they could "fire" at their enemies. The rule was that students had to play dead when they were hit with a ball. At the teacher's signal, the British then advanced up the hill and the firing battle began.

The class did two simulations. In the first simulation both sides had equal amounts of ammunition and the Americans easily defeated the British. In the second simulation, true to real life events, the British had twice as many bullets as the Americans, and even though they lost many men, they managed to take the hill.

After the two simulations the teacher led the students through a discussion where they reflected on their experiences and answered the essential questions. The students talked about who had the advantage in each simulation, their theories on why the British won, and the importance of holding the high ground in a battle. The "battle" was a lot of fun for all involved, and amidst all the shouting and laughter, the students grasped the main points the teacher was trying to make.

EXAMPLE

## PHASE 1 | INTRODUCTION

The Teacher introduces the topic with a short presentation giving an overview of the topic, its context, and the essential question for the class.

## PHASE 2 | DIRECTIONS

The teacher explains and/or hands out the directions for the game.

## PHASE 3 | PLAY

Students engage in the simulation game. The teacher helps students play their roles, makes sure the rules are followed, and time permitting, discusses students' reactions as the game goes on.

## PHASE 4 | REFLECTION

After the game is complete, students discuss the game and what it taught them about the topic and essential question.

## 6. OBJECT OBSERVATION PROTOCOL

A simple way to try out expeditionary learning is to use the Objective Observation Protocol, a method of observational note taking and discussion first developed by Sonnet Takahisa at the Brooklyn Museum and deepened at the New York City Museum School. This is a simple but in depth form of observational note taking that serves as a basis for Socratic Seminar and other discussion formats. The Object Observation is designed to:

- Promote extended, in depth observational note taking and drawing
- Encourage the use of descriptive language
- Help students understand the difference between factual observation and subjective analysis
- Promote the development of evidence-based analytical skills

### OBJECT OBSERVATION EXERCISE

*Below is presented one way of using Object Observations. It is not necessary to go through all of these steps every time you use Object Observation; let time and situation dictate.*

**Phase 1: Selecting an Object** | The first time you try out Object Observation with a class, everyone should observe the same object together. After that students should be encouraged to select their own objects from a collection or museum that is relevant to your curriculum.

**Phase 2: Observational Note Taking** | Without introducing the object or reading the object's label, allow students 10 minutes to record objective and subjective observations, as well as questions on the attached worksheet. Remind them (over and over again until they get it!) that objective observations are purely descriptive, without any interpretation or opinion, and subjective observations include feelings, reactions, and interpretations. The first time you do this with students it is important to model the process and try it out together before they attempt it on their own.

OBJECT OBSERVATION CHART

OBJECTIVE OBSERVATIONS		SUBJECTIVE OBSERVATIONS	
OBJECT INFORMATION		QUESTIONS	
YEAR:			
COUNTRY:			
TITLE:			
ARTIST (IF KNOWN):			
MATERIALS:			
SIZE:			



**Phase 3: Observational Drawing** | After about ten minutes, students should stop writing and begin an drawing. The act of drawing forces the students to observe more closely.

**Phase 4 More Observational Note Taking** | It is especially effective to ask students to take notes, stop and draw, and then continue taking notes. They will almost always see more details and draw more inferences that they didn't see the first time. If in a museum, students can now also take the time to read the label and add more notes in questions in response.

**Phase 5 Sharing Observations** | Individuals present their objective and subjective observations and their questions to others in the group, and students discuss and debate their interpretations. Once students have been allowed to discuss the object for a while, the teacher should choose an appropriate time to introduce relevant outside information to deepen the conversation and make connections to the curriculum.

## 7. EXPEDITIONARY LEARNING AND THE SCAVENGER HUNTS

In most schools, a scavenger hunt is used on school field trips as a way to kill time and provide a fun distraction to keep kids minimally focused, and prevent them from getting into trouble. It does not have to be this way. When carefully prepared and integrated into a rigorous curriculum, a scavenger hunt can be both challenging and fun, and set the stage for in depth analysis and discussion. In a classic scavenger hunt, students are broken up into groups and handed a list of things that they must find and/or tasks to complete. Students need to document their work through drawing, photography, and/or note-taking, and an extra element of fun is often added by rewarding the group that finds the most of something, or get's the most right. After the scavenger hunt it is critical to schedule time for students to discuss what they found, and integrate their new-found evidence and inferences into the curriculum.

### Architecture Scavenger Hunt

#### ESSENTIAL QUESTIONS

*What's your favorite style of architecture?*

*How has our city's architecture changed?*

*Does our city have a dominant style? Does the dominant style reflect our culture?*

Before going out on an architectural styles scavenger hunt, students at the Boston Arts Academy were presented with a short PowerPoint lecture showing examples of several different periods of Boston architecture from the 1600's to the present. Students did further research online to find more examples of each style, and then went on the scavenger hunt on the next day's class. The goal of the scavenger hunt was to test students abilities to identify architectural styles in Boston, and also to begin developing their own criteria for judging architecture. Before the hunt, each group

of students was given a packet with photographs and drawings of each style. Students then traveled around Boston—with some geographic hints from their teacher—looking for examples of each style. Their goal was to photograph and identify as many different examples of each style as possible. After the hunt, students gathered back together to share what they had found—and to tally up who found what to see who would win the prize—and discussed their impressions of Boston's architecture, what they liked and didn't like, and which styles seemed most dominant.

EXAMPLE

## Section 2 | Peer Education Project Curriculum Outline

The teaching project outlined below was preceded by a few weeks of classes where student-centered teaching methods described in the previous section were demonstrated by the teacher. As a result, students had a number of experiences to reflect on when designing their own student-centered lessons.

Ten 85-minute classes were used for project development. These are described in Phases One through Three below. Phase Four involves several additional classes in which students teach their lessons. Student-teaching time will vary depending upon class size, and the locations of students' lessons.

There are four phases to this teaching project:

### **PHASE 1 | INTRODUCTION**

Students are introduced to the project, examine past work and learn how to craft good essential questions.

### **PHASE 2 | RESEARCH**

In lessons 1-3, students choose topics, write essential questions and begin their research.

### **PHASE 3 | STUDENT-CENTERED TEACHING METHODS DEMONSTRATIONS (Optional)**

If the teacher has not done so already in the course of their curriculum, this is the time demonstrate student-centered teaching methods.

### **PHASE 4 | LESSON PLANNING**

In lessons 7-10, students plan and revise their lessons and assemble the materials they will need to teach.

### **PHASE 5 | PEER EDUCATION**

Students teach their lessons.

The following materials are included in this curriculum guide:

1. Teaching Project Description Student Handout
2. Assignment List
3. Overview of Lessons
4. Project Rubrics - a blank rubric is included so that students can develop their own criteria for excellence.
5. Essential Question Practice Lesson Materials
6. Assignments #1 and #2 student handouts
7. Blank Lesson Planning Template
8. Sample Exemplary Lesson Plans from



*Please note that with the exception of the Overview of Lessons, all materials are formatted to be student handouts.*

## Peers Educating Peers Teaching Project Assignment Description

For this project you will teach a lesson about a subject of your choice related to your city's history, current events, society, or culture. The goal of your lesson will be to teach about our city in an exciting and thought provoking way that engages all learners. The lesson should help student think critically about both their home and the world we live in.

Students will work in pairs to create two lessons (expeditionary and classroom based, depending upon school and location). With a few exceptions, each lesson must:

- Be centered around a debatable essential question
- Be mostly student centered—keep lecturing/PPT presentations to a minimum, students should be active
- Include an activity
- Give students the opportunity to examine multiple perspectives (there are a few situations where this may not apply)
- Include opportunities for open-ended discussion

The project consists of three main components:

### 1. TOPIC ESSAY, DUE \_\_\_\_\_.

You will write an essay answering your own essential question.

### 2. OUTDOOR/INDOOR LESSON PLANS, FIRST DRAFT DUE \_\_\_\_\_.

You will design two version of your lesson: one that can be taught in a classroom, and one that uses the city itself to teach—its streets, historic sites, museum, galleries, shops, subways, etc. To receive approval lesson must be:

- Researchable
- Provocative, interesting, and/or relevant to students' lives and present day society
- Be teachable both in and outside the classroom (within reason!)

### 3. TEACHING YOUR LESSON

All lessons will be taught between \_\_\_\_\_ either indoor or outdoor, weather and circumstances permitting. Teachers of the most successful lessons will be invited to teach their lessons a second time to visiting students from other schools and nations.

## Peer Education Project Assignment List

### #1 LESSON IDEA BRAINSTORMING SHEET | DUE \_\_\_\_\_

Submit a list of at least three possible teaching topics. For each also include an essential question and possible teaching locations.

### #2 LESSON TOPIC, LOCATIONS, AND ESSENTIAL QUESTION(S) | DUE \_\_\_\_\_

Finalize your lesson topic and essential question, and narrow down your teaching locations. Please remember, *great* essential question(s) should be:

- Clear and direct
- Open-ended, not leading
- Debatable, with no one right answers
- Provocative
- Timeless, relevant to multiple places and times, including the present

### #3 TOPIC RESEARCH | DUE \_\_\_\_\_

1. Find a minimum of six sources on your topic, including:
  - a. One eBook
  - b. One print
  - c. Two database (including newspapers and periodicals)
  - d. Two trustworthy internet sources (see me if you're not sure what counts as trustworthy!)
2. Create a source list using the MLA citation format
3. Be ready to show your notes on these sources, either by printing/copying them and showing annotation, or by taking a minimum of three full pages of notes.
4. Find and copy (or upload to your Google Drive and share) at least three images (photos, artwork, maps, videos, etc.) related to your topic

### #4 ESSAY | DUE \_\_\_\_\_

Write an essay answering your essential question. The essay will be five paragraphs for individuals and six for groups. The suggested format is:

- Introduction
- 3-4 paragraphs
- Conclusion

The essay must be typed and double-spaced, with one-inch margins and MLA format.

**#5 INDOOR AND OUTDOOR LESSON PLANS FIRST DRAFTS | DUE \_\_\_\_\_**

Use the lesson plan template to write lesson plans for both the in school and out of school versions. Please see sample lessons and rubric. Submit all materials that you will use in lesson along with your lesson plan.

**#6 INDOOR AND OUTDOOR LESSON PLANS SECOND DRAFTS | DUE \_\_\_\_\_****#7 TEACHING REFLECTION | DUE AFTER YOU TEACH**

Please write a minimum of four paragraphs reflecting on your teaching experience. Address the following questions:

- What went well in the lesson?
- What would you do differently if you could teach it again?
- What did you learn about the art of teaching from this process?
- What did you learn about history from designing and teaching a lesson?

# Teaching Project: Overview of Lessons

## 1. PROJECT INTRODUCTION (1 HOUR)

**MATERIALS:** project assignment, examples of student and professional documentaries, blank rubric

**GOAL:** Get students thinking about the qualities of a good lesson, and begin to establish a criteria for judging teaching.

- **DO NOW:** What makes a good lesson? Students brainstorm a list of kinds of lessons they have experienced in their educational life. They then discuss what kinds of lessons they like and don't like. They also discuss ways that they have learned outside of school. Often this is where the deepest learning takes place!
- Hand out and review project description and assignment list
- **C2C:** Students watch two videos of lessons taught by other students (this may be done individually or in pairs on C2C, or all together as a class). Students then post comment using the following prompts:
  - What did you like about lesson?
  - What didn't work? What do you have questions about? How could it be improved?
- After reading each other's responses and/or discussing their observations as a class or in small groups, students work in groups to create rubric for assessing a lesson.
- Three or four groups of students should then share their rubrics with the whole class.

## 2. WHAT MAKES A GOOD QUESTION? (90 MINUTES)

**GOALS:** Teach students to ask good questions, and choose an essential question to guide their lesson.

**MATERIALS:** Essential Question Lesson materials (see page 41)

- Essential Question Practice
  - **DO NOW:** What makes a good question? Write down criteria
  - An EQ is the question that drives your research. You need an essential question for your lesson
  - Review criteria for essential questions:
    - Clear and direct
    - Open-ended, not leading
    - Debatable, with no one right answers
    - Provocative
    - Timeless, relevant to multiple places and times, including the present.
- Practice assessing a couple of questions all together before students count off into groups of three. Each group will:
  - Sort out the stack of questions into excellent, okay, limited, and useless/misleading
  - For each question write down a few notes explaining why you put that question in that category
  - Whenever possible edit a question to improve it.



- Each group then looks over other groups' choices, and prepares for the following:
  - Choose one or two questions to discuss that another group classified differently
  - Choose one or two questions to discuss that another group classified in the same way
  - Choose one or two questions that you edited and be ready to present your new and improved versions.
- Whole class discussion of essential questions
- Lesson planning groups now write essential questions for the lesson they will teach.

### 3. PRELIMINARY RESEARCH OF TOPICS (45-90 MINUTES PLUS HOMEWORK)

**GOALS:** Students finalize their topic and begin research.

**MATERIALS:** Project Description and Assignment List, essay assignment, List of past and suggested topics, Assignment #1 topic brainstorming sheet.

- Review teaching requirements and Assignment #1
- Students begin researching possible teaching topics assisted by teacher. The teacher may share lists of previously taught and/or suggested topics, but students should be encouraged to create their own topics. To receive approval lesson must be:
  - Researchable
  - Provocative, interesting, and relevant to students' lives and/or present day society
  - Teachable outside of the classroom using Expeditionary or Museum Learning methods (depending upon the weather and scheduling, the teacher may decide to just have students teach in school).
- Students do preliminary online research to identify topics.
- Students hand in Assignment #1, a list of three possible topics with essential questions and teaching locations.

**HOMEWORK:** C2C: Students post their lesson ideas, essential questions, and teaching locations on C2C, and give feedback to other students on their ideas.

**DUE:** Assignment #1

### 4. IN DEPTH TOPIC RESEARCH (2-3 CLASSES PLUS HOMEWORK)

**GOALS:** Students will develop a deeper understanding of the topic they are teaching, and find resources they can use to teach their lesson.

- Students narrow down and deepen their topic research, using online and library resources.
- Student begin writing their topic research essays

**DUE:** Assignments #2, #3, #4



## 5. TEACHING METHODS REVIEW (45-60 MINUTES PLUS HOMEWORK)

**GOALS:** Familiarize students with the Student-Centered teaching methods they should use to teach their lesson

**MATERIALS:** Copies of the Student-Centered Teaching Methods section of this handbook

- Hand out and review various lesson formats (see p. 15-30), read over and watch more videos of sample lessons and assess using PEP Teaching Rubric
- Students begin planning their lessons
- Homework: Scouting a teaching location. Over a weekend students should scout out and photograph possible teaching locations. They should then create a discussion on C2C, post their photos and explain how they would use that location to teach. Students should also comment on each other's posts with praise and constructive criticism.

**MATERIALS:** Videos of student and/or teacher-taught lessons, sample lesson plans, blank lesson plan templates, copies of Model Lessons from PEP Handbook

## 6. STUDENT-CENTERED, EXPEDITIONARY AND MUSEUM LEARNING DEMONSTRATION LESSON(S)

If this has not already been done before the project began (which is highly recommend!), it may be necessary at this time to take a break from the project to lead the class through some demonstration lessons in which student-centered, expeditionary, and museum learning lesson(s) are modeled and discussed. Make sure to leave time at the end of each lesson for students to debrief the lesson and think about how they could use each method to teach their topic.

## 7. LESSON PLANNING (2-4 LESSONS)

**GOALS:** Students will write their lesson plans with a lot of coaching from their PEP teacher.

**MATERIALS:** sample lesson plans, blank lesson plan templates, copies of Model Lessons from PEP Handbook

- Students write their lesson plans. They submit their plans to the teacher for feedback, and exchange them with their classmates to do peer review.
- Assemble their teaching materials, including readings, images, videos, worksheets, etc.
- Finalize their teaching location: During this time all students will need to go to their teaching location to make sure it works for their lesson. They need to determine whether the location is appropriate for teaching and consider such questions as:
  - Is the location easily accessible?
  - Is there enough room to teach?

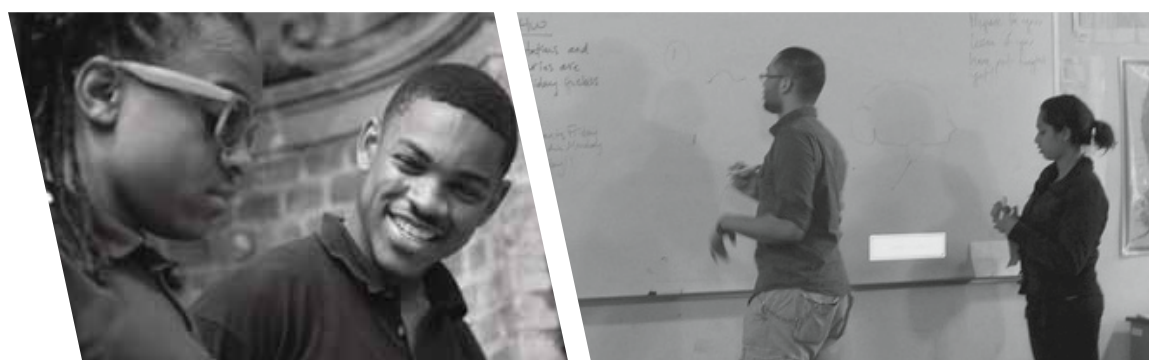
- Is there a place to sit down?
- Can we hear each other?
- Does the location add to or distract from the goals of the lesson?

**DUE:** Assignments #5 and #6: First and second drafts of indoor and outdoor lesson plans and teaching materials

## 8. STUDENT TEACHING

The time has now come for the students to teach their lessons. Class time will vary depending upon the number of students and the length and location of each lesson. Depending upon lesson locations and potential audience, the teacher may want to use regularly scheduled classes or schedule special days for students to teach outside of class time. After each lesson the class will use the teaching rubric to assess the lesson. The class will then discuss how the lesson went, and share their constructive feedback with the student teacher(s).

**DUE:** Assignment #7 will be due the day after each group of students teach.



# Peers Educating Peers Student Teaching Rubric

EXEMPLARY (A)	COMPETENT (B)	SIGNIFICANT REVISION NEEDED (C-D)	MAJOR REVISION NEEDED (F)	GRADE & COMMENTS
<p>The lesson achieves the goals of the teacher. The lesson and its essential questions are perfectly aligned.</p>	<p>The lessons and the essential questions are mostly aligned. The lesson prepares students to answer an essential question and back up their ideas with evidence.</p>	<p>The lesson and the essential questions are not properly aligned. The lesson does not adequately prepare students to thoughtfully answer an essential question or back up their ideas with meaningful evidence.</p>	<p>The lesson and the essential questions are not aligned. The lesson does not prepare students to answer an essential question or back up their ideas with evidence.</p>	
<p>The content of the lesson shows that the teacher understands he subject and it's relevance to our lives. All information in the lesson is accurate and up to date.</p>	<p>Choice of content demonstrates a solid understanding of history and its relevance to the human experience, modern society, and students' lives. All information is accurate.</p>	<p>Choice of content demonstrates a shallow understanding of the subject. The content has little relevance to the human experience, modern society, and students' lives. Some information may be inaccurate.</p>	<p>The teacher does not understand the history and issues he/she is teaching. The content has no relevance to the human experience, modern society, and students' lives. Much of the information is inaccurate.</p>	
<p>The sources of information and ideas are interesting, clear, and understandable.</p>	<p>The sources are mostly engaging. They are clear, understandable, and more or less appropriate to the students' reading levels. The selection of sources (texts, images, videos, objects, etc.) gives students the chance to explore multiple perspectives.</p>	<p>The sources turn students off. They are confusing, irrelevant, and/or inappropriate to students' reading levels. The selection of sources does not give students the chance to explore multiple perspectives.</p>	<p>No sources of information are used, or the sources are totally confusing and/or inappropriate. Sources may also be totally one sided and/or propagandistic.</p>	
<p>The teaching location clearly connects to the subject and goals of the lesson. The location makes the lesson more interesting and understandable than a lesson taught in a classroom.</p>	<p>The teaching location connects to the content and goals of the lesson. The location is engaging, and gives students some insights into the lesson that they could not have accessed in the classroom. It is possible to teach at the location, and there are few distractions.</p>	<p>The teaching location does not adequately connect to the content and goals of the lesson. The location is uninspiring, and does not give students any insights into the lesson that they could not have accessed in the classroom. The location is not well suited for teaching, and there are many distractions.</p>	<p>The teaching location does not connect to the content and goals of the lesson. The location does not give students any insights into the lesson that they could not have accessed in the classroom. The location is so uncomfortable and/or distracting that it is not possible to teach there.</p>	
<p>The lesson is designed so that students are active and not passive. Students are having so much fun that they forget they are in school!</p>	<p>The lesson is more active than passive The activities are mostly real, meaningful, and engaging.</p>	<p>The lesson is more passive than active, and does not keep students active and engaged. Many of the activities are boring and/or irrelevant to students.</p>	<p>The lesson is totally passive, boring and irrelevant.</p>	
<p>Student teachers lead a discussion that is deep and very interesting. Nearly every student participates, and backs up their ideas with evidence from the lesson and outside experiences. The discussion is a real conversation, not just a back and forth question and answer session.</p>	<p>Student teachers lead an interesting discussion. Most student participates, and many use evidence to back up their ideas. The discussion is mostly a real conversation with little time spent in back and forth question and answer sessions.</p>	<p>Student teachers do not a very interesting discussion. Only a few student participate, and few use evidence to back up their claims. The discussion is more of a question and answer sessions than a real conversation.</p>	<p>There is no discussion.</p>	
<p>The lesson is deeply engaging. It opens up a new world for the students and they will never forget it.</p>	<p>The lesson is mostly engaging. There is no down time, and students are busy and interested throughout the lesson.</p>	<p>The lesson is somewhat engaging at times, but only in a superficial way. The class is mostly pretty boring.</p>	<p>The lesson is totally boring and irrelevant.</p>	
TOTAL GRADE :	FEEDBACK:			

Blank Teaching Rubric

CRITERIA	EXCELLENCE



Essential Question Practice Labels

<b>EXCELLENT</b>	<b>GOOD-OK</b>
<b>LIMITED</b>	<b>USELESS OR MISLEADING</b>

## PEP Essential Question Practice Cards

When did India become independent?

Who has power?

Who built America?

What role should government play in people's lives?

What was World War II Like?

What is the most effective way to create change in society?

Is the United States an Empire?

Why do Empires fall?

Does art matter?

How did women achieve equality in America?

What are the qualities  
of a good president?

Was John F. Kennedy  
a good president?

How were present day  
African borders created?

What, if anything, does  
contemporary American society  
owe Native American people?

What is an American?

Why is democracy the  
best form of government?

Who won the Cold War?

Which is worse,  
communism or fascism?

What makes America special?

What were the achievements  
of the African American  
Civil Rights Movement?

## PEP Essential Question Practice Student Directions

- 1. DO NOW: WHAT MAKES A GOOD QUESTION? WRITE DOWN YOUR OWN CRITERIA.**
- 2. REVIEW CRITERIA FOR ESSENTIAL QUESTIONS, AND PRACTICE ALL TOGETHER**
- 3. COUNT OFF INTO GROUPS OF THREE**
- 4. IN GROUPS OF THREE, SORT OUT THE STACK OF QUESTIONS INTO EXCELLENT, OKAY, LIMITED, AND USELESS/MISLEADING**
- 5. FOR EACH QUESTION, WRITE DOWN A FEW NOTES EXPLAINING WHY YOU PUT THAT QUESTION IN THAT CATEGORY**
- 6. WHENEVER POSSIBLE, EDIT A QUESTION TO IMPROVE IT**
- 7. LOOK OVER OTHER GROUPS' CHOICES, AND BE READY TO DISCUSS THE FOLLOWING:**
  - Choose one or two questions to discuss that another group classified differently
  - Choose one or two questions to discuss that another group classified in the same way
  - Choose one or two questions that you edited and be ready to present your new and improved versions.

**ASSIGNMENT #1**  
**PEP Lesson Ideas Brainstorming Sheet**

**GROUP NAMES** \_\_\_\_\_

TOPIC	ESSENTIAL QUESTION	LOCATION/TEACHING RESOURCES



**ASSIGNMENT #2****PEP Final Lesson Topic****NAME(S)** \_\_\_\_\_

<p><b>TOPIC</b></p> <p>The topic should be:</p> <ul style="list-style-type: none"> <li>• Researchable</li> <li>• Provocative, interesting, and/or relevant to students' lives and present day society</li> <li>• Be teachable both in and outside the classroom (within reason!)</li> </ul>	
<p><b>ESSENTIAL QUESTION</b></p> <p>The essential question should be:</p> <ul style="list-style-type: none"> <li>• Clear and direct</li> <li>• Open-ended, not leading</li> <li>• Debatable, with no one right answers</li> <li>• Provocative</li> <li>• Timeless, relevant to multiple places and times, including the present</li> </ul>	
<p><b>SUB-QUESTIONS</b></p> <p>Sub-questions are smaller questions that prepare students to answer the essential question. They can be more informational, and need not be as debatable or provocative.</p>	
<p><b>LOCATION(S)</b></p> <p>List a few possible locations outside of school where you could teach. For the time being, don't worry about time or money, think big (but it must be accessible by public transportation!). Make sure you explain your answer fully.</p>	

## Peers Educating Peers: Lesson Plan Template

Please use this template to write your lesson plan. You are encouraged to expand beyond this document to suit your needs.

### ESSENTIAL QUESTION

Write your essential question and sub-questions. Please remember our criteria for great essential questions. They should be:

- Clear and direct
- Not leading
- Open-ended and Debatable, with no one right answers
- Provocative
- Timeless, relevant to multiple places and times, including the present

### CONTENT/SKILLS GOALS

Describe the specific content and skills you want students to learn.

### LOCATION

If this is an outdoor lesson, describe the location and explain why you chose it for this lesson.

### MATERIALS

List all the materials you will need to teach this lesson, including such things as stationary, technology, and specific articles, images, videos, etc.

## LESSON PROCEDURES

*What will both you and students do during the lesson? Include specific step-by-step details that would allow someone else to teach this lesson. Include specific instructional strategies, methods, student groupings, actions, and questions you will ask. Specify what students are to do at every stage of the lesson. In general, most lessons should follow the format below. You may use another format, but please check in with your teacher first.*

## OPENING DO NOW/HOOK

This should be a brief activity that students begin immediately upon entering the room. It should be simple but interesting and provocative, so that it hooks students into the lesson.

## INTRODUCTORY LECTURE

This should be a short introductory lecture—five to ten minutes maximum—in which the teacher(s) give a brief outline of their topic and essential question, provide essential background information, and provide instructions to the class.

**ACTIVITY**

This is the meat of the lesson, and take up most of the class time. Students should be engaged in an activity that keeps them busy, engaged, and thinking. The activity should provide students with the evidence and information they need to answer the essential question and participate in the closing discussion. During the activity the teacher(s) walk around and coach the students through the activity, helping them and asking questions to push their thinking deeper.

**PRESENTATION/DISCUSSION**

The presentation/discussion provides students with the opportunity to share what they have created, learned, and/or discovered. The essential question and any other sub-questions should be discussed at this time, with the teacher(s) moderating and students presenting evidence from their activity and other experiences to support their views.

**CLOSING**

The teachers should end with a closing statement summing up what has been learned and leaving students with something to think about.

## PEERS EDUCATING PEERS SAMPLE LESSON PLAN

### Architecture Scavenger Hunt

#### ESSENTIAL QUESTIONS

What's your favorite style of architecture?

How has our city's architecture changed?

Does our city have a dominant style? Does the dominant style reflect our culture?

#### CONTENT/SKILLS GOALS

*Describe the specific content and skills you want students to learn.*

The lesson has two goals. The first is to force students to see buildings as works of art that can be evaluated and critiqued. The second goal is to help students see the history of our city reflected in our buildings

#### LOCATION

Start in class, then travel to Boston's Financial District and/or Copley Square

#### MATERIALS

Packets showing examples of Boston's major architectural styles from the 1600s to the present, cameras

#### LESSON PROCEDURES

##### OPENING DO NOW/HOOK

**Ask students:** What's your favorite style of architecture? Post images of Boston's major architectural styles, and ask students to look at each, and decide which is their favorite and least favorite. After a few minutes let a few students share their views and debate them.

After the discussion, share the lesson's essential questions and explain the lesson's activities.

##### INTRODUCTORY LECTURE

Show a PowerPoint with images of the following architectural styles:

- Colonial: 17th -18th Centuries (1600s- early 1700s)
- Georgian: 18th Century (1700s)
- Federalist: 18th & 19th Centuries (late 1700s- early 1800s)
- Greek Revival/Neo-classical: 19th & 20th Centuries (early 1800s-1920s, 1980s-1990s)
- Second Empire/Baroque/Mansard: Mid-19th Century (1850s-1880s)

- Victorian: Late 19th Century (1850s-1890s)
- Chicago School (1880s-1920s)
- Art Deco (1920s-1940s)
- Modern (1950s-1980s)
- Post-modern (1980s-2000)
- Contemporary (2000-present)

For each style explain briefly:

- When it was popular and it's nation of origin
- The materials used and average size of the buildings
- Mention some of the artistic, cultural, and historic influences that informed the style (i.e. the Enlightenment inspired the Greek Revival style, the Industrial Revolution made skyscrapers possible, and Cubism influenced Art Deco)

### **ACTIVITY**

Break the class up into groups of two or three, give each group a packet illustrating the different styles, and make sure each group has a camera. Each group will then travel around Boston photographing as many different examples of the different architectural styles as possible. A prize will go to the group that accurately photographs the most examples of the most styles.

### **PRESENTATION/DISCUSSION**

The class will meet at Copley Square and discuss the essential questions. Later the teacher will examine the photographs taken by each group and declare a winner.

### **CLOSING**

After students have discussed and debated the essential question, the teacher will show some photographs of Boston's most recent and proposed architectural project and ask the class if they believe that these buildings connect with Boston's history and culture, or if they will in fact make Boston more generic.



**PEP SAMPLE LESSON PLAN****Transportation & Urban Planning Role Play****ESSENTIAL QUESTION**

How good is our transportation system?

How does it compare to other cities?

How could our transportation system be improved?

**CONTENT/SKILLS GOALS**

This lesson will familiarize students with the past, present, and future of Boston's mass transit (subways and commuter rails) and highway systems. The lesson will give students a taste of what it's like to be an urban planner, and it will hopefully provoke students to question why our transportation system is the way it is.

**LOCATION**

This lesson will take place indoors.

**MATERIALS**

List all the materials you will need to teach this lesson, including such things as stationary, technology, and specific articles, images, videos, etc.

- Boston Area subway and commuter rail maps
- PowerPoint on history of transportation system, including historic maps and photographs
- Maps of highway system (1940's, 1948 proposal, present day)
- Magic markers
- Worksheet with directions

**LESSON PROCEDURES****OPENING DO NOW/HOOK**

Write on the board: How good is our transportation system? Have students write down their opinion of our transportation system, including the subway, bus, and highway systems. (10 minutes)

**INTRODUCTORY LECTURE**

HISTORY OF THE MBTA (MASSACHUSETTS BAY TRANSPORTATION AUTHORITY) AND BOSTON AREA HIGHWAY SYSTEM

The lecture below will be illustrated with historic images and maps shown in a PowerPoint (20 minutes)

1. Horse Drawn "omnibuses" begin in 1820s
2. Long distance train service begins in 1830s

3. Many elevated train lines spread throughout city in 1880s
4. Subways begun in 1901
5. Most of subway system completed by 1950s
6. 1950's to 60's money diverted from subway construction to highways
  - a. Many trolley lines throughout city our paved over and replaced by buses
  - b. Construction of highways leads to hundreds of thousands of people leaving Boston and moving to suburbs
7. Small expansions of existing subway lines 1960's-1980's
8. 1987 Elevated Train on Washington Street Torn down
  - a. It was supposed to be replaced by a subway, but there was no funding, so the "Silver Line" bus route took its place
9. How does Boston's transportation system compare to other cities?  
Show examples of subway maps from other cities
  - a. New York and Washington DC have similar "gaps"—neighborhoods with no subway service nearby
  - b. London, Paris, and Tokyo do not because of consistent national commitment to mass transit in cities

## **BOSTON'S HIGHWAY SYSTEM**

1. Getting around Boston Before Highways
2. 1948 Proposal for highways in the Greater Boston Area
3. Discuss: What are the pros and cons of highway construction?
  - a. Destruction of buildings, communities
  - b. Impact on the environmental and human health
4. The fight to halt highway construction
  - a. Same fight occurred in most major cities
5. Boston's highway system today
6. Comparison to London & Paris where highways only ring city
7. Big Dig was attempt to reclaim city from highway

## **ACTIVITY**

### **URBAN PLANNING ACTIVITY (20 MINUTES)**

1. Divide students up into pairs or groups of three and hand out color markers and Greater Boston Transportation system maps.
2. Each team of students will become urban planners who will design a plan for expanding, improving, and "greening" Boston's transportation system.

3. The will add/extend train lines to make mass transit easily available to all communities in the Greater Boston area, and dismantle/redesign highways to reduce impact on environment and health.
4. While the teams work, the teacher will circulate, asking and answering questions, and giving advice to students from time to time to push their thinking forward.

### **PRESENTATION/DISCUSSION (10 MINUTES)**

1. Each team will take turns presenting their design to the rest of the class. The audience will ask questions, give praise, and constructive criticism to help improve the plans.
2. After each team has presented, the teacher will present the actual plans that are being considered by the state and city for improving Boston's transportation system.
3. To wrap up, the class will discuss some of the following questions:
  - a. Why do you think all of these changes haven't been made already?
  - b. What challenges/limitations may prevent Boston and Massachusetts from expanding their transportation system?

### **CLOSING**

The teachers should end with a closing statement summing up what has been learned and leaving students with something to think about.

The teacher will present ways that individuals can involved in the fight for a better, greener transportation system, including bicycles!

**PEP SAMPLE LESSON PLAN****John Boyle O'Reilly Monument****ESSENTIAL QUESTION(S)**

How accurately do monuments capture a person's life—who he/she was and what he/she stood for?

What should we commemorate? Should it be forever?

Does John Boyle O'Reilly deserve permanent commemoration?

**CONTENT/CONCEPTUAL GOALS**

- Learn to reflect on a monument as a work of art, and think about whether or not it achieves its purpose.
- Introduce students to the long connection between Boston and the Irish independence movement
- To see something they've walked past a million times and never really "seen."

**LOCATION**

John Boyle O'Reilly Monument on Boylston Street.

**MATERIALS**

**Poem:** *The Cry of the Dreamer*, Object Observation sheet, pens or pencils, clipboards

**LESSON PROCEDURES****OPENING DO NOW/HOOK**

Observe Photograph of O'Reilly Memorial and ask:  
How many times have you walked past this?  
Do you know what it is?

**INTRODUCTORY LECTURE**

Lecture on O'Reilly's Life:

- British Oppression of Ireland
  - Can't speak Irish
  - English own best land, best jobs, only recently got vote
  - Ruled by London, not own government

- Biography
  - British Soldier
  - Joined Fenians, a group that plotted violent overthrow of British government and achieve Irish independence
  - Transported to Australia as a prisoner
  - Escaped by American Whaling Ship
  - Settled in Charlestown neighborhood of Boston
    - Wrote for Irish newspaper
    - Supported Fenian fund raising and raids against British Canada
    - After repeated failure turned against violence, supported independence by peaceful means
    - Became famous poet, writer, lecturer

## ACTIVITY

Read *The Cry of the Dreamer*

- Read silently, and annotate then read twice out loud
- Discuss:
  - What imagery stands out?
  - Message, feeling of poem?
  - Do you like it?

Do Object Observation of monument (write subjective and objective observations in T-chart) and take notes to answer the following questions:

- What message do you get from this monument?
- What do the various symbols mean?

## DISCUSSION

- Does monument accurately portray this person? His life, who he was, and what he stood for?
- What changes could be made to make it more accurately represent O'Reilly?
- Does O'Reilly seem worthy of commemoration? Should this monument be permanent?





# COLLABORATIVE DOCUMENTARY FILM PROJECT

## Section 1: Curriculum Overview

While the PEP peer education curriculum connects cultures and works to build a global community by bringing students together to teach each other, the PEP documentary film curriculum seeks to achieve these goals by asking youth to collaborate on an authentic media product. You can build empathy and a sense of community by talking, but there is no substitute for actually working together with people from different cultures and backgrounds.

The following is an outline of lessons for this collaborative documentary film project. At the Boston Arts Academy and the Washington Latin Public Charter School, the project spanned four weeks. Please keep in mind that this outline describes a rather complicated project involving a significant amount of research and live filming. If you have a simpler project, if students can work on it at home and/or after school, or if students already have prior filming experience, the unit might be completed in significantly less time. Once again, this feel free to revise, cut, or expand the project requirements to fit the needs of your students.

There are six phases in this film project:

### **PHASE 1 PHOTO-VIDEO PRACTICE AND REFLECTION (3-4 CLASSES)**

Students practice photography and film making, examine examples of professional and student work, and begin to develop a criteria for excellence in these media.

### **PHASE 2 COLLABORATION AND RESEARCH (3-4 CLASSES)**

Students form collaborative film groups, choose topics and begin their research.



### **PHASE 3 FILM PLANNING (2-3 CLASSES)**

Students plan their film, writing a film treatment and an outline of their shots and script.

### **PHASE 4 FILMING EXPEDITIONS (2-3 CLASSES)**

Students shoot live photo and video footage, and collect still and moving images online.

### **PHASE 5 FILM PRODUCTION (3-4 CLASSES)**

Students upload their materials and edit their films.

### **PHASE 6 PRESENTATION AND REVISION (3-4 CLASSES)**

Students present and revise the first and second drafts of their films.

The following materials are included in this curriculum guide:

- Project Assignment Description
- Overview of Lessons
- Project Rubrics
  - #1 Photography and Filmmaking Vocabulary
  - #2 Film Making Shot Tally
  - #3 iMovie Practice Assignment
  - #4 Topic and Essential Question Worksheet
  - #5 Treatment Requirements
  - #6 Script Outline and Shot list
  - #7 Filming Expedition Planning Sheet
  - #8 Interview Preparation



## PEERS EDUCATING PEERS

### Collaborative Documentary Film Project Description

For this project you will team up with students in another city or country to create a three to six minute documentary film examining a topic in history or current events—it can be an event, person, movement, issue, or theme—that is relevant to both locations.

For your project you will submit:

#### I. ESSENTIAL QUESTION

Write an essential question that your documentary will explore. In order to have an interesting film that asks your audience to really think critically, the essential question should be:

- Clear and direct
- Open-ended, not leading
- Debatable, with no one right answers
- Provocative
- Timeless, relevant to multiple places and times, including the present

#### II. TREATMENT

Your Treatment must:

- Provide a draft outline of your documentary film and the story it will tell.
- Explain how your documentary *might* answer essential question, backing up your argument with as much information as you know right now.
- Provide some examples of the kinds of shots, images, and resources—locations, human or material resources—you might use to tell this story.

#### III. SHOT LIST AND SCRIPT OUTLINE

Use the shot list t-chart to write out the script and list of shots. For each line of the script provide a brief description of the shot, and words and sounds that will accompany it.

#### IV. FILM

Your film must include the following elements:

- Original video footage and/or photography
- Clips from **at least three interviews** on the subject
- A voiceover narrating the story and stating your views

- d. Titles, credits, and sources
- e. Images from Boston's history and/or current events (photographs, drawings, paintings, films, etc.)
- f. Information from at least three textual sources
- g. The full range of film-making techniques (see practice assignment)

## V. PROCEDURE

- a. Research your topic.
- b. Write the treatment.
- c. Gather textual and visual sources online and in the library
- d. Write the first draft of your shot list
- e. Write interview questions
- f. Film your own video and still footage
- g. Write the second draft of your shot list
- h. Create the 1<sup>st</sup> draft of the documentary film
- i. Present first draft for feedback
- j. Edit, gather more footage as necessary
- k. Final Presentation



## PEP Collaborative Film Project Assignment List

### 1 PHOTOGRAPHY AND FILMMAKING VOCABULARY | DUE \_\_\_\_\_

Working in pairs, photograph and video a series of shots demonstrating the techniques listed on the Photography and Filmmaking Vocabulary handout. In Assignment #3 you will use these still and moving images to create a practice film that shows your mastery of iMovie

### 2 FILM MAKING SHOT TALLY | DUE \_\_\_\_\_

Watch one-minute clips of two professional documentaries. For each, tally the number of shots that were used in a minute. Watch again and tally the number of each kind of shot that were used.

### 3 iMOVIE PRACTICE ASSIGNMENT | DUE \_\_\_\_\_

Make a 1-minute movie using the photographs and videos you collected in Assignment #1, as well as materials downloaded from the internet. In making your movie, you must try out and include the techniques listed in the iMovie Practice Assignment Handout.

### 4 TOPIC AND ESSENTIAL QUESTION WORKSHEET | DUE \_\_\_\_\_

Write down your group's topic, essential question(s), and what you want the audience to take away from your film.

### 5 TREATMENT REQUIREMENTS | DUE \_\_\_\_\_

Write at least four paragraphs explaining your topic, essential question, an overview of your story and how you might film it, and the audience take away.

### 6 SCRIPT OUTLINE AND SHOT LIST | DUE \_\_\_\_\_

Use the Script Outline and Shot List to plan out your documentary film.

### 7 FILMING EXPEDITION PLANNING SHEET | DUE \_\_\_\_\_

Plan out where you will film and who you will interview.

### 8 INTERVIEW PREPARATION WORKSHEET | DUE \_\_\_\_\_

Write your interview script, questions and follow up questions.

## PEP COLLABORATIVE DOCUMENTARY FILM PROJECT

### Overview of Lessons

#### 1. PROJECT INTRODUCTION: WHAT MAKES A GOOD DOCUMENTARY FILM? (1-2 LESSONS PLUS HOMEWORK)

##### GOALS

- Review the project goals and requirements
- Develop criteria for excellence in documentary filmmaking
- Introduce filmmaking techniques

##### MATERIALS

- Blank Film Rubric
- PEP Collaborative Film Rubric
- PEP Collaborative Film Making Project Description
- C2C: Posts with student and professional documentaries
- Photography and Film Making Vocabulary Handout
- Shot Tally Sheet
- Cameras which can shoot video and still photography

##### A. CREATING CRITERIA FOR EXCELLENCE (30-40 MINUTES)

- DO NOW:** What makes a good documentary film? What are the criteria for excellence? Write this prompt on board and let students write responses individually before working in groups of 3-4
- Students work in groups to create rubrics using the **Blank Film Rubric**. Each rubric should include 4 criteria, and the group should use the space provided to describe what excellence looks like in each criterion.
- The groups can now share their criteria and compile a single class rubric.
- Hand out and review **PEP Film Rubric**, is there anything missing we should add? Anything to cut?
- Hand out and review the **PEP Collaborative Film Assignment**

##### B. C2C: CRITIQUING PAST STUDENT WORK (30 MINUTES)

Watch 2-4 student films on C2C and post responses in which students rate each film using the PEP Film Rubric.

##### C. C2C: CRITIQUING PROFESSIONAL EXAMPLES (30 MINUTES)

**DO NOW:** C2C Watch and post comments on brief clips of professional documentaries. At BAA we used clips from such works as *Africans in America*, *Sicko*, *Ken Burns' Civil War*, and various news shows from the BBC, Al Jazeera, and PBS. Students should respond to the following prompts:

1. Which style would be best for your documentary idea?
2. What might you take from each? What might you avoid?



#### D. PHOTOGRAPHY AND FILM MAKING VOCABULARY (45-60 MINUTES)

*The best way to learn the techniques of filmmaking is to try it out and look at professional examples. The lesson below is best done in pairs.*

Hand out cameras and the Photography and Filmmaking Vocabulary List. Each pair should now shoot photographs and video footage demonstrating their mastery of each of the techniques listed in the vocabulary sheet. Ideally this assignment should be completed outdoors so students can search for interesting shots.

#### E. FURTHER STUDY OF PROFESSIONAL EXAMPLES (20 MINUTES)

Hand out the **Shot Tally Sheet**, and watch one minute each of two different documentaries. The class should watch each clip twice and fill out the worksheet.

- i. During the first watching students should tally how many shots used in one minute.
- ii. In the second watching students should try to count the different *kinds* of shots that were used in one minute. Every student will get a slightly different count. This is okay, and will lead to students discussing the filming techniques.
- iii. During the above activities take a moment to ask students to compare a few different kinds of shots, and discuss the different feeling you get from each.

### 3. PRACTICE FILM (2-3 HOURS)

**GOALS:** Students learn basic iMovie film editing techniques

**MATERIALS:** iMovie Practice Assignment, cameras

Students will use the **iMovie Assignment** to create a one-minute practice film that demonstrates their mastery of various iMovie techniques. The whole class can either use the same footage—supplied by the teacher—or the students can gather their own footage individually or as a class. Students at the Boston Arts Academy, for instance, made practice films showing Boston’s architectural styles. They spent one class photographing and videoing Boston’s architecture and one more class putting together their practice films.

### 4. FILM IDEAS BRAINSTORMING AND COLLABORATION (45 MINUTES)

**GOALS:** Students brainstorm ideas for documentaries

**MATERIALS:** List of past PEP Film Projects (see page 11)

- a. Students look at a list of past film topics, and use the Film Ideas Brainstorming sheet to generate a list of film ideas. Every student should come up with 2-4 ideas.

- b. C2C Post: Students should then create a discussion on C2C where they post their film ideas. They should read each other's ideas and give feedback asking clarifying questions, making suggestions, and giving praise.
- c. Once students have gotten a chance to read each other's ideas (from your class and others in the PEP network), they should hand in a list of students in their own class and at other schools they are interested in working with. In order to match students up, make sure students have selected at least first and second choices from both within their class, and at other schools.

## 5. FILM COLLABORATION VIDEOCONFERENCES (45 MINUTES)

**GOALS:** Plan film collaborations

**MATERIALS:** Topic & Essential Question Worksheet

Teachers can use the **PEP Collaborative Film Making Spreadsheet** to group students and enter the email addresses and Skype usernames students need to communicate (this should be shared with all participating teachers and students on Google Drive. There should be no more than two students from each school, with no more than five students per group. Now students can meet via Skype or Google Video Chat to share ideas and begin planning their documentary. As a group they should complete



the **Topic and Essential Question Worksheet** in which they lay out their essential question, topic, and take away. This document, and all following, should be completed using Google Drive, so that all group members can collaborate on every assignment. After the first videoconference, while some class time may be used for videoconferencing, students will need to communicate largely via email and arrange their own videoconferences outside of class time to discuss research, filming locations, and final film production.

## 6. INITIAL FILM RESEARCH (2-3 CLASSES AND HOMEWORK)

**GOALS:** Research and finalize film topic and goals

**MATERIALS**

- Topic & Essential Question Worksheet
  - Documentary Treatment Assignment
1. Groups should now begin researching their topic. Each group should create a Google Document where they share resources and notes. It is essential for all group members to use the same document so that they can collaborate efficiently and exchange feedback and suggestions on possible sources. Students need to keep in mind that their film research should have two goals. Just as if they were doing research for an essay, they need to find out information about their topic from a variety of sources and points of view. At the same time students must conduct *visual research*; they need to collect still and moving images that they could use in their film.



2. **Treatment Writing:** Using Google Drive, and the PEP Documentary Film Treatment Assignment, each group should write their documentary treatment. The treatment should be 3-four paragraphs and include:
  - The essential question students will be exploring
  - An overview of their topic
  - A description of the kinds of shots and materials they will use
  - The “take away” message they hope their audience will get from the documentary

## 7. FILM PREPARATION (2-3 CLASSES PLUS HOMEWORK)

### GOALS

- Create an outline for the documentary film
- Plan out interviews and filming expeditions

### MATERIALS

- Shot List and Script Outline
- Samples of student work
- Filming Expedition Planning Sheet
- Interview Preparation Handout
- Cameras

### Shot list and Script Outline

To prepare for this assignment students need to see examples of excellence. They also need to be made aware just how detailed a shot list needs to be if it is going to serve as a useful guide to film making. Try out the following to prepare your students:

1. Practice Shot List and Script Outline (20 Minutes)
  - a. Once again, watch two minutes of a documentary and keep a tally of shots. This will bring home to students just how many shots they need.
  - b. Watch one minute of the same documentary two more times. As students watch, they should use a blank template to create a shot list and script overview for just one minute of this documentary.
2. Examining Past Exemplars (20 Minutes)

Student should now examine a couple of examples of Shot lists and script outlines from past PEP programs. They should write comments on each outline, and then discuss how successful each outline is, and whether or not it gives a complete picture of the documentary.

  - a. Creating a Shot List and Script Outline: Using Google Drive, each film group should now create a Shot Outline and Script Overview. Groups that include students in different locations may want to create one outline for their whole documentary, or they might choose to work separately and then put them together at a later date.

- b. **Filming Expedition Planning:** Students should now plan their filming expeditions. Where will they go to get the live shots and interviews they need? Students should fill out the Filming Expedition Planning Sheet and submit it for feedback. Keep in mind that some locations and interviewees may need to be arranged in advance, while others can be filmed without prior notice.
- c. **Interview Preparation and Practice:** Conducting an interview is a skill all to itself. Before students go out and interview family, friends, or members of the public, they need to prepare for their interviews by writing an interview script and interview questions. Students should also practice doing interviews with each other in class before the real thing. See the Interview Preparation Handout for details of this assignment. After students have practiced interviewing each other and discussed the dos and don'ts of interviewing as a class, each group should write it's interview script, questions, and follow up questions.

## **7. FILMING EXPEDITIONS (2-3 CLASSES PLUS HOMEWORK):**

**GOALS:** Gather photographs and video footage for documentary

**MATERIALS:** Cameras, Locations and Interviews Worksheet

Each group should now gather the footage they need to make their documentary. Before going out to film, students should fill out and share/hand in the Locations and Interviews Worksheet and submit it for feedback. Some locations and interviewees may need to be arranged in advance, while others can be filmed without prior notice.

## **8. FILM PRODUCTION (3-4 CLASSES OR HOMEWORK):**

**GOALS:** Edit documentary film

**MATERIALS:** Cameras iMovie or other video editing software

Students will now upload their shots and begin editing their films. Even though group members at different schools may be working on separate pieces of their documentary (they will combine them at the end), group members will still need to communicate frequently during this time to coordinate their production so that, for instance, they're using the same titles, making sure music goes well together, and generally sticking to their goals.

Additional research and revision of their shot list may also need to be done during these classes. Students might have to change plans due to weather or access to locations or interviewees, and the information students find out in their interviews, or the subjects they film may change the direction the film takes. Additional filming may therefore be necessary.

**Combining Group Members' Work:** There are a few different ways group members in different schools can combine their work into one unified documentary. Students can use Google Drive or Drop Box to share work. Once students upload the sections they've completed, their partners can download the files and use iMovie or another film editing program to put the pieces together.

## **9. PRESENTATION OF DOCUMENTARY FILM FIRST DRAFTS**

**GOALS:** Assess work so far and exchange constructive criticism

**MATERIALS:** C2C, PEP Documentary Film Rubrics

It's now time for students to give and receive feedback on their films. This should be done both on C2C and live with classmates. Students should post their film projects on C2C with 2-3 questions on particular issues they would like feedback on. Their colleagues around the world can then respond with praise, questions, and constructive criticism. It is also ideal for students to use class time to watch and critique each other's work. Students can take turns showing their films, and the audience can use the PEP Film Rubric to give feedback. Students can then use the rubrics and the advice they received on C2C to inform the creation of their second draft.

## **10. FINAL FILM PRODUCTION (1-3 CLASSES OR HOMEWORK)**

While some students may only need to make a few small changes, others may need to put in a lot more work—doing more research, gathering more photographs and video footage, and refining their editing.

## **11. FINAL FILM PRESENTATION**

**GOALS:** Celebration and reflection

Students now post their final products on C2C, watch each other's work and exchange a final round of feedback. The films can also be watched all together during class, or a special evening event can be staged to share students' work with the community.

# Peers Educating Peers Documentary Film Rubric

CRITERIA	DEVELOPING (D-C)	COMPETENT (B)	EXEMPLARY (A)	GRADE
CAMERA USE, DIRECTION & LIGHTING 10%	<ul style="list-style-type: none"><li>• Shot variety is lacking</li><li>• Rule of thirds is not consistently observed</li><li>• Inappropriate use of camera angles, positions and/or movements</li><li>• Shaky camera</li><li>• Subjects cut off or poorly framed</li></ul>	<ul style="list-style-type: none"><li>• Uses a variety of shots</li><li>• Rule of Thirds is used for most interviews</li><li>• Subjects are well framed</li><li>• Camera is focused and not shaky</li></ul>	<ul style="list-style-type: none"><li>• A wide and interesting variety of shots, angles, positions and movements are used to draw in the viewers</li><li>• Rule of thirds is used for all interviews</li><li>• Subjects are beautifully framed</li><li>• Camera is focused and not shaky</li></ul>	
LIGHTING	<ul style="list-style-type: none"><li>• Lighting is too dark or too light, subjects are backlight or too hard to see</li><li>• There are distracting lights</li></ul>	<ul style="list-style-type: none"><li>• Lighting is neither too bright nor too dark and all subjects are clearly visible</li><li>• Avoids backlighting subject</li></ul>	<ul style="list-style-type: none"><li>• Lighting is carefully chosen to fit intended mood and emphasize subjects.</li><li>• Avoids backlighting subject</li></ul>	
SHOT ORGANIZATION 10%	Shots are unorganized and do not show planning. It is hard to follow the story.	Shots are clearly organized to tell a story, making the theme of the project clear.	Shots are so well organized that you can't imagine any other order.	
SOUND TRACK 10%	<ul style="list-style-type: none"><li>• Sound is not clear</li><li>• Unplanned background noise</li><li>• Hard to hear or understand voices</li><li>• Music and sounds do not match the images and words, and distract from the message of the film.</li></ul>	<ul style="list-style-type: none"><li>• Sound is mostly clear, with little unnecessary background noise</li><li>• Voices are mostly clear and easy to understand</li><li>• Music and background sounds go well with the images and words and set the mood.</li></ul>	<ul style="list-style-type: none"><li>• Sound is very clear, with no unnecessary background noise.</li><li>• Voices are always clear and easy to understand</li><li>• Music and background sounds fit perfectly with the images and words and set a powerful mood.</li></ul>	
EDITING 10%	<ul style="list-style-type: none"><li>• Edits are rough and distract</li><li>• from the flow of the production</li><li>• Edits do not demonstrate competent use of edit tools and iMovie/Moviemaker techniques</li></ul>	<ul style="list-style-type: none"><li>• Edits are mostly smooth</li><li>• Edits demonstrate competent use of edit tools and techniques</li></ul>	<ul style="list-style-type: none"><li>• All edits are smooth</li><li>• Edits demonstrate a strong command of editing tools and techniques</li><li>• Edits are creative and enhance the production</li></ul>	
CREATIVITY & RISK TAKING 10%	<ul style="list-style-type: none"><li>• The work generic, unambitious, and just repeats what others have done.</li><li>• The filmmakers took no risks, and did not take on any difficult methods or subjects.</li></ul>	<ul style="list-style-type: none"><li>• The work is sometimes creative and original, and sometimes a generic repeat of what others have done.</li><li>• The filmmakers took some risks, and took on somewhat difficult subjects.</li></ul>	<ul style="list-style-type: none"><li>• The work is ambitious, creative, and original.</li><li>• The filmmakers took many risks, and tried out difficult methods and subjects.</li></ul>	
SOURCES 10%	Film makes use of very few sources. The viewer feels as if the film maker(s) are only showing one side of the story, and do not have a complete grasp of the material they are examining.	Film makes use of a variety of sources, including: <ul style="list-style-type: none"><li>• Original video and photography</li><li>• Clips from at least three interviews</li><li>• Primary source images</li><li>• Information from textual sources</li><li>• Presents a variety of perspectives that make the viewer feel as if they have a solid understanding of the story.</li></ul>	Film makes use of wide a variety of sources, including: <ul style="list-style-type: none"><li>• Original video and photography</li><li>• Clips from numerous and diverse interviews</li><li>• Numerous primary source images</li><li>• Information from several textual sources</li><li>• Presents a variety of perspectives that make the viewer feel as if they have a deep understanding of the story.</li></ul>	
STORY / MESSAGE 40%	<ul style="list-style-type: none"><li>• Story is vague and or not carried through to completion</li><li>• Key pieces of the documentary such as the introduction or conclusion are missing</li><li>• Information is unorganized, chaotic, or not clearly expressed</li><li>• Only one perspective is presented.</li></ul>	<ul style="list-style-type: none"><li>• Film shows multiple perspectives on a topic in history/current events, and presents them in an even-handed non-biased way.</li><li>• The film has an angle/opinion, and or specific line of inquiry that goes beyond just re-telling a story.</li><li>• The Story is mostly clear and coherent, and contains an introduction, body, and conclusion</li><li>• The story achieves its intent</li></ul>	<ul style="list-style-type: none"><li>• Film shows multiple and diverse perspectives on a topic in history/current events, and presents them in an even-handed non-biased way.</li><li>• The story has an interesting and creative angle/opinion, and or specific line of inquiry.</li><li>• Story is totally clear and coherent and contains an introduction, body, and conclusion</li><li>• Story is creative, gripping, and achieves its intent</li></ul>	
COMMENTS	TOTAL GRADE			

## Documentary Film Making Blank Rubric

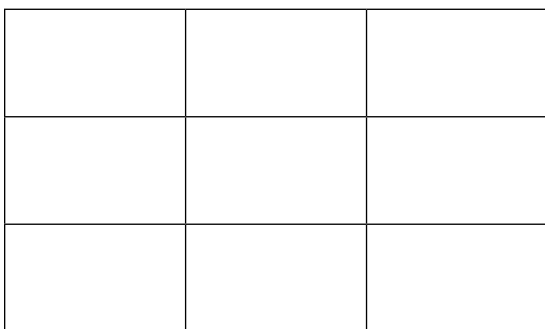
CRITERIA	EXCELLENCE

**PEP COLLABORATIVE DOCUMENTARY FILM PROJECT****Assignment 1 | Photography and Filmmaking Vocabulary List**

**DIRECTIONS:** Working in pairs, photograph and video a series of shots demonstrating the techniques listed on this hand out. In Assignment #3 you will use these still and moving images to create a practice film that shows your mastery of iMovie.

1. **Vertical Pan:** Move the camera up and down as you film. Try to get a smooth shot, without bumping or jerking the camera. Try panning both with and without a tripod.
2. **Horizontal Pan:** Move the camera left and right. Try this both with and without a tripod.
3. **Zoom:** With the camera rolling, zoom in from a wide shot to a tight shot and from a tight to a wide shot. Try this both with and without a tripod.
4. **Combination Pan & Zoom:** Try panning and zooming at the same time, both with and without a tripod.
5. **Moving Camera:** In this shot, the cameraperson moves as they film. Try this moving at different speeds, keeping the shot as smooth as possible.
6. **Close Up:** In a close up shot (also called a tight shot), the frame is almost entirely filled up by the subject. The subject is right in your face.
7. **Medium Shot:** A medium shot shows the subject and the middle-ground just behind subject or the foreground in front of the subject. A medium shot describes any shot that is somewhere between a close up and a wide shot.
8. **Wide shot:** A wide or long shot shows the fore, middle, and background. It shows the subject and a wide area around it. A wide shot is the opposite of a close up, and often includes feeling of distance.
9. **High Angle:** In a high angle shot, the photographer is above and looking down on the subject. This can be done standing up and pointing the camera down. You will often get a more interesting shot, however, if you dramatically change your height—go to a roof or the higher stories of a building, climb a hill, or just stand up on a chair or the back of a car.
10. **Low Angle:** In a low angle shot, the photographer is below and looking up at the subject.

11. **The Rule of Thirds:** The rule of thirds is a way to make a portrait of a person more interesting. Instead of placing the subject in the center of your frame, you place them higher or lower, and off to the side. The frame is divided up into 9 parts by four intersecting lines (see diagram). The subject is then placed on one of the intersection points. The horizon line can also be shifted from the center of the frame to either the higher or lower horizontal line.



12. **Action:** An action shot creates a feeling or tells a story by showing motion and action.
13. **No-Look:** A no-look shot is used to take a photograph of someone without them knowing. This way the person does not pose, and the photograph is often more realistic, catching a person as they are, not as they want to be seen. To take a no-look shot, do not give yourself away by holding the camera up to your eye. Instead, hold the camera away from yourself or lower down and take the photograph quickly. Sometimes you may need to fake out the subject by looking away from whoever you are photographing.
14. **Juxtaposition:** In a shot that makes use of juxtaposition, two very different things are contrasted within the frame of the picture. It could be old and new, beautiful and ugly, dirty and clean, large and small, happy and sad, etc.
15. **Light:** Frame the photograph so that it uses a pattern of lights and darks to draw in the viewer. Create a feeling or tell a story with the darks and lights you find around you.
1. **Color:** Frame the photograph so that it uses color to draw in the viewer. Create a feeling or tell a story with the colors you find around you.
  2. **Shapes & Lines:** Frame the photograph so that it uses interesting shapes and lines to draw in the viewer. Create a feeling or tell a story with the shapes and lines you find around you.
  3. **Texture:** Frame the photograph so that it uses texture to draw in the viewer. Create a feeling or tell a story with the textures you find around you.
  4. **Focus:** Frame a photograph that uses focus—both clear and blurry images—to create a feeling, tell a story and draw in the viewer.



PEP COLLABORATIVE DOCUMENTARY FILM PROJECT

Assignment 2 | Shot Tally

What are the qualities of a good documentary film?

What kinds of shots should I use to tell my story?

1. Watch one-minute clips of each documentary film. For each tally the number of shots that were used in a minute. Remember, every time the camera cuts, it counts as a new shot.

TALLY OF SHOTS DOCUMENTARY 1	TALLY OF SHOTS DOCUMENTARY 2

2. Watch the same one-minute clip again. For each tally the number of each kind of shot that were used.

KIND OF SHOT	TALLY OF SHOTS DOCUMENTARY 1	TALLY OF SHOTS DOCUMENTARY 2
Vertical Pan		
Horizontal Pan		
Zoom		
Combination Pan & Zoom		
Moving Camera		
Close Up		
Medium Shot		
Wide shot		
High Angle		
Low Angle		
Rule of Thirds		

## PEP COLLABORATIVE DOCUMENTARY FILM PROJECT

### Assignment 3 | iMovie Practice Assignment

Make a one-minute movie using the photographs and videos you collected in Assignment #1, as well as materials downloaded from the internet. In making your movie, you must try out and include each of the following functions:

#### 1. CREATE A NEW PROJECT.

Select New Project in the File menu, or press "command N."

#### 2. TAKE CLIPS FROM THE EVENT LIBRARY

- After selecting the event you want to use, click on the event library.
- Adjust the edges of the yellow box until you have the clip you want.
- Drag the clip into the place you want it in your project library.

#### 3. EDIT THE BEGINNING OR END OF A CLIP

- Click on the arrows in the bottom left or the bottom right corners.
- Adjust the orange box to edit the beginning or end of the clip.

#### 4. EDIT A CLIP.

- Use the yellow box to select a piece of the clip.
- Press Delete.

#### 5. INSERT A PHOTOGRAPH

- Click on the camera button in the lower right of the screen. This will open iPhoto.
- Select an image and drag it into your project.

#### 6. ADJUST THE TIME DURATION ON THE PHOTO

Either select Duration from the Edit tab, or click on the clock in the bottom left corner of the photo.

#### 7. USE THE "KEN BURNS" FEATURE

- Click on the crop button in the image, then click on Ken Burns.
- Adjust the size and location of the Start and End boxes.

#### 8. CROP A PHOTOGRAPH OR VIDEO CLIP

- Click on the crop button in the image, then click on Crop.
- Adjust the green box.

#### 9. ADD MUSIC

- Click on the notes in the lower right of the screen. This will open iTunes.
- Select a song, then drag it into your project.
- Adjust the length by dragging the yellow box.

#### 10. ADD A TRANSITION

- Click on the (hour class shaped) Transition box in the lower right of the screen.
- Choose a transition, and insert it between two clips in your project.

**11. ADD A VOICE OVER**

Click on the Microphone tab. Follow the instructions that appear on the screen.

**12. ADD TITLES OR SUBTITLES**

- Click on the T tab.
- Select a subtitles style, then type.

**13. EXTRACT AUDIO FROM A VIDEO CLIP AND PUT IT OVER A PHOTOGRAPH OR VIDEO**

- Select a video clip with sound you want.
- While holding down shift and command, drag the clip on to the image or video you want it on.

**14. DOWNLOAD AND INSERT A VIDEO CLIP FROM THE WEB.**

- Open Firefox, then go to YouTube.
- Find a clip you like, and if a "download" button IS there, press select it
- Download the film as an Mp4.
- *If there is NOT a "download" button, do the following:*
  - In the Firefox Tools tab, select Add Ons
  - Type "YouTube Downloader" into the search box.
  - Install the YouTube Downloader, then repeat the above steps a-c.
- *If you cannot access YouTube, do the following:*
  - Find a video clip on the web, and copy the URL.
  - Go to [www.Keepvid.com](http://www.Keepvid.com) in another tab), and paste in the URL in the box provided
  - Right click on "download MP4 High Def," and select "Save As..." link
  - Import the movie into iMovie. If it will not import. Do the following:
    - Open it with QuickTime
    - Go to the file menu and choose export...
    - Save as an MPEG with a new name (same Mp4 extension).
    - Import it into iMovie
- To extract a still frame from video:
  - Let the pointer hover over the video frame that you want to extract as a still image.
  - Hold down the Control key and press the mouse button to open the menu, and then choose "Add still frame to project."
  - The image is added to the end of your open project as a four-second clip. If you created the still frame from a source video clip, the Ken Burns (motion) effect is automatically applied; if you've created the still frame from a project clip, the Ken Burns effect isn't applied.

When you are finished, upload your movie onto Google Docs or C2C and share it with the whole class.

- Go to the Share tab in iMovie.
- Select "Export Using Quicktime"
- In the next window make show the Export bar at the bottom says "Movie to MPEG4"
- After it has been saved, upload your practice movie onto your Google Drive and share it with your teacher.

**PEP COLLABORATIVE DOCUMENTARY FILM PROJECT****Assignment 4 | Topic and Essential Question Worksheet****GROUP MEMBERS** \_\_\_\_\_**TOPIC****ESSENTIAL QUESTION**

Keep in mind a great essential question should be:

- Clear and direct
- Open-ended, not leading
- Debatable, with no one right answers
- Provocative

**TAKE AWAY**

- What's your point?
- How do you think you will answer your essential question?
- What do you want your audience to learn? What do you want them to ponder?

**PEP COLLABORATIVE DOCUMENTARY FILM****Assignment 5 | Treatment Requirements**

Your Documentary Treatment should include four paragraphs explaining the following:

1. An essential question that your documentary will seek to answer. It should be an open-ended, debatable question, which is relevant to history and current issues. Feel free to revise this as you work.
15. An overview of your story, and how you will show/tell it. Your treatment should make clear how this will unfold in your film, and what will be in the beginning middle, and end.
16. A description of the kinds of shots and materials you will use:
  1. Who/what kinds of people will you interview?
  2. Where will you shoot?
  3. What kind of historical images, video footage, sounds will you use?
4. What do you hope the “take away” will be for your viewers? What conclusions do you want them to reach and what questions do you want them to ponder? What are your predictions for Boston’s future in the theme you have chosen?

## PEP COLLABORATIVE DOCUMENTARY FILM PROJECT

### Assignment 6 | Script Outline and Shot list

[illegible]

## Sample Script Outline and Shot List

### OCCUPY BOSTON DOCUMENTARY SCRIPT OUTLINE AND SHOT LIST (2011)

SHOT #	SCRIPT OUTLINE	SHOTS
1	Occupy movement started in Wall Street, then spread around US and world	Shots from Occupy movement around US and world
2	Came to Boston in October and drew thousands	Boston shots of protests, camp site, etc.
3	Both inspired and embarrassed, created controversy	More shots of rallies, speakers, also embarrassing moments, drunks, mess, etc.
4	Ended in December after court order	Shots of end of protest and mayor speaking
5	What sparked this movement in Boston? What brought people out onto streets? Where will it go now, or is it over?	More shots of protests, camp site, shots of Wall street and Arab spring inspirations, etc.
6	Interviews about what inspired Occupiers to join, and why they're there	Interview clips, clips illustrating inequality—fancy cars and mansions, unemployment lines, homeless, graphs and statistics
7	Interviews with sympathetic observers	Interview clips
8	Interviews with critical observers	Interview clips with illustrative clips of what they're saying
9	OB like most other Occupy movements, was broken up in December. What did it achieve, and what next?	Clips of end of movement
10	Interviews on what achieved and what next	Interview clips
11	Influence in government and other actions still going on	Clips of laws passed or proposed in other states... occupation of foreclosed homes, interviews with participants and experts about what is next
12	Will it influence the presidential and Congressional elections?	Clips of politicians and candidates responding to Occupy movement
13	Last thoughts on goals of public protest. Hard to tell the effect of a movement until long after it's over... perceived success may lead to failure, or supposed failure may pave the way to progress.	Last shots of actual protest, mixed with protests movement footage from history and other nations



## PEP COLLABORATIVE DOCUMENTARY FILM PROJECT

## Assignment 7 | Filming Expedition Planning Sheet

GROUP MEMBERS \_\_\_\_\_

Please list 3-5 locations in the Boston area you need to film. For each location **list the shot numbers from your Shot List**, and briefly explain the kinds of shots (subjects, feeling, angles, etc.) and the role it will play in your film. Use Google Maps Street View to help you find exact locations.

LOCATION	EXPLANATION

Please list 3-5 individuals or kinds of individuals you would like to interview. For each list the shots numbers from your shot list, and explain why you chose them, and the role you hope their interview will play in your film.

INTERVIEWEE	EXPLANATION

**PEP COLLABORATIVE DOCUMENTARY FILM PROJECT****Assignment 8 | Interview Preparation Worksheet**

1. Pair up with another group, and complete a series of practice interviews. Make sure everyone in your group gets a chance to film, ask questions, and be interviewed.

2. Complete the following before the interviews:

- Write an interview script. Think about how you would introduce yourself and your project to a stranger who knows nothing of your work. For instance:

*"Hi I'm a student at \_\_\_\_\_. Could I ask you some questions  
for a student project on \_\_\_\_\_?"*

- Write at least five interview questions and follow up questions for each. Try to avoid yes/no answers.

3. When you film use a tripod, and set up your camera with the following in mind:

- Frame the subject using the **Rule of Thirds** (see vocabulary sheet)
- Be thoughtful about the background
- Make sure there is no **backlighting**—The subject should generally be brighter than their background, so avoid filming in front of windows—otherwise you'll be interviewing a shadow!

4. Make sure you have good sound quality. Here are some tips:

- Place the video camera no more than a foot or two (half a meter) away from the subject
- Make sure you can clearly hear the interviewee
- Avoid background noise



## Peers Educating Peers Standards Matrixes

This appendix suggests ways that the methods and projects of the Peers Educating Peers program align with selected standards from the International Baccalaureate diploma program (IB), the Common Core Standards, and Qatar's Supreme Education Council. It includes examples from grade 11-12 English language arts, second language instruction, history, anthropology, environmental science, and IB's Core Knowledge curriculum. Please keep in mind, however, that this is just a sample of the numerous standards and curricula that PEP can align with. PEP is nothing if not flexible. The projects and methods outlined in this handbook can be integrated into almost any subject area, grade level, or curricula, and we encourage you to do so!

COMMON CORE ENGLISH LANGUAGE ARTS LITERACY STANDARDS  GRADE 11-12	PEERS EDUCATING PEERS PROJECTS AND ACTIVITIES			
	C2C ONLINE PLATFORM  Reading and posting comments in response to articles, media, student work	VIDEO CONFERENCES  Online Socratic Seminars, project collaboration	PEER EDUCATION  Research, writing, lesson planning, teaching, audience participation	COLLABORATIVE DOCUMENTARY FILM MAKING PROJECT  Research, writing, narrating, interviewing, film shooting and production
READING INFORMATIONAL TEXTS: KEY IDEAS AND DETAILS				
CCSS.ELA-Literacy.RH.11-12.1	✓	✓		
CCSS.ELA-Literacy.RH.11-12.2	✓	✓		
CCSS.ELA-Literacy.RH.11-12.3	✓	✓		
CRAFT AND STRUCTURE				
CCSS.ELA-Literacy.RH.11-12.4	✓	✓		
CCSS.ELA-Literacy.RH.11-12.5	✓	✓		
CCSS.ELA-Literacy.RH.11-12.6 .	✓	✓		
INTEGRATION OF KNOWLEDGE AND IDEAS				
CCSS.ELA-Literacy.RH.11-12.7	✓	✓	✓	✓
CCSS.ELA-Literacy.RH.11-12.8	✓	✓	✓	✓
CCSS.ELA-Literacy.RH.11-12.9	✓	✓	✓	✓
WRITING: TEXT TYPES AND PURPOSES				
CCSS.ELA-Literacy.WHST.11-12.1	✓			
CCSS.ELA-Literacy.WHST.11-12.1a	✓			
CCSS.ELA-Literacy.WHST.11-12.1b	✓			
CCSS.ELA-Literacy.WHST.11-12.2	✓		✓	✓
CCSS.ELA-Literacy.WHST.11-12.2b	✓		✓	✓
CCSS.ELA-Literacy.WHST.11-12.2d	✓		✓	✓
WRITING: PRODUCTION AND DISTRIBUTION OF WRITING				
CCSS.ELA-Literacy.WHST.11-12.4	✓		✓	✓
CCSS.ELA-Literacy.WHST.11-12.6	✓		✓	✓

**SUPREME EDUCATION  
COUNCIL OF QATAR**

**PEERS EDUCATING PEERS PROJECTS AND ACTIVITIES**

C2C ONLINE PLATFORM	VIDEO CONFERENCES	PEER EDUCATION	COLLABORATIVE DOCUMENTARY FILM MAKING PROJECT
Reading and posting comments in response to articles, media, student work	Online Socratic Seminars, project collaboration	Research, writing, lesson planning, teaching, audience participation	Research, writing, narrating, interviewing, film shooting and production

**GRADE 11 FOUNDATION ENGLISH STANDARDS**

1 Use a range of vocabulary	✓	✓	✓	✓
2 Develop spelling knowledge	✓		✓	✓
3 Listen and respond		✓	✓	✓
4 Develop speaking strategies		✓	✓	✓
5 Speak to communicate and interact		✓	✓	✓
6 Develop reading strategies	✓	✓	✓	✓
7 Read and respond	✓	✓	✓	✓
8 Develop writing strategies	✓		✓	✓
9 Compose written texts	✓		✓	✓

**GRADE 11 HISTORY STANDARDS**

2.3. Link historic events with each other	✓	✓	✓	✓
2.3. Compare and contrast societies	✓	✓	✓	✓
2.3.1. Compare and contrast policies of various governments	✓	✓	✓	✓
2.3. Compare and contrast issues in contemporary Qatar to past societies	✓	✓	✓	✓
3.1. Use various primary and secondary sources to investigate the past.	✓	✓	✓	✓
3.1.2. Compare and contrast, and evaluate sources	✓	✓	✓	✓
3.2 Identify historical topics to be researched	✓	✓	✓	✓

**GRADE 11 ADVANCED LEVEL**

3.3.1 Present a strong argument orally or in writing to support an opinion using historical events	✓	✓	✓	✓
--	---	---	---	---

**GRADE 12 HISTORY STANDARDS**

The modern world	✓	✓	✓	✓
Discussion and Research	✓	✓	✓	✓
Fieldwork and Surveys	✓	✓	✓	✓

INTERNATIONAL  
BACCALAUREATE  
DIPLOMA PROGRAM  
CURRICULA

PEERS EDUCATING PEERS PROJECTS AND ACTIVITIES				
C2C ONLINE PLATFORM	VIDEO CONFERENCES	PEER EDUCATION	COLLABORATIVE DOCUMENTARY FILM MAKING PROJECT	
Reading and posting comments in response to articles, media, student work	Online Socratic Seminars, project collaboration	Research, writing, lesson planning, teaching, audience participation	Research, writing, narrating, interviewing, film shooting and production	
✓	✓	✓	✓	
✓	✓	✓	✓	
✓	✓	✓	✓	
Y				
✓	✓	✓	✓	
✓	✓	✓	✓	
✓	✓	✓	✓	
✓	✓	✓	✓	





## Recommended Readings

The books and articles below inspired, informed, and/or compliment the curricula presented in this Peers Educating Peers Handbook.

Bixby, J.S. and Pace, J.L. (2008), *Educating Democratic Citizens in Troubled Times*. Albany, NY: SUNY Press

Campbell, M., Liebowitz, M., Mednick, A., & Rugen, L. (1998). *Guide for Planning a Learning Expedition*. Expeditionary Learning Outward Bound, Cambridge, MA

Dewey, J. (1899) *The School and Society*. Chicago: The University of Chicago Press

Hess, D.E. (2002). Discussing Controversial Public Issues in Secondary Social Studies Classrooms: Learning from Skilled Teachers. *Theory and Research in Social Education*, 30 (1) 10-41

Hetland, L., Winner, E., Veenema, S., Sheridan, K. (2007) *Studio Thinking: The Real Benefits of Visual Arts Education*. New York: Teachers College Press

Larmer, J., Ross, D., & Mergendoller, J. R. (2009). *PBL starter kit: To-the-point advice, tools and tips for your first project in middle or high school*. Buck Institute for Education.

Nathan, L. (2009) *The Hardest Questions Aren't on the Test: Lessons from an Innovative Urban School*. Boston: Beacon Press

Project Zero (2013). Artful Thinking. Accessed on April 5, 2013 at: <http://www.pzartfulthinking.org/overview.php>

Senge, P.M. (2009). Education for an interdependent world: Developing systems citizens. Hargreaves et al. (eds.), *Second International Handbook of Educational Change*. 23 (1) 131-151

Sizer, T.R. (2004). *Horace's compromise: The dilemma of the American high school*. Boston, MA: Houghton Mifflin

Takahisa, S. (1999) Creative portraits: Using art and artifacts to deepen historical understanding. American Memory Fellows Program. Accessed on April 5, 2013 at: <http://cct2.edc.org/NDL/1999/institute/activities/portraits.html>

Thoreau, H.D. (1854/1966) *Walden and Civil Disobedience*. New York: W.W Norton & Company

Udall, D., & Mednick, A. (1996). *Journeys through Our Classrooms*. Kendall/Hunt Publishing Company, Dubuque, IA

Wiggins, G. & McTighe, J. (2006). Backward design. In G. Wiggins, & J. McTighe, *Understanding by design (2nd ed.)*. Upper Saddle River, NJ: Pearson/Merrill Prentice Hall

## Acknowledgements

This work was made possible by the collaboration and support of many organizations and individuals:

Every step of the way the Qatar Foundation International made it possible for us to turn our vision into reality, most especially with the guidance and support of Kasia Skuratowicz.

Linda Nathan and Anne Clark dreamed up the Peers Educating Peers program, and provided me with the opportunity to rekindle the idealism and ambition which first brought me into teaching. In particular, none of this could have been done without Linda's determination and leadership.

The teachers in our first partner schools, Peter Findler, Emad Mansy, and Penelope Khiat, contributed their ideas, energy, and countless hours to trying things out refining our practice, and creating incredible opportunities for all our students.

The students at the Boston Arts Academy, the Washington Latin Public Charter School, and the Al Wakra Secondary Independent School shared their passion for learning while patiently putting up with our tinkering and experimentation.

The staff of the Boston Arts Academy supported and encouraged this work, and laid the groundwork, especially Alison Gross, Duncan Remage-Healey, Akshata Kadagathur, David Dines, and Bob Kollar.

My Colleagues at the New York City Museum School from 2000-2007, in particular my Museum Module Partners: David Bally, Andrew Christman, Caissa Douwes, Judith Killen, Avram Kline, Seth Lewis Levin, and Ofier Segal, who helped me see the whole world as my classroom.

Finally, I'd like to thank my family: Jasmine, for her love, support, and tolerance; Ronan and Ciaran, for their constant joy; and their grandparents, Vincent and Joanna Moran and Bob and Joan Muellner, for their hours and hours of help.



