



Report of Evaluation Data

February 29, 2012

Prepared for
Levine Museum of the New South
by the UNC Charlotte Evaluation Team

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Facilitators

Kamille Bostick
Ebony Kendrick
Carlie Stafford

Organizations

Wells Fargo
Charlotte Mecklenburg Schools
Duke Energy
Clariant
McColl Center for Visual Art
Levine Museum of the New South
Crossroads Charlotte
The University of North Carolina at Charlotte

New Courage Participating Schools

*Butler High School
*Garinger High School
*Harding University High School
*Hopewell High School
*Kennedy Charter
Morgan School
*Myers Park High School
Northwest School of the Arts
*Performance Learning Center
*Rocky River High School
*South Mecklenburg High School
*West Charlotte High School

*submitted entries in the final Student Exhibit

*“Courage is the price that life exacts for granting peace.”
– Amelia Earhart*

INTRODUCTION

On January 15, 2011, Levine Museum of the New South, in celebration of its twentieth anniversary, reopened their award-winning exhibit *COURAGE: The Carolina Story that Changed America*. In conjunction with the *Courage* exhibit, the Museum also unveiled a new exhibit, *Para Todos Los Niños: Fighting Segregation before Brown v. Board*. The exhibits complemented one another with both exploring the context, experience, and outcome of minority community members battling for equitable access to public education. Both exhibits ran concurrently at the museum through January 2012.



Courage exhibit. Photograph by Jarvis Holliday .

In partnership with Levine Museum of the New South and Charlotte Mecklenburg Schools, the goal of the *New Courage* project involved the museum inviting high school students to explore issues requiring courage today.¹ Through curriculum-based classroom activities, exhibit visits, dialogue, programs, and creation of a *New Courage* exhibition of original student works, teenagers and young adults learned and experienced firsthand norms of responsibility, trust and reciprocity.² Participating high school students used creative expression to strengthen critical and cross-disciplinary thinking and achieve specific curriculum objectives.³ All components of *New Courage* were guided by three principles:

1. *Show respect for young people by treating them with dignity and praising their achievements.*⁴
2. *Provide meaningful engagement by addressing significant problems or passions identified by young people, and show how history shapes those issues today.*⁵
3. *Inculcate civic values by enhancing participants' development through high expectations, sustained by adult support and a peer group with explicitly positive values, and by shaping experiences that demonstrate the knowledge and skills needed to have influence in community affairs.*⁶

This report provides an evaluation of the process of the *New Courage* project implemented by Levine Museum of the New South in partnership with Charlotte Mecklenburg Schools.

¹ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

² *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

³ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

⁴ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

⁵ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

⁶ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

Overview and Description of Overall Program

The Museum describes the context and purpose of the *Courage* exhibit as follows:

In celebration of our 20th anniversary, the Museum is bringing back COURAGE: The Carolina Story That Changed America, appearing in Charlotte for the first time since 2004. The exhibit tells the powerful grassroots story of the Rev. J.A. De Laine and the other brave citizens of Clarendon County, S.C., who brought the first lawsuit in America challenging racial segregation in public schools. Combined with four other national lawsuits, the result was the 1954 Supreme Court decision Brown v. Board of Education, which ruled that racial segregation of schools was unconstitutional, subsequently initiating massive change in race relations in the U.S. Developed



Courage exhibit. Photograph by Jarvis Holliday .



Courage exhibit. Photograph by Jarvis Holliday.

by Levine Museum, COURAGE opened for the first time in Charlotte in 2004 to commemorate the 50th anniversary of the Brown decision. After a successful seven-month run, the exhibit closed in August of that year. Bank of America provided funding for a national tour of the exhibit with stops at museums in Atlanta, Baltimore, Los Angeles, and New York. Since COURAGE was last presented in Charlotte, the city has experienced significant demographic, cultural, and economic change. Equal educational opportunity remains at the

forefront as Charlotte-Mecklenburg Schools wrestles with school closings, pupil assignment,

student achievement, and graduation rates in a school system where approximately half of students are characterized as ‘economically disadvantaged.’ Personal histories, photographs, reproductions of letters and documents, artifacts and interactive components comprise the exhibit. The Museum also is scheduling accompanying innovative programming and events throughout the year.⁷

The Museum describes *Para Todos Los Niños* as follows:

Presented in conjunction with COURAGE, Para Todos Los Niños: Fighting Segregation before Brown shares the story of the landmark struggles of Latino families in Southern California almost ten years before Brown v. Board of Education. Para Todos Los Niños shows the history of

⁷ *Courage: The Carolina Story that Changed America*. Charlotte, NC: Levine Museum of the New South. <<http://museumofthenewsouth.org/exhibits/detail/?ExhibitId=107>>. Accessed 7 October 2011.

segregation and discrimination in California that targeted all non-White citizens, in housing, jobs, and schools. Visitors will discover the dramatic story of the U.S. Court of Appeals case Mendez v. Westminster School District and the broad multi-racial grassroots efforts, including lawyers and activists, to end school segregation in rural Orange County, and the case's impact in closing not only 'Mexican schools' but in battling segregated schools for all... Like COURAGE, it tells a compelling grassroots story of multi-racial lawyers and activists who worked in then-rural Orange County, Calif., almost 10 years before the Brown decision.⁸



Para Todos los Niños exhibit. Photo by Jarvis Holliday.



Para Todos los Niños exhibit. Photo by Jarvis Holliday.

⁸ *Para Todos Los Niños: Fighting Segregation before Brown v. Board*. Charlotte, NC: Levine Museum of the New South. <<http://museumofthenewsouth.org/exhibits/detail/?ExhibitId=109>>. Accessed 7 October 2011.

Description of Participants

Participants in *New Courage* primarily included high school students from several Charlotte Mecklenburg Schools (CMS) high schools, as well as high school teachers, and UNC Charlotte students and faculty.

Descriptive statistics about the student C-Chat dialogue participants were gathered as part of the post-dialogue survey completed by each dialogue participant. While over 1,000 high school students toured the *Courage* exhibit and participated in a C-chat, for the purposes of this evaluation, only survey data collected on the high school students participating in the *New Courage* project was analyzed for this report (n=411). The following key demographic findings offer a brief overview of *New Courage* C-Chat dialogue participants:



C-Chat dialogue at Levine Museum of the New South. Photograph by Jarvis Holliday .

- Participants have lived in Charlotte for a variety of time frames.
- Almost three-fifths of participants have at some point lived outside of Charlotte, while less than a third of participants have only resided in Charlotte.
- If participants have lived outside of Charlotte, the majority have lived in other places in the South, the Northeast, or indicated living in multiple locations prior to moving to Charlotte.
- Greater than half of all participants are female.
- Most participants, per the program design to include mostly high school students, are in their teenage years.
- Greater than one-third of participants are African American or Black (34.1 percent), around one-fourth are Caucasian or White (25.8 percent), and ten percent are Hispanic or Latino.
- More than sixty percent of participants indicated that their current faith or spiritual practice is a type of Christianity.
- Half of the participants speak only one language while one-third speak two languages.
- The majority of participants (greater than seventy percent) primarily speak English at home.

Figure 1 maps the percentage of students who participated in *New Courage* by Mecklenburg County ZIP code areas (N=295 students who entered a usable ZIP code value on the post-dialogue survey out of the total 411 students who submitted a survey). The map also illustrates the location of schools that participated in *New Courage* and indicates that all but three ZIP codes (28036, 28078, and 28134) in Mecklenburg County had participants in the *New Courage* project.

To further contextualize the dialogue sessions, a brief discussion of these and other participant demographics follows.

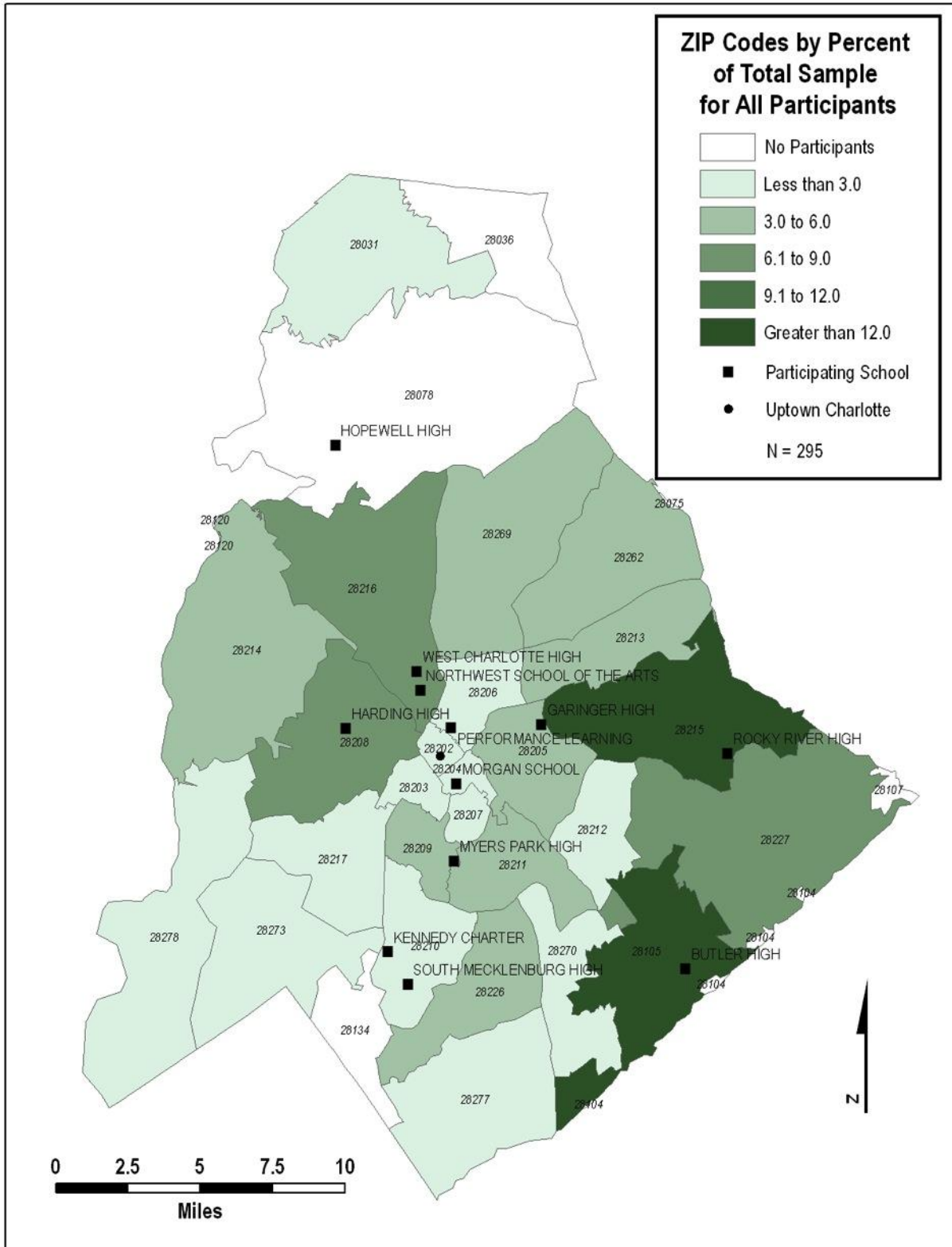


Figure 1. ZIP Codes by percent of total sample for all participants who entered a usable ZIP Code (N=295) on the post-dialogue survey. Cartography by Paul McDaniel.

Figure 2 indicates that the majority of participants have lived in Charlotte for a variety of different time frames. Subsequently, Figure 3 shows that the majority of participants have lived somewhere other than Charlotte. Almost three-fifths of participants have lived outside of Charlotte, while less than a third have only lived within Charlotte.

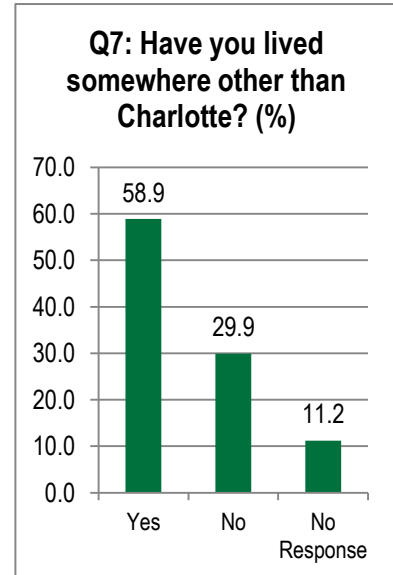
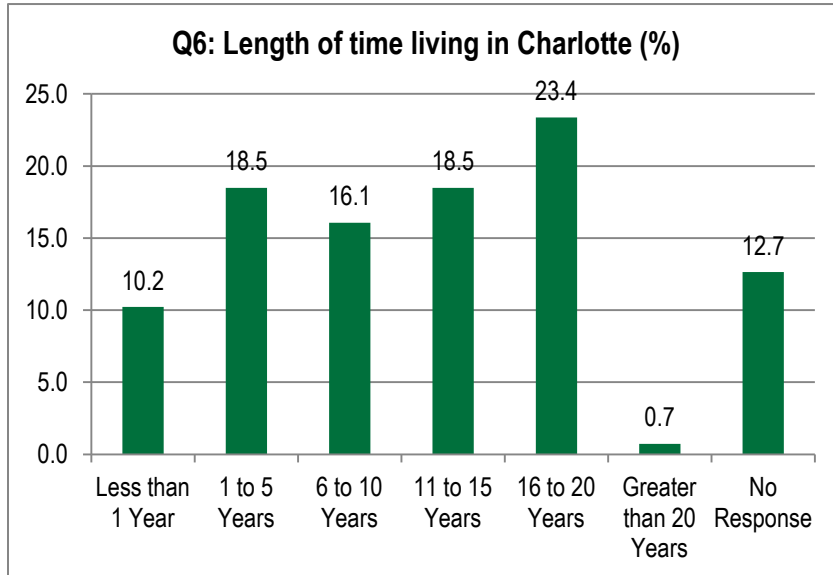


Figure 3. Have you lived somewhere other than Charlotte? (%) n=411.

Figure 2. Length of time living in Charlotte (%) n=411.

Figure 4 shows that of the participants who indicated they have lived outside of Charlotte, the majority lived in another location in the U.S. South (around twenty-five percent), while around eleven percent previously resided in the Northeast. Ten percent of participants indicated having lived in multiple locations prior to residing in Charlotte, and over five percent specified moving to the U.S. from an international location.

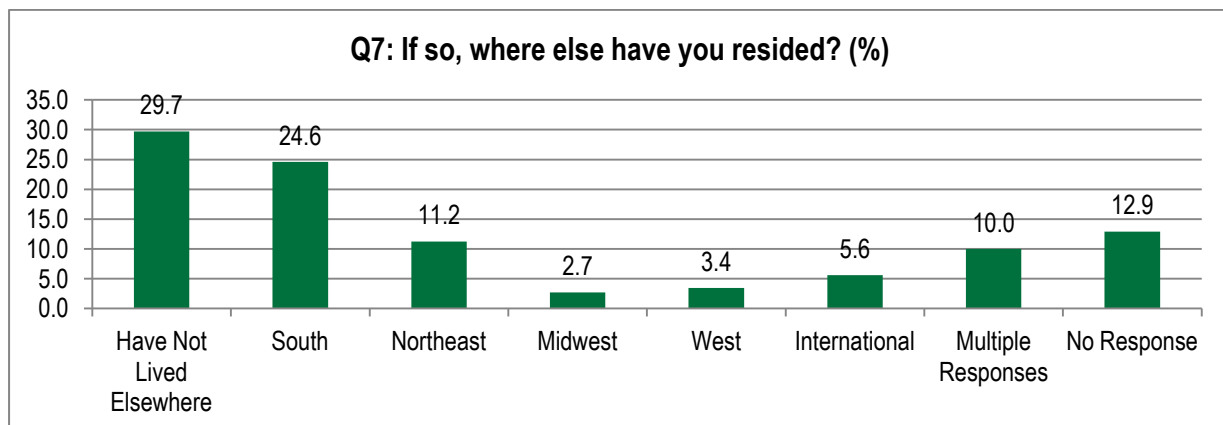


Figure 4. If so, where else have you resided? (%) n=411. Note: South, Northeast, Midwest, and West, refer to the official U.S. Census Bureau regions. For a list of states within each region, see http://www.census.gov/geo/www/reg_div.txt.

Figure 5 shows that more participants were female (fifty-five percent) than male (thirty-three percent). Figure 6 illustrates participants' age distribution. By program design, the majority of participants were in high school, which is why the data show that the majority of participants were in their teenage years. More specifically, because the majority of participants were 16 to 18 years of age, most participants were likely not ninth or tenth grade students (as was the original plan of the project) but were more likely to be juniors and seniors.

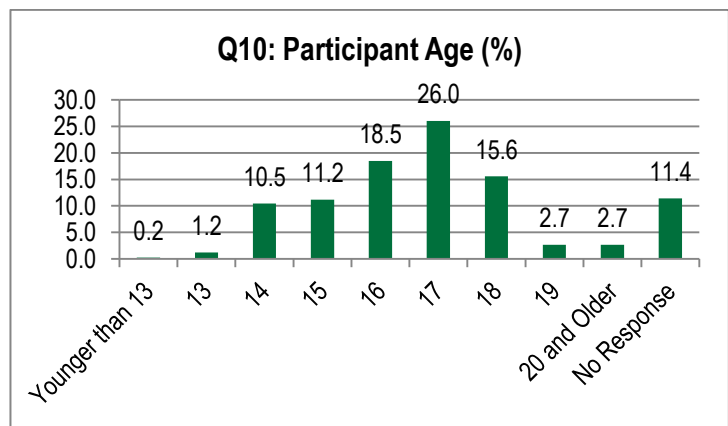
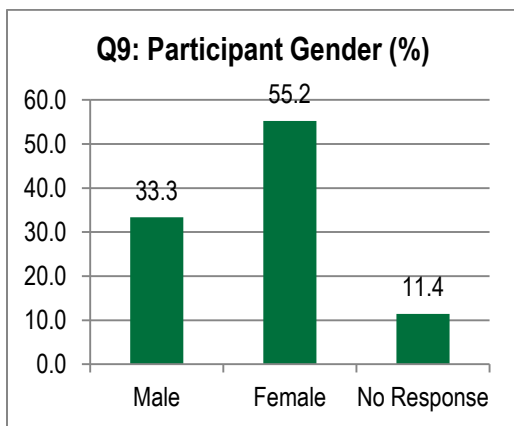


Figure 6. Participant age (%) n=411.

Figure 5. Participant gender (%) n=411.

Figure 7 depicts the way in which participants self-identify. Over one-third of participants were African American or Black, around one-fourth Caucasian or White, one-tenth Hispanic or Latino, and almost four percent Asian. This ethnic/racial distribution is not too different from the student ethnic distribution for the entire CMS district reported in the 2010-2011 school year (Table 1).

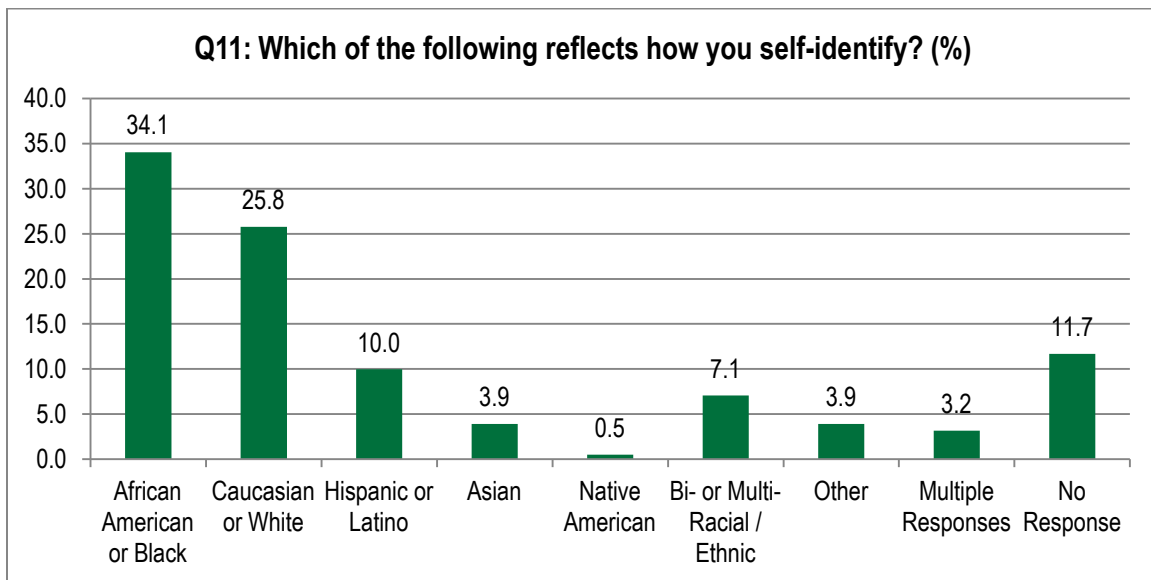


Figure 7. Which of the following reflects how you self-identify? (%) n=411.

Table 1. Ethnic/Racial Distribution for Charlotte Mecklenburg Schools (CMS) in 2010-2011 School Year

Population Group	Percent of CMS
African American	41.2
White	32.8
Hispanic	16.4
Asian	5.0
American Indian/Multiracial	4.6

Note: Population categories are presented as reported by CMS.

Source: *About Us: Fast Facts*. Charlotte, NC: Charlotte Mecklenburg Schools.

<<http://www.cms.k12.nc.us/mediaroom/aboutus/Pages/FastFacts.aspx>>. Accessed on 8 December, 2011.

As Figure 8 illustrates, the majority of participants, over three-fifths, indicated their current faith/spiritual practice is Christian. On the actual survey form, many participants wrote in their specific type of Christianity they affiliate with (i.e., Baptist, Methodist, Presbyterian, Roman Catholic, Pentecostal, etc.).

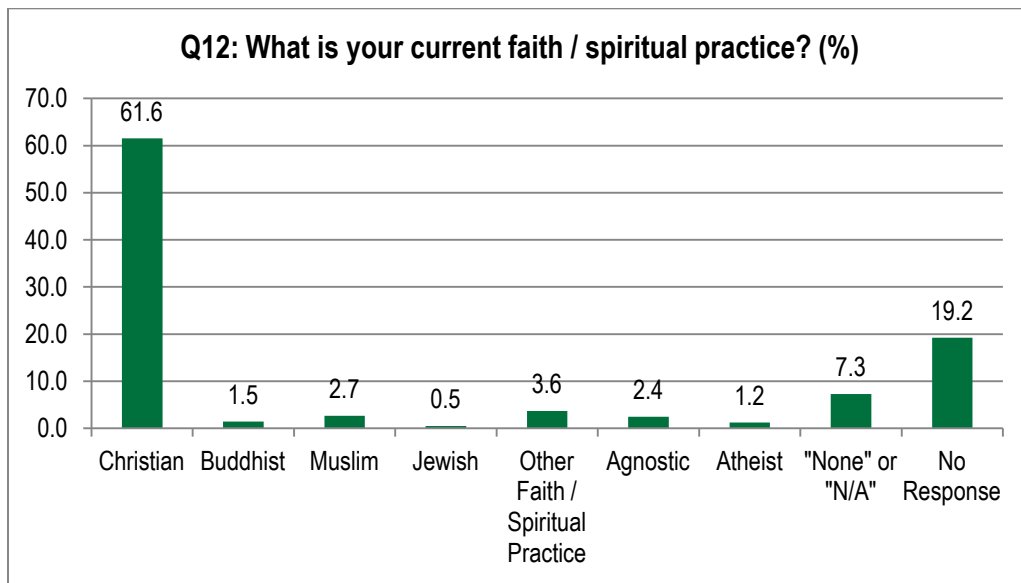


Figure 8. What is your current faith / spiritual practice? (%) n=411.

Figure 9 shows that half of the participants speak only one language, while just under one-third speak two languages.

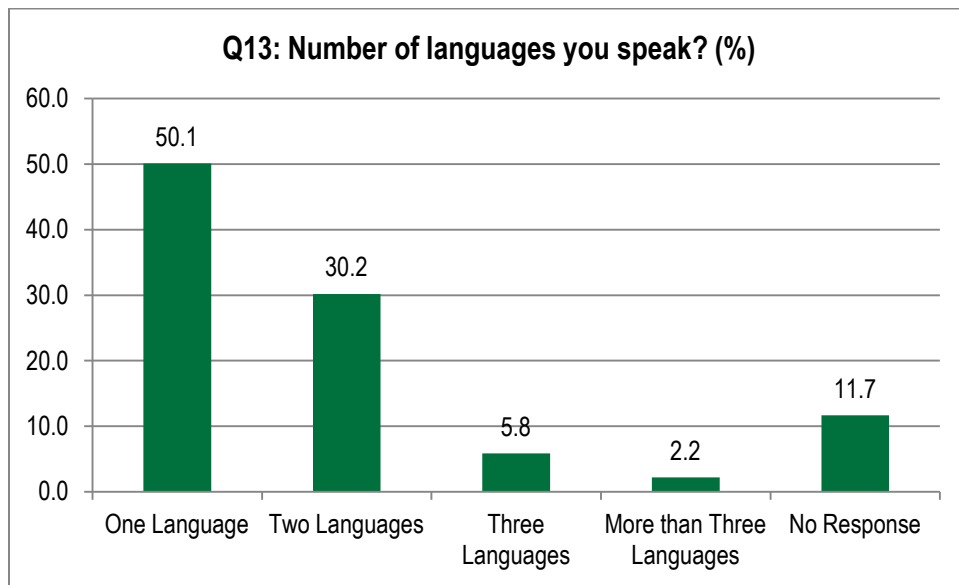


Figure 9. Number of languages you speak? (%) n=411.

Figure 10 illustrates that although fifty percent of participants speak only one language, and thirty percent speak two languages, the majority of participants (seventy percent) primarily speak English at home.

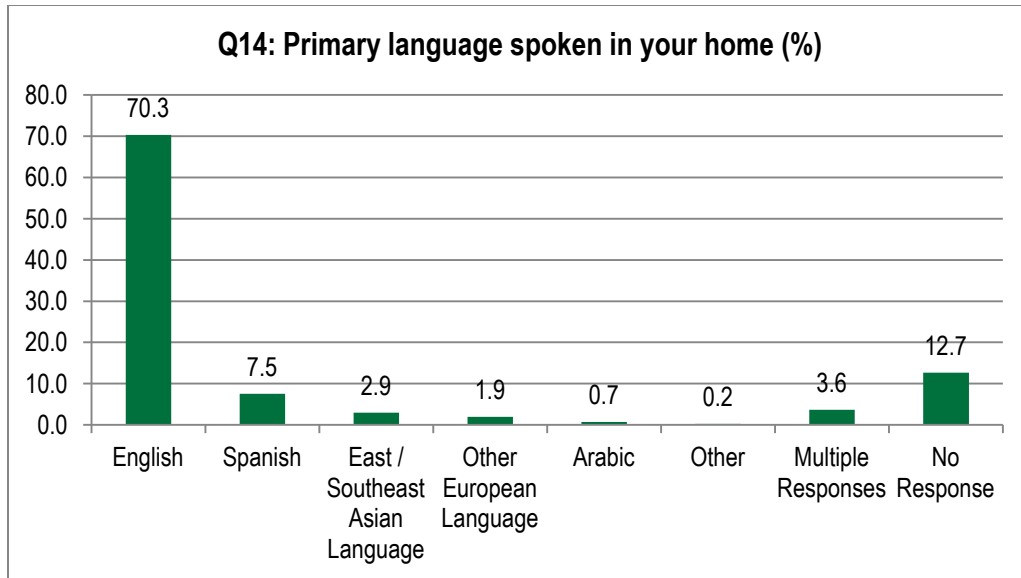


Figure 10. Primary language spoken in your home (%) n=411.

Methodology Approach and Goals

As shown in Table 2, the design of the *New Courage* project elements were based on the categories of curriculum, exhibition, dialogue, and programs. Each component was then linked with corresponding outcomes and measurements.

Table 2. *New Courage* Project Programs, Outcomes, and Measurements

Programs	Outcomes	Measurements
<p>Curriculum</p> <p>Create cross-curricular model that supports history, social studies, visual art, performing art, and English NCSCOS accessible to any teacher interested in this theme.</p>	<p>Model curriculum that can be used in CMS or Nationally to inspire students to examine Courage as a historical theme and link to contemporary issues. This model could then be added to museum website after evaluation to share with communities with similar issues.</p>	<p>New curriculum developed after professional development workshop in Spring 2011 that reflects lessons that span at least 2 subject areas per each lesson around the theme of Courage. Due no later than June 2011.</p>
<p>Exhibition</p> <p><i>New COURAGE</i> exhibition of original student works, provides a forum for authentic voice of students to reflect on the meaning of courage to their lives while achieving specific curriculum objectives.</p>	<p>Increase academic knowledge of the <i>Brown v. Board of Education</i> Supreme Court case and Civil Rights Movement and awareness of students' role in effecting change and the characteristics of effective citizenship.</p>	<p>All student participants complete evaluation of their experience using the same form. 80%+ responses indicate increased knowledge of <i>Brown v. Board of Education</i> Supreme Court case and Civil Rights Movement. Due no later than February 2012.</p>
<p>Dialogue</p> <p>C-Chat is a youth dialogue program with the goal of promoting understanding and dialogue among high school teens on issues of courage and cultural diversity.</p>	<p>High school students from diverse backgrounds acquire new skills in dialogue used to increase their awareness of how they can participate in positive community action. Increased access to over 1,000 students from a variety of social backgrounds in dialogue about the history and future of their community</p>	<p>Measured by self-reporting and follow up online evaluation tool surveys all student participants on year after participation. 80% responses indicate increased community engagement through action or collaboration. Due no later than December 2012.</p>
<p>Programs</p> <ol style="list-style-type: none"> 1. Emerging Leader National Speaker 2. New Courage Summit and Awards Reception honoring Mendez / DeLaine 3. Workshop or Panel Series for Young Adults 	<ol style="list-style-type: none"> 1. Education programs that inspire, network and resource young people and model collaborative dialogue and student empowerment while examining community challenges in relation to the exhibition <i>Courage</i>. 2. Increased awareness of broader civil rights struggles. 	<ol style="list-style-type: none"> 1. Number of participants at programs. 2. Evaluations reporting increased awareness and commitment to increased engagement.

Source: *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

As noted previously, our involvement with *New Courage* is evaluative in nature. Our purpose is to report the evaluation data collected as a result of the synergy throughout the program among the various constituency groups and to highlight the success of the program in achieving the Museum's stated goals. Our specific focus was the extent to which the program process was successful in achieving the museum's stated goals for the *New Courage* program. Our evaluation involved the following components:

- Post-workshop evaluation (online) of the CMS high school teacher professional development workshops.
- Post-dialogue survey of the CMS high school student groups who participated in the *New Courage* C-Chat dialogues at the Museum (paper evaluations).
- CMS classroom observations in which we observed the *New Courage* project process in the classrooms of three teachers that are a part of the cohort. We examined the application of the lesson plan developed in the professional development workshop, the integration of the themes of *New Courage* into the curriculum, the student engagement in the project, the interaction of CMS and UNC Charlotte students, and evidence of the capacity of the project to have students demonstrate the twenty-first century skill of collaborating across difference. Three teachers and classrooms for observation were identified at the beginning of the project. Observations are captured through the observers' visual and hand-written notes.
- Three focus groups with a group of students from each of the three observed classes, each held in December 2011.
- One focus group with CMS teachers who participated in the *New Courage* project as a follow-up to the program after the completion of the project in January 2012.

RESULTS

The remainder of the report is an overview of data collected based on the evaluation design of *New Courage* from the various evaluation components of the program and is structured as follows: curriculum (data related to the teacher post-professional development workshop survey, examples of curriculum, classroom observations, student focus groups, teacher focus group); dialogue (data from the student post-dialogue survey responses with direct link to how results tie in to and support stated goals and expected outcomes); and programs (UNC Charlotte partnership, youth summit, student exhibit opening night). Within each section, we discuss each component and related data within the context of the three main objectives of *New Courage*.

Curriculum

Goal: To create a cross-curricular model that supports history, social studies, visual art, performing art, and English NCSCOS accessible to any teacher interested in this theme.

Outcomes: Model curriculum that can be used in CMS or nationally to inspire students to examine Courage as a historical theme and link to contemporary issues. This model could then be added to the museum website after evaluation to share with communities with similar issues.

Data Collected

At this point, we present data collected in relation to curriculum goals and outcomes. Following a discussion of the data, we present the curriculum measurement criteria and describe the relationship between the data and the curriculum measurements. Data collected about curriculum pertains to:

- Teacher post-professional development workshop survey
- Examples of curriculum
- Classroom observations
- Student follow-up focus groups
- Teacher follow-up focus group

Teacher Professional Development Workshop Post-Workshop Survey

Fundamental to the process of developing the *New Courage* curriculum, the museum held professional development workshops for Charlotte-Mecklenburg high school teachers recruited to participate in the project. The museum had established a goal of 30 teachers to attend the professional development workshops. Two, two-day training workshops were held for teachers, April 4 and 5, 2011, attended by 10 teachers, and August 3 and 4, 2011, attended by 13 teachers. The purpose of the training was to educate teachers about the social, cultural, educational, and historical issues addressed in the *Courage* exhibit, explain and experience the *New Courage* project elements, explore new teaching methods, and generate a *New Courage* lesson plan. Participating teachers received continuing education credits and a small stipend. UNC Charlotte faculty in Theatre, Theatre Education, Writing, Psychology, and Crossroads led the portion of the workshop devoted to teaching methods.

Following the workshop, participants received an online post-workshop evaluation. Of the 23 workshop participants, 17 or 74% responded to the survey. Each item of the survey is evaluated below.

Questions 1-4 (Figures 11-14): These questions ask participants to reflect on their experience within the workshop, the effectiveness of various workshop components, the workshop’s success at stimulating participant thinking about topics related to courage and topics in the classroom, relevant actions participants have taken since participating in the workshop, and related actions participants planned to take in the future. Based on a scale of 1 to 5 with 1 being not valuable (not informative or useful) and 5 being extremely valuable (highly informative or useful), respondents provided feedback regarding workshop presentations as informative or useful in the formulation of a *New Courage* lesson plan.

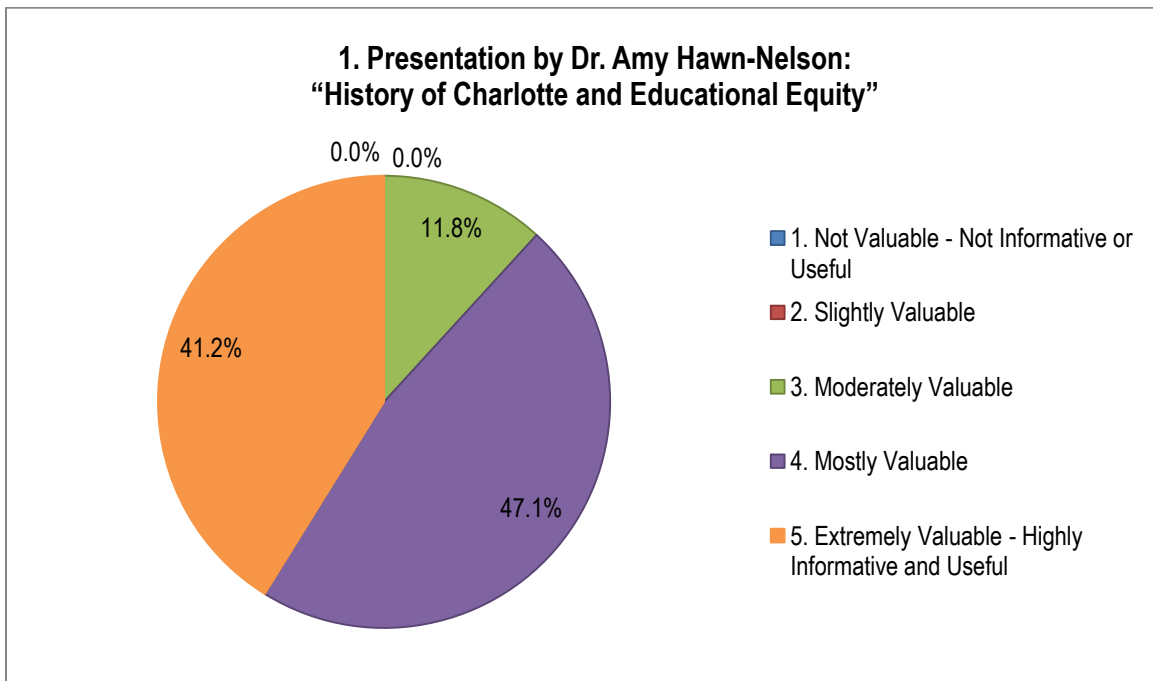


Figure 11. Presentation by Dr. Amy Hawn-Nelson: “History of Charlotte and Educational Equity.”

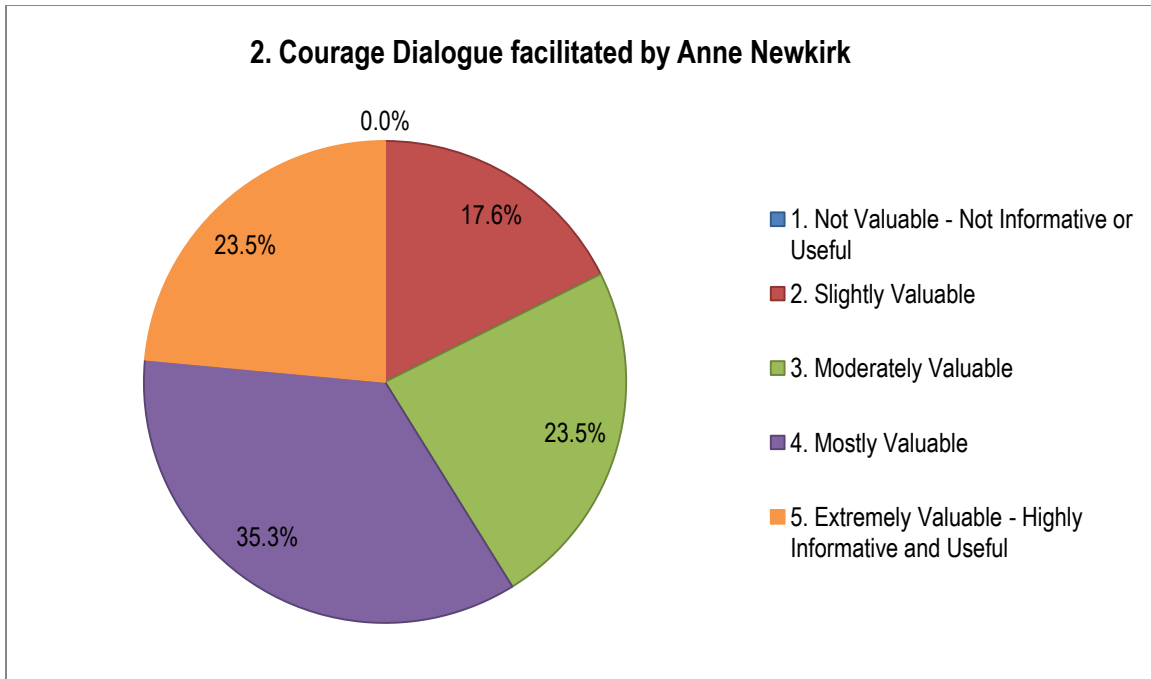


Figure 12. Courage dialogue facilitated by Anne Newkirk.

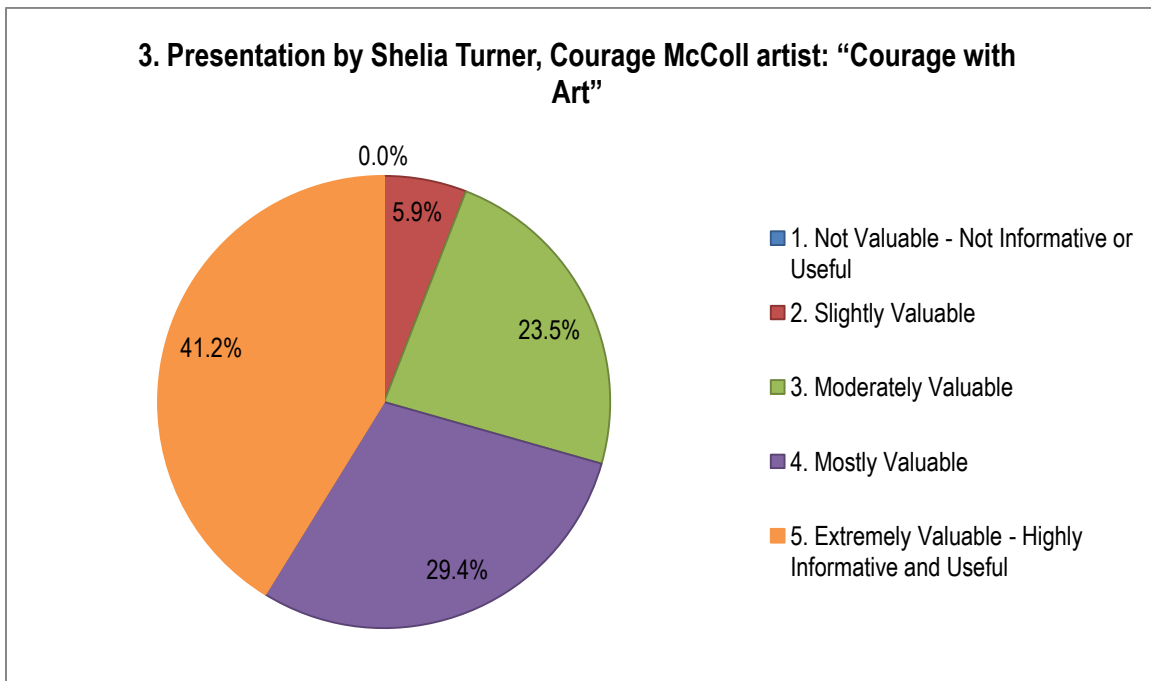


Figure 13. Presentation by Shelia Turner, Courage McColl Artist: "Courage with Art."

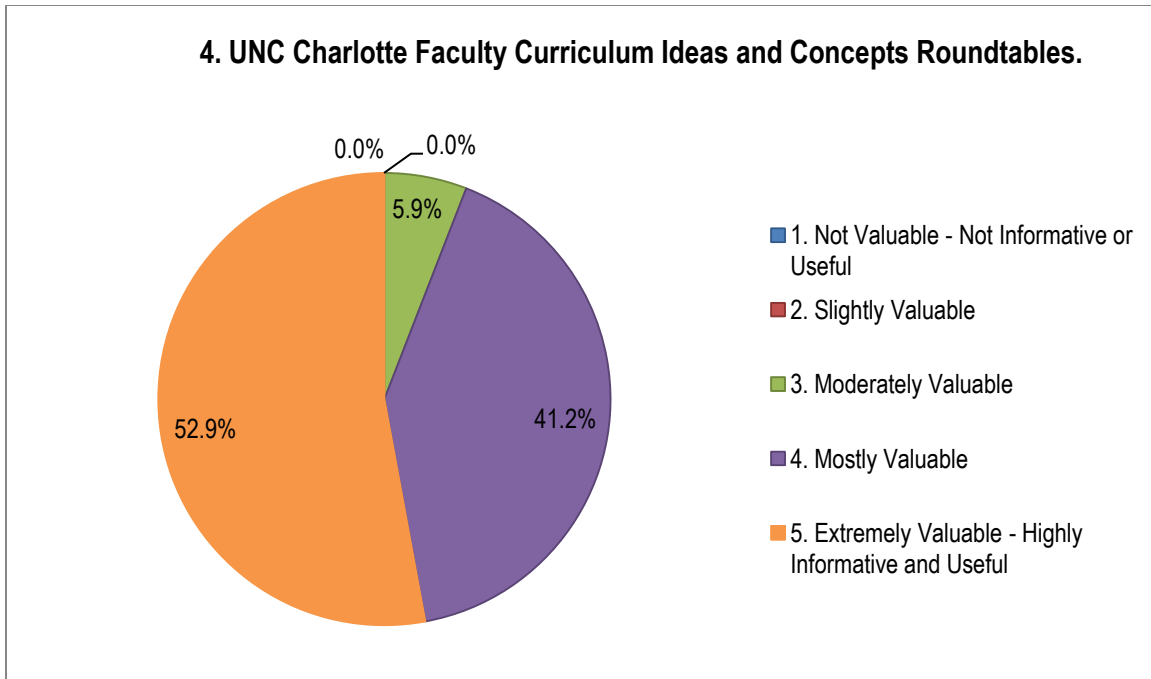


Figure 14. UNC Charlotte faculty curriculum ideas and concepts roundtables.

For each of the workshop components, a majority of the respondents found the session to be extremely or mostly valuable. Comments indicate that teachers found the information elements of the workshop to be interesting, inspiring, and relevant to their task of developing a *New Courage* lesson plan. Examples include:

Such amazing information was presented. Would have loved to spend more time talking about this. It seemed as though she (Dr. Amy Hawn-Nelson) had more to say, but had to rush. SO much had to be covered in just two days.

SHE (Sheila Turner) WAS AMAZING! Would have loved to hear her talk more. She has a really dynamic way of talking about art, civic engagement, etc.

Gained some wonderful ideas from their presentations that carry forward into the classroom!!!! Can't wait to have them (UNC Charlotte faculty) here at the school.

In questions 1-4 (Figures 11-14), respondents who raised concerns commented about the lack of clarity regarding the scarcity of details of the *New Courage* project in recruiting materials and a desire for more in-depth instructions regarding the project in their classrooms and in lesson plan development. While it seems that most teachers were excited and energized about the lack of specificity and directives, others needed more communication, information, and details in the project materials.

When asked whether the workshop clarified the expectations of the *New Courage* project in teacher's classrooms, 87% of respondents answered affirmatively (Figure 15). Similarly, when asked if respondents were clear on next steps to successfully implement a *New Courage* project in their classrooms, 93% responded positively (Figure 16). This response indicates that the workshop was a critical orientation for the teachers and suggests that future programs should utilize a pre-project

workshop as a way to inspire enthusiasm and clarify expectations. For those respondents who responded negatively, comments indicated a desire for more information in the form of an application or a handout with “exact expectations.”

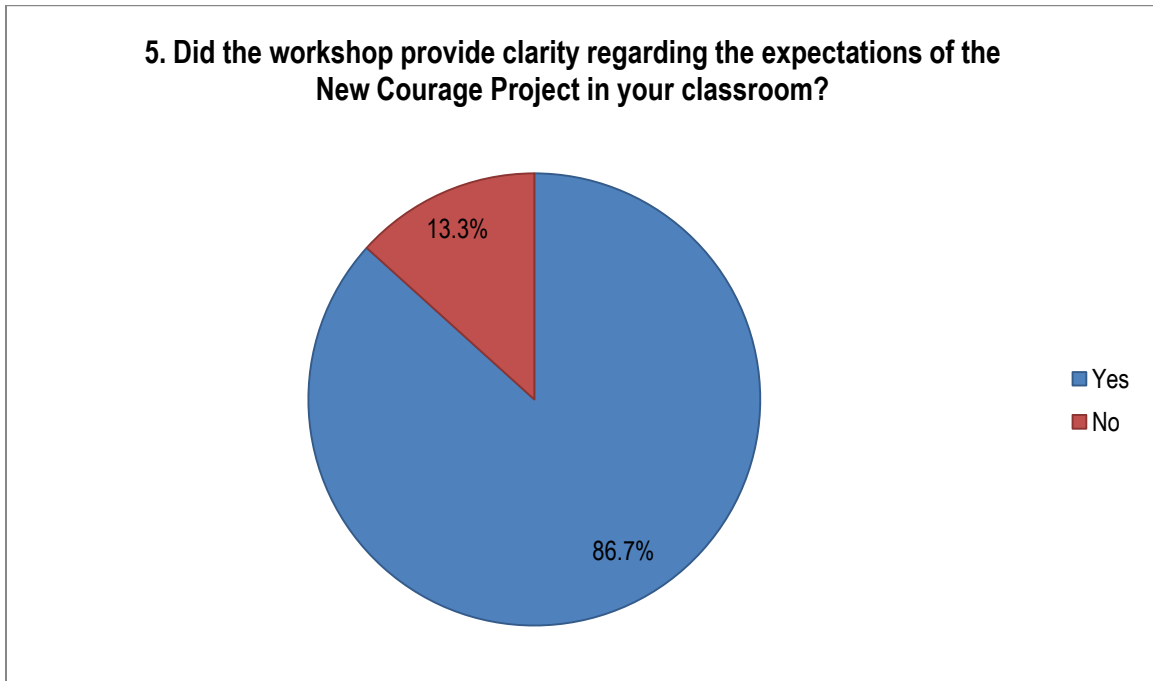


Figure 15. Did the workshop provide clarity regarding the expectations of the New Courage project in your classroom?

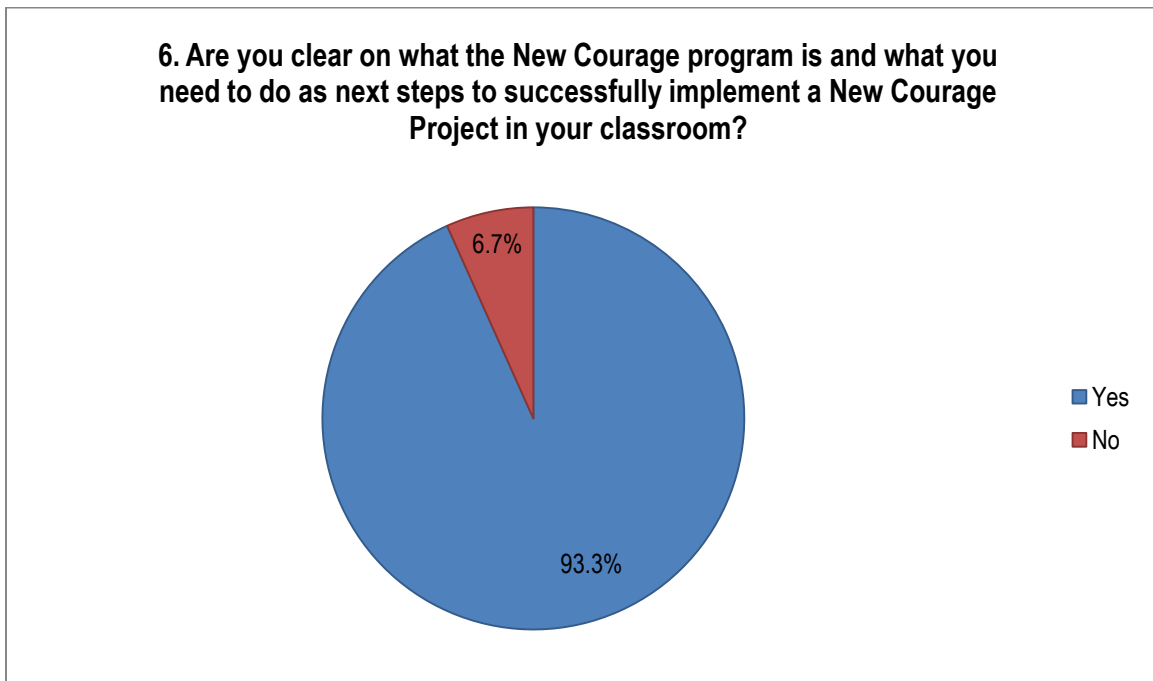


Figure 16. Are you clear on what the New Courage program is and what you need to do as next steps to successfully implement a New Courage project in your classroom?

When asked about their specific lesson developed for the New Courage project (Figure 17), 93% respondents indicated that they successfully developed a lesson plan with cross-curricular elements that utilized some form of creative expression and included elements or experiences that reinforced the fundamental educational goals of the *New Courage* project like 21st century learner skills. Examples of cross-curricular elements mentioned by respondents included Photography and History; Science, History, and English; Language Arts and History; History and Ceramic Arts. Examples of creative expressions included multi-media projects, writing, vocal, acting, dramatization, essays, poems, theatre, three-dimensional creation, and graphic design.

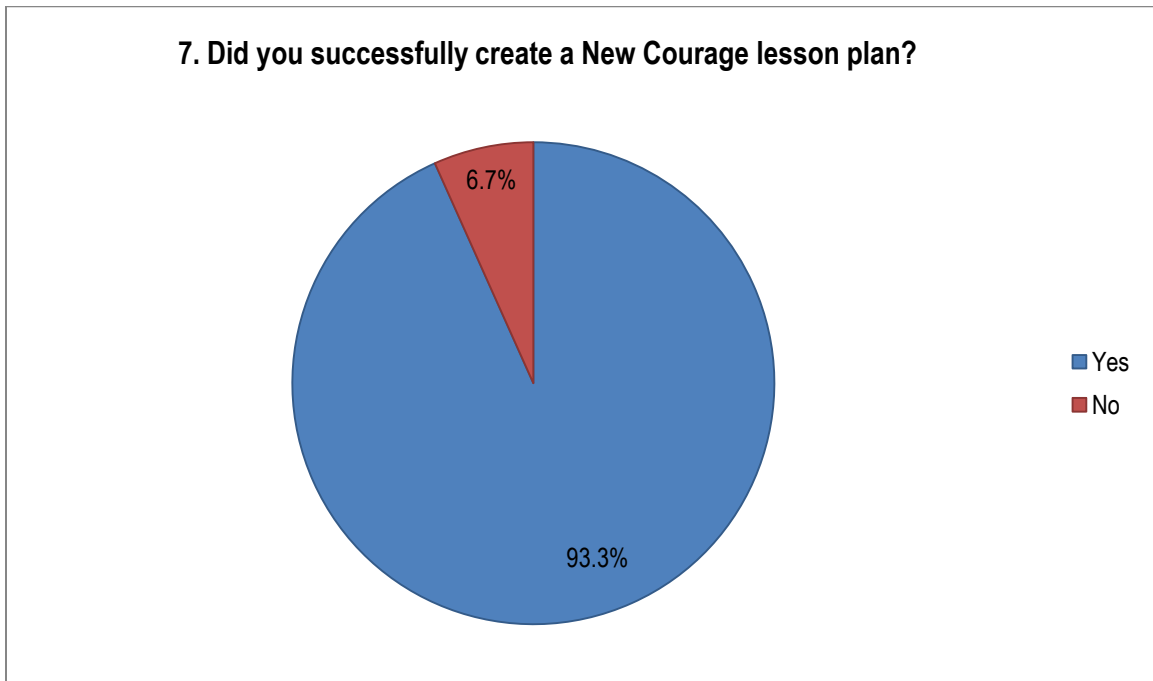


Figure 17. Did you successfully create a New Courage lesson plan?

When respondents were asked to evaluate their lesson plans for inclusion of the fundamental educational goals of the *New Courage* project including historic themes, history made contemporary, character development, collaborative skills, social or community issues, critical thinking, civic values, and high expectations, a majority of respondents indicated affirmatively that their lesson plans included these elements (Figure 18). Remarkably, 100% of their responses indicated that their lesson plans included some elements or experiences that required critical thinking.

This complete affirmation by workshop participants indicates that the workshop was formative in the successful development of a *New Courage* lesson plan. More so, this result indicates that teachers, inspired by the professional development workshop, designed projects that were intellectually robust with high expectations and critical thought, cross-curricular, creative, and reinforced the 21st century skills of collaboration, character, social and community concern, and civic participation.

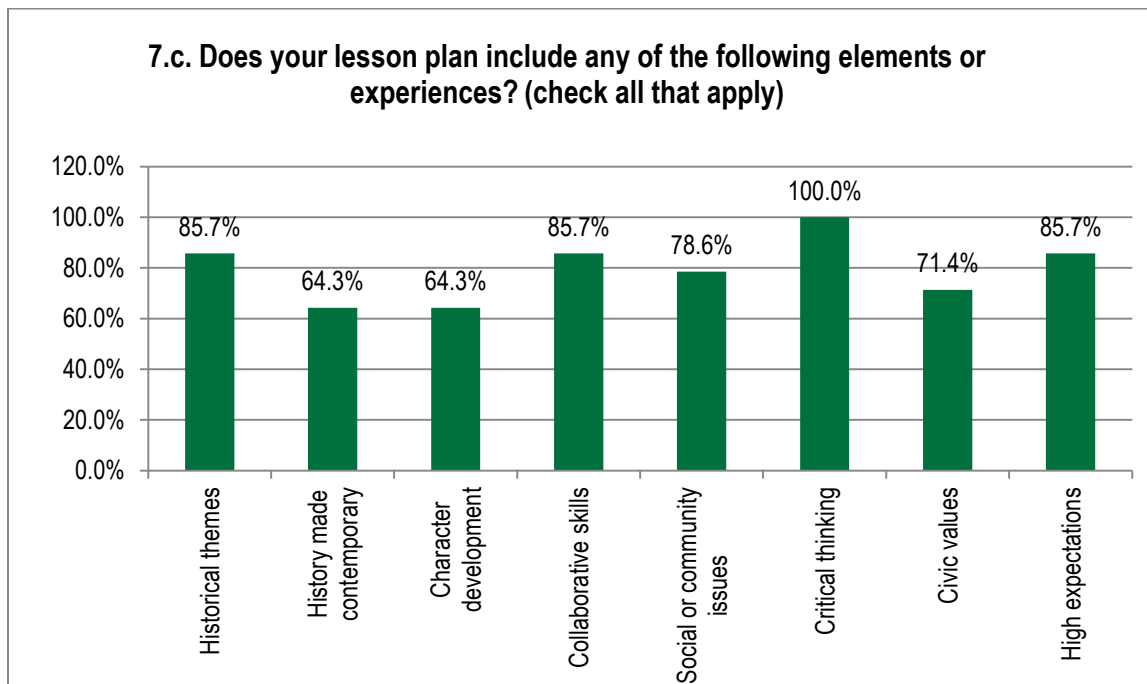


Figure 18. Does your lesson plan include any of the following elements or experiences?

The last three questions of the survey were open-ended questions. When asked about their overall experience in the professional development workshop, respondents indicated that they were energized and excited to be part of the project. Examples of responses include:

I was intrigued by the idea and how to implement. Now I am eager to see how the students respond and what they produce.

Overall this workshop was a wonderful, wonderful experience. I learned so much and came away energized and ready to promote this endeavor here at the school.

Very well organized professional development session; well paced, informative, engaging, enlightening, and encouraging.

This topic is of great interest to me and to facilitate student critical thinking is of utmost importance. They will be able to see themselves as creators of their future and catalysts for change.

Such a fantastic experience. It energized me to create more engaging lessons and charged me for more dynamic work in the classroom.

Extremely positive. I immediately returned to my classroom and began my "New Courage" lesson.

Overall, I found the exhibit itself powerful and the possibilities for my own classroom very helpful.

While only one respondent expressed negative comments or concerns, the concerns raised indicated that the respondent felt like the workshop was not well planned nor had a clearly stated goal. However, based on the data from the survey, this answer was not the experience of most respondents.

The survey also asked respondents to identify and list any actions relating to *New Courage* since their participation in the workshop. Those who responded indicated that they had scheduled museum visits, collaborated with other teachers, and ordered supplies. Two responses indicated that teachers had already started their *New Courage* projects, which implies that these teachers were highly motivated after their professional development workshop.

Respondents were asked to identify actions relating to the workshop which they planned to take into the future. Respondents replied in various ways, some pointing to concrete actions they would do while others mentioned more broad plans. Each response, however, indicated that the workshop inspired participants to act. Examples include:

Field trip and guest speaker.

Having student entries for the contest and continue the "Courage" movement in the curriculum design and various employment situations.

I plan to form a New Courage club at my school.

I plan to place more focus on the Civil Rights Movement and its impact on society.

This project is for next year and I am busy right now closing out this school year. I will begin working on this fully next school year but I have taken an encaustic workshop to get ready for next year.

I plan to teach my lesson again in September. I also want Janeen to return and give her presentation. I would like to have a UNC-C professor and or some of the UNC-C students too.

Next year a history teacher and I will collaborate on a cross-curricular unit. I will also work with other arts teachers to involved students in the next phase.

Finally, survey respondents were asked to provide any additional comments or feedback. Many respondents expressed appreciation for the opportunity to participate in the project and workshop. Examples of comments include:

Great workshop... school would be a lot more fun if it was as interesting and interactive as the courage workshop.

Thanks for the opportunity to participate in the program. I learned a lot and met some wonderful new people as a result of this program.

I am anxious to collaborate with my peers in order to bring to fruition the plans we all have with regards to new courage.

Thank you. Thank you. Thank you. I am honored to be a part of this project (dare I call it a movement?!).

Overall, good workshop and interesting presenters.

All employers within Charlotte should be encouraged to attend, but most especially those working with children/youth. Within the employment culture of the institution there surely could be individualized approaches to the Courage Projects ideals/mission for that operation—empowering Charlotteans to be courageous. Continued best wishes to all involved!

Few respondents listed negative feedback or concerns with this question. Those who did indicated a desire to learn more about the Civil Rights Movements and its direct impact on North Carolina. The respondent also asked for more information on modern writers or academics that lived during the Civil Rights Era. Another respondent noted that while she had expressed concerns about the lack of communication and planning, the Levine Museum staff was “wonderful” at addressing concerns and staff addressed needs as they arose during the semester. This respondent also appreciated that museum staff visited the classroom and provided instruction about the *Courage* exhibit that was “very valuable.”

Examples of Curriculum

See Appendices B, D, and C for examples of teacher-submitted curriculum related to *New Courage* from the three observed high school classes.



Classroom observation. Photograph by Paul McDaniel.

Classroom Observations

For the classroom observation component of our methodology we sat in on multiple class meetings at three of the participating high schools located in three different areas of Mecklenburg County, with distinct student populations, and different approaches to the *New Courage* project. High School #1 (HS#1) was located in a suburban, predominately working class area of the county. The students at HS#1 paired with freshman UNC Charlotte students taking a class in the same subject area, psychology. High School #2 (HS#2) was located in an urban, predominately working class and poor area of the county. The students at HS#2 participated in an extracurricular club afterschool, the drama club. High School #3 (HS#3) was located in a suburban, predominately affluent area of the county. Students at HS#3 participated in the *New Courage* project by having a commissioned artist from The McColl Center for Visual Art lead their art class once a week over a six-week period. During the observations, we were specifically looking for examples of how the implementation of the *New Courage* curriculum linked with overall project goals and objectives.

High School #1

At HS#1, we observed two different psychology classes twice each. One class met at 7:15 AM and the other at 10:30 AM. The first day of observations occurred on October 4, 2011 and the second on November 8, 2011. Both psychology classes partnered with a UNC Charlotte freshman psychology learning community group led by two UNC Charlotte psychology professors. Prior to our observations, the students had visited the *Courage* exhibit at the Museum and participated in a C-Chat dialogue.

October 4, 2011

On the first day of observations in the first class, at 7:15 AM, the students were sitting on tops of desks around the perimeter of the room, watching a video with many quotes about courage with beautiful scenic backgrounds (a YouTube video). This YouTube video was an example of a type of project that the student groups could choose to create. At the conclusion of the video, the instructor enthusiastically announced to the class, “Welcome to the Courage Project where we will connect our viewing of the *Courage* exhibit at the Levine Museum, class readings, and class discussions, and will lead to the creation of an artistic statement of courage.”

Our initial observations indicated a very multiracial classroom, with African American, Asian, Hispanic, and white persons represented. There were also many types of dress and clothing represented. The students were very lively and engaged throughout the class. The instructor is highly energetic and

enthusiastic. From the outset, many students in this class were already speaking about issues with an open mind

The first activity began with everyone standing in a circle around the room. The instructor asked students to respond to various prompts by segregating themselves into one of two groups according to the information in the prompt, either moving to the center of the room or the perimeter of the room to indicate agreement with one side of the particular issue or another. With each prompt, students discussed with a person across the room that they did not previously know about their differing perspectives:

If you would eat at a chicken fast food restaurant, stand in the center. If at a burger place, stand on the perimeter.

What's your dream car?

Are you more physically courageous or morally courageous? And then tell someone about what you think is courageous.

If someone has "done you wrong" do you "forgive and forget" or "vow to revenge?"

A couple of student responses to the above prompt included:

I think it takes more courage to forgive and forget

I forgive but I don't forget. But is that really forgiving?

Another prompt was:

You see a building on fire. President Obama is in the building but no one else knows. The building is about to explode. Do you run in and save the President or do you stay safe with your family?

Many students, upon hearing the above prompt, moved to the perimeter of the room indicating that they would "play it safe" and not intervene to help. The facilitator then issued another related prompt:

Your little brother has fallen in with a bad crowd. They are planning to involve him in something dangerous that you yourself would never do. The teenage brain typically underestimates risk whereas the adult brain tends to overestimate risk. Will you let him do his own thing and leave him alone, or will you intervene?

Many students, upon hearing this prompt, moved to the center of the room indicating that they would intervene to help their little brother.

After the final two prompts above (about the President and about a student's little brother), the instructor asked the class, "So, you'll help someone you're related to who looks like you, but screw everyone else?" At the conclusion of this activity, the instructor led students to the understanding that regardless of their particular individual choice on each issue everyone made a physically courageous decision in front of everyone else in the group. After the above activity, the class transitioned into a time

of discussion and lecture. All students remained very attentive for the most part throughout this portion of class. Table 3 lists information conveyed during this time of discussion and lecture.

Table 3. Classroom Power Point Presentation and New Courage Lesson, High School #1

- “The future is not someplace we are going but a place we are creating. The paths are not found, they are made.” – Jane Garvey.
 - Example of high school student, Reverdy Jones, who played a key role in Clarendon County, South Carolina.
 - He told the story about the mean principal and got everyone mad.
 - Who creates the future?
 - You Do!
 - WE all have the capacity to create action like Reverdy Jones.
 - Commitment to Courage.
 - Sometimes change starts with being fed up with small injustices, and goodness knows we all endure tons of those.
 - Which ones do you want to change?
 - Collage of today’s commitment to courage.
 - Bullying, religious tolerance, women’s rights, gay rights, immigration.
 - Courage isn’t just about segregation and discrimination ...we will learn about this today. Begin choosing our artistic project today. We are all artists. What type of project.
 - Visual 2D, 3D, virtual, film, digital, voice, spoken word, etc.
 - In your group:
 - Tell your name and one personal trait you admire.
 - Tell about a time you personally did or witnessed something or someone courageous (think of readings).
 - Work together on next step (share contact information)
 - Get into groups:
 - 4 high school students per group.
 - College students will be sprinkled among each high school group.
 - This took a bit of effort for people to get into groups.
 - College students spread out evenly among high school student groups. At least one college student per high school student group.
- In these groups: 10 seconds per person: tell your name and at least one personal trait you admire. When finished, proceed to step 2, talking about experiences with personal courage. Choose 1 of those stories and create a physical tableau. Position yourselves as “frozen statues from a crucial scene moment in that story.” Doesn’t have to be historically accurate, should be suggestive of the story. You will explain your tableaux. Make or recreate a frozen statue scene that describes something courageous that your group decides upon from a group members personal story. 10 minutes to prepare your scene. Example of “mini” Courage project created in 10 minutes. For real courage project, you have over a month to create the full project. Group 1: stopping a fight. One person shows courage to stop it in the midst of apathetic bystanders.
- Group 2: saving a dog from a burning home. Firefighters tried to stop her from going in to save the dog.
 - Group 3: Someone about to be jumped is saved by someone who intervenes.
 - Group 4: “Pursuit of Happiness” story (about Chris Gardner).
 - Group 5: Stopping a fight.
 - Group 6: putting out a fire by notifying a fire department to put out fire.
 - Group 7: Do you risk your life for a material object if you or someone else is being robbed?
 - Group 8: Act of physical courage, lifting a wrecked car to get someone out before it explodes. Adrenaline strength for physical courage.
 - Group 9: Fence along Mexican/U.S. border. Shooting at people trying to illegally cross the border (“How is that Courage?”). Chose Hispanic students to play undocumented.
- For the remainder of class, think about what you really want to do for the real New Courage project. Class (HS#1 and UNCC) will meet again on November 8 to finish up the project.
 - “If the courage project was due tomorrow and you had to do it by yourself, what artistic medium would you use, and what would the message be?” (Go around again and discuss with group). How to combine each person’s perspective? Discuss: How to put what everyone said together? Ways to combine gifts and topics? What to do individually before 11/7

The end of class bell rang at 8:50 AM. The UNC Charlotte students stayed after class to recap with their professor and with the high school teacher. They decided that the UNC Charlotte students should be proactive and make the first contact with their high school student group.

The next class began at 10:30 AM and was run similarly to the 7:15 AM class described above. However, some of the logistics for this class played out differently. For example, the UNC Charlotte students arrived late because they thought it began later. Our initial observations of this 10:30 class is, like the 7:15 AM class, that it was also very multicultural, with a majority of black students, as well as a few white and Latino students. The class instructor showed some additional YouTube videos related to artistic expressions of Courage while waiting for UNC Charlotte students to arrive. A couple of relevant quotes from the Courage YouTube video placed on top of background scenery include:

Courage is the price that life exacts for granting peace. – Amelia Earhart.

I was not born for one corner. The whole world is my native land. – Seneca

Once everyone had arrived, the class was run in an identical format as the 7:15 AM class earlier that morning. However, this class seems less energetic than the morning class. More people remained seated along the perimeter during this activity. The UNC Charlotte students seemed a little more tentative in discussions than those in the early morning group.

The UNC Charlotte professor informed the teacher and observers that only half of her college students showed up for this class. Fifteen showed up, but fourteen did not show. After that, another group of additional college students (the people who the professor had mentioned were late) showed up around 11:15, right before the lunch break. The professor indicated that the students were 45 minutes late and that it appeared that some had apparently stopped at a fast food restaurant en route to the high school. The late arriving college students were added into high school groups that only had one college student up until that point.

At 11:17 AM the lunch bell rang, and that concluded our observation for this date. Some college students decided to go with the high school students to the cafeteria, while others stayed in the classroom during the lunch break.

November 8, 2011

In between our first and second classroom observation, the HS#1 and the UNC Charlotte students toured the *Courage* exhibit and participated in a C-Chat dialogue. They did the field trip together as one large group.



HS#1 class. Photograph by Paul McDaniel.



HS#1 class. Photograph by Paul McDaniel.

Our second day of observation in the two psychology classes at HS#1 occurred on November 8, 2011, again at 7:15 AM and 10:30 AM. During class on this day there was a presentation by the second psychology professor. She began with an ice breaker activity known as “truth or lie”. In this activity, each group member writes down three things about him or herself, two of which are truths while one is a lie. The group then guesses which are the factual statements about the individual and which is the false statement. A number of people stumped their groups based on the group’s preconceived stereotypes about the person.

Also during class, there was a *New Courage* object show and tell. Some groups brought PowerPoint presentations, some brought a DVD, and some showed a YouTube music video (example: “I am not my hair” by India Arie). The show and tell activity consisted of the following steps:

1. Share an “artistic statement of courage” and show and tell the item with the small group.
2. Arrange a still life using the group’s objects of courage.
3. Consider what was shared.
4. Present to the class.
5. Finish and prepare a comparison statement about a courageous statement by a public figure and a cowardly statement by a public figure.

Throughout the show and tell, students presented a wide variety of artistic statements of courage. In one particularly memorable presentation, a UNC Charlotte student displayed and described a “Ruby Bridges” painting by Norman Rockwell that her mother gave her at her birth. This particular painting is of a black first grade student – Ruby Bridges – being escorted into school by guards during the time of desegregation. The UNC Charlotte student described how she keeps this painting in her dorm room as inspiration as she is the first person in her family to go to college.

The class’s teacher shared her courage about getting out of a previous abusive relationship when she took her baby and left. Several other students shared about their own acts of courage. A college student shared about her graduation from high school and how that was her biggest accomplishment. One group showed a PowerPoint of images of various cartoon characters that exhibited courage in their stories.

During the lesson, the teacher and psychology professor injected definitions or examples of psychology theory relevant to their classroom curriculum. For example, a college student used her uncle’s advice to her in her show and tell, “Life



HS#1 class. Photograph by Paul McDaniel.



Student presents Norman Rockwell "Ruby Bridges" painting at HS#1 class. Photograph by Paul McDaniel.

isn't complicated but other people make it complicated or you make it complicated yourself." The professor highlighted how this was an example of "internal and external locus of control." It was evident that the *New Courage* project provided a relevant context for students to understand the subject matter of psychology. The 10:30 AM class at HS#1 on November 8 was run similarly to the 7:15 AM class described above. However, as students entered the room at the beginning of class many remarked that they forgot their courage object homework. The high school and college students began class by getting into their working groups. Various groups of college students arrived at different times as some were running late again like the first class on October 4. If a student did not have

their courage object or courage artistic statement, the instructor stated that he or she could write or draw one on a sheet of paper at that time. Also during this time the Internet was not working, so people were not able to pull up their work and share it with the class if they had only saved it online.

Demonstration of Goals and Learning Outcomes

Our observations of the two psychology classes on two separate occasions at HS#1 indicate that the goals and learning outcomes for the *New Courage* curriculum program were met. Students examined courage as a historical theme. Students also linked historical examples of courage with contemporary issues. Students also increased their academic knowledge of the *Brown v. Board of Education* Supreme Court case and the Civil Rights movement. They also became aware of students' role in effecting change and the characteristics of effective citizenship.

In our observations, we specifically saw several examples of successful implementation of *New Courage* Curriculum. First, the teacher referenced and discussed historical examples of events leading up to the *Brown v. Board of Education* Supreme Court case. For example, the power point presentation referenced Reverdy Jones. Second, the tableaux exercise in class came from the professional development workshop. Additionally, a student for her Courage show and tell brought in a "Ruby Bridges" painting by Norman Rockwell, which links the historical event of public school desegregation and integration with current issues discussed in *New Courage*.

The *New Courage* curriculum presented at HS#1 also included 21st century skills of collaboration, character development, and building capacity to address social and community issues. Students worked in groups that included diverse sets of students and included a



New Courage show and tell at HS#1 class. Photograph by Paul McDaniel.

college student mentor. Students frequently displayed circumstances in their personal life that required courage. For example, one student at HS#1 completed a presentation highlighting the courage of her friend who was hospitalized for cancer. Students also addressed social issues like bullying and dropping out of high school.

Other Observational Points of Interest

During our observation day at HS#1, the instructor had a planning period break at 9:00 AM in between the 7:15 AM and 10:30 AM classes. During this time, the high school instructor and the UNC Charlotte professor provided feedback regarding the *New Courage* project. The teacher and professor consented for us to use their feedback in the evaluation.

The high school instructor described some initial confusion about *New Courage* from the outset of the project. She indicated that the *New Courage* advertisement flyer was sent via email to teachers by the Museum and that it was a really large file. Many teachers may not have received it because of the large file size. Also, the flyer was not clear about the end goals and who should participate. Some people may not have participated because the project may have sounded too vague to teachers at the outset. The teacher also indicated that the Museum could have done a better job selling this project to more teachers to get them to want to participate. According to this teacher, some of the teachers from her school who attended the *New Courage* workshop were apparently there for accreditation hours, not because they were particularly interested in the *New Courage* project itself. The teacher noted that most high school teachers feel that they have no time for extra initiatives like *New Courage* because it is frowned upon by administration and does not align precisely with testing and measurement goals.

The teacher noted that she was confused or unclear about the process and criteria for the *New Courage* project involving the scholarships. The teacher said that they had hoped to have the college students and high school students working in groups on a project, but this format of project would disqualify her students from being considered for a scholarship according to the rules. This confusion required that she and the UNC Charlotte professor rework their curriculum midway through the project.

Despite the constructive criticisms above, the teacher was still very excited about the project in the end, and the content of the project. She was particularly interested in how the *New Courage* project relates to engagement, dropout prevention, the bottom line impact, and that it could help broaden the definition of teacher excellence. She also found the project personally and professionally rewarding in terms of the interaction with the museum and university.

High School #2

Our observation at HS#2 on October 18, 2011 was of the drama club which met immediately at the end of the school day at 2:30 p.m. Approximately 15 students were in attendance. The grade level of the students was mixed, freshman through seniors. On this day, students were being introduced to the *New Courage* project. On October 20, staff from the museum presented a travelling version of the *Courage* exhibit to the club. Because of the extracurricular nature of the club, this group did not visit the Levine Museum or participate in a comprehensive C-Chat. However, the group did learn the story and fundamental historic elements discussed in the exhibit and dialogued in small groups about the need for contemporary courage as to simulate the experience of the C-chat.

At the beginning of the club, students were given a handout. The handout included an acrostic poem as a warm-up exercise and the instructions for their “Courage Monologue”. For the warm up, students were asked to introduce themselves to someone in class and discuss their definition of courage and to describe what courage means to them. During this exercise, the atmosphere of the room was fun, interactive, and filled with laughing and mingling. After a short period of time, the teacher asked the pairs to report out about their discussion to define and describe courage. Student comments included:

You have everything to lose and you risk it anyway.

Having strength to pull through.

Not being afraid of anything.

Students then were assigned the acrostic poem activity to complete individually. Using the word courage, students were asked to take each letter in the word as the first letter of a list of courageous individual acts. Words identified included *Amistad* and *gay*. Students could walk around and ask their classmates for help if they were stuck.

After students had completed and reported out examples from their acrostic poems in a facilitated conversation by the teacher, the teacher then introduced the instructions for their “Courage Monologues.” The instructions for the monologues provided to the student are included in Table 4. The students would be performing the monologues as a demonstration of their learning on November 8.

Table 4. Courage Monologues and New Courage Lesson, High School #2

Sharing Purpose / Objectives(s) / Goals of “Courage Monologues”:

Acquire an understanding of the creative process of writing a monologue by researching and responding to stories/artifacts and then writing and performing original monologues. Demonstrate how to use facial expressions, gestures, and voice to express emotions while performing monologues. Respond to and offer peer feedback. Analyze and evaluate dramatic elements. Deepen understanding of the following themes: courage, community, and commitment.

In her workshop *Playmaking and Playwriting*, Lou-Ida Marsh suggests six ideas leading to a monologue, scene, or play:

1. Things we have done or not done in our own lives.
2. People we have met, known, loved, hated, feared, or respected.
3. Ageless stories or myths, perhaps told from a viewpoint.
4. Group interaction and artistic collaboration.
5. Ideas for resolving various conflicts.
6. A puzzlement (something we don't understand).

Any of these six ideas could be developed into a dynamic monologue about courage – “Courage Monologues.”

Which one will you choose? Consider also in the writing of your monologues: when you faced down a fear, when your soul hurt (did you recover?), how you or others have shown courage, think about a difficulty/challenge that required courage, and the presentation by the Levine Museum “Travelling Trunks”.

Notes about monologues:

Monologues are memorable and tell a story with a complete beginning, middle, and end. It must include a major conflict with high stakes. (The higher the stakes, the more interesting the monologue is for both the actor and the audience.) Ideally the monologue is 2-4 minutes in length (industry standard is 1-3 minutes).

The teacher then taught a lesson and demonstrated the concept of monologue. She described how conflict was a critical element in a compelling monologue. She reviewed the six ideas leading to monologue outlined in the handout. Each student would be writing and performing an original monologue including the themes of courage, community, and commitment. A student asked the teacher to provide an example. The teacher, very spontaneously, went into acting a monologue about a young person having internal conflict about talking with his parents regarding his sexual orientation. The room fell silent, and the students were engrossed in the teacher's brief performance. At the conclusion, some students clapped. From this demonstration, it was clear to the students how the theme of courage could be successfully integrated into a monologue in a powerful way. All students observed were deeply engaged and excited about the prospects of creating their own monologue about courage.

Demonstration of Goals and Learning Outcomes

Our observation of the drama club indicates that the goals and learning outcomes for the *New Courage* curriculum program were met. Students increased their academic knowledge of the *Brown v. Board of Education* Supreme Court case and the Civil Rights movement and examined courage as a historical theme as evidenced by the museum bringing the *Courage* travelling trunk presentation to the club. Students also linked historical examples of courage with contemporary issues. Specifically, one student created a monologue of a deceased Martin Luther King speaking for the need for courage today.

The theme of courage was also an effective theme to explore the technique of monologue and build 21st century skills. As demonstrated through their work, students used communication skills through writing and oral presentation. Students collaborated through providing feedback and peer review of work in process. Students also demonstrated a desire to examine social and community issues like domestic violence, family relationships, divorce, rape, and racial identity through their monologues.

High School #3

Our observations at HS#3 were of an art class on September 21, 2011 and November 9, 2011. The class met from 12:45 PM to 2:15 PM, which was the end of the school day. This *New Courage* project differed from all other locations in that this high school hosted the McColl Center for Visual Art *New Courage* Artist in Residence. This dimension of the *New Courage Project* was the result of a partnership between the Levine Museum of the New South and the McColl Center in support of the *New Courage* project. Over the course of six weeks, the artist visited the art classroom once a week. Students did not visit the Levine Museum of the New South or participate in a C-Chat dialogue. However, the student group did learn the story and fundamental historic elements discussed in the exhibit and dialogued in small groups about the need for contemporary courage as to simulate the experience of the C-chat.

September 21, 2011

Our observation of the class on September 21 included viewing a presentation overviewing the *Courage* exhibit and the *New Courage* project. Staff from the Levine Museum of the New South presented the "travelling trunk" program to the class. Prior to the start of the presentation, we found out that many students have visited the Levine Museum previously and that half of the class is from Charlotte. The

New Courage program presented in the class was a component of the Museum's outreach to bring a part of the Museum into the community.

Students examine courage as an historical theme

The following is an overview of the information museum staff presented to the class about the background and main ideas of the Courage exhibit and about *New Courage*. She began with a description of South Carolina in 1950 and of Clarendon County in particular, showing various photos of life in South Carolina during the era of Jim Crow. Museum staff asked the students, "What do you see?" Students said that they see: segregation, black and white water fountains; strike signs; population sign that stated how many "white" and how many "colored" persons reside in the place and that there are many more "colored" than white. She helped them realize that despite being the minority in the county, most of the resources went to the white population. There was an inequitable distribution of resources although everyone pays taxes.

The next component of the presentation depicted a scene of rural life. Again, "What do you see?" Students said that they view this image as one of a "hard life", "sharing", "hard work", and typical of the "colored" population experience with ninety percent living in poverty and most having less than a third grade education.

Students increase knowledge of the Brown v Board of Education Supreme Court case and Civil Rights Movement

The presentation then shifted into a discussion of the Supreme Court's landmark 1954 *Brown v. Board of Education* ruling. The ruling questions and counters the "Separate but Equal" doctrine previously established by the Supreme Court in *Plessy v. Ferguson*. The typical white school was "nicer", made of brick, and staffed custodians. The typical "colored" school was a shack with crowded classrooms and many grades in one room, a difficult learning environment, and where the students themselves were the custodians. Obviously very different conditions existed between "white" and "colored" educational facilities.

Next, the presentation shifted into an overview of the key players depicted in the *Courage* exhibit. Individuals such as Levi Pearson, Reverdy Jones, and J. A. De Laine all played a pivotal role in the events in Clarendon County that went on to become a part of the overall *Brown v. Board of Education* case. Museum staff spent time during this portion of the presentation discussing with students about the courage, commitment, and the community working towards a common goal exhibited by the major players in the events in Clarendon County.

Museum staff then had students in the classroom read aloud quotes from white senators and governors at the time. The hypocrisy and continued excuses become much more evident. A huge pressure is created in the county because the black community was going against the status quo. The reaction that ensued was a firestorm of hate by groups such as the KKK. Homes and churches were burned.

The road from Clarendon County to the Supreme Court involved Thurgood Marshall appealing the Clarendon case and filing more lawsuits. Five cases eventually went in to forming the overall *Brown v. Board of Education* case at the Supreme Court. In the Supreme Court's decision, they stated, "In the

field of public education, the doctrine of Separate but Equal has no place,” and “Separate educational facilities are inherently unequal.” This sense of inequality causes children to believe less of themselves and is damaging psychologically.

The next component of the presentation depicted a political cartoon from a white supremacist citizen’s council organization. The cartoon contains much symbolism, as the students in the classroom were asked to point out: hate, a snake representing integration, the court approved desegregation (portrayed as paid off backstabber), “Dixie” breaking apart with its foundations cracking, and a package to the South that says this decision will lead to “intermarriage and race pollution.”

Students link courage to contemporary issues

The next portion of the presentation asked, “What happened in Charlotte Schools?” The students learned that Charlotte Mecklenburg Schools, through the Supreme Court case of *Swann v. Charlotte Mecklenburg Board of Education*, eventually became a model for desegregation and a system of busing for token integration. Students were asked what they see in a photo of integration occurring at Harding High School. The students said the black student in the photo appears scared, picked on, and taunted. The crowd in the photograph is laughing, not having a bad time, and basically is a mob of white students. The photo was actually depicting the fact that only one student of color was being dropped into the white school (she only stayed four days). Students in the class said the following: “So mean...why?” and that it looks “like torture”. Ultimately, however, museum staff discussed with the class that along with a few local heroes in Charlotte, the process took courage, community, and commitment to lead to a decision that lead to so much positive change.

Students explore personal definitions of courage

At this point, at the conclusion of the formal presentation, a more interactive discussion began. Museum staff asked the following to students: “Think about yourselves today and your own lives. What requires courage today?” Furthermore, she asked “What slide image stuck out to you and why?” and “Think about a time that you needed courage in the past.” Students then had two minutes to answer the above two questions. Following that time of silent reflection, students then had three minutes in pairs to discuss their thoughts on the above two items. A quiet hum of conversation began at that point. After the time of pair discussion, the pairs then shared what they discussed with the larger group. The museum staff person asked people to share what stood out from the presentation. Student responses include: the image of the girl integrating, the picture of the population sign, that there were ninety people sharing one classroom, the cartoon picture with the snake, the burning cross, and the outside view of the white school and the colored school. Next, the facilitator asked the students, “What is an example of when you needed courage in the past?” Students responded:

Courage of going out of the country and moving here for the first time.

Courage of flying on an airplane for the first time.

Jumping off a cliff.

Riding the Intimidator at Carowinds.

Coming to high school and not knowing anyone.

Courage to tell someone to stop picking on someone else.

Museum staff then asked students, “What sensation or feeling did you have when you had to exhibit courage?” She pushed them to dig deeper into their feelings related to this question. “What feelings did you have?” Students stated that they felt nervous and scared, anxiety about not knowing what to expect, and sometimes felt angry. Museum staff suggested, however, that when we think of someone else having courage, we often think of big concepts such as bravery and “superman”. The important point she made is that we all can exhibit courage even when most of us exhibit the above negative emotions. Courage is not the absence of fear but something that we all have in our life.



HS#3 class. Photograph by Paul McDaniel .

The discussion then shifted to comparing the past with the present. Museum staff asked students, “What does this mean for you?” and “Are schools integrated?” Student responses to the latter were mixed, either “yes” or “no, not technically”. “Are all CMS schools integrated?” One student responded by stating, “No, my mom works at an elementary school in an all impoverished, all African American and Latino area.” Students then learned that one reason schools may no longer be integrated in Charlotte is that busing ended after the 1999 ruling in the *Capacchione v. Charlotte-Mecklenburg Schools* case. This ruling involved ceasing busing, sparing magnet programs, and schools ultimately becoming segregated again by socioeconomic status with most high poverty schools located in areas predominantly inhabited by African Americans. Most people cannot afford to move to another area to get closer to a perceived better neighborhood school.

At this point of class, the discussion shifted to the entire group about what the underlying issues might be in the current school system. “What are the major underlying issues?” Students brought up the following example: The recent closing of a high school was supposedly due to the decreased budget. But “was it really the budget?” Or “was it something else?” A discussion ensued about issues of race and socio-economic status in recent school closings and assignment changes which impacted HS#3.

The last slide of the presentation included an overview of “today’s commitment to courage” and the various issues that need courage today to create and influence positive change: immigration, health and safety, education, gay/lesbian rights, religious freedom, women’s rights, disability rights, and anti-bullying. Students were told that they can choose among any of these or others upon which to base their project. At this point the class concluded at 2:15 PM.



HS#3 class. Photograph by Jarvis Holliday.

November 9, 2011

Our second observation of the art class at HS#3 occurred on November 9, 2011, from 12:45 PM to 2:15 PM. The observation this day included observing the McColl Center *New Courage* Artist in Residence at work with the art class students. The artist had been coming once a week to work with the students on a *New Courage* photograph project. Several other visitors and observers were also present this day including a representative from the McColl Center for Visual Art, two video filmmakers, staff from the Levine Museum of the New South,

and a local journalist and photographer. We asked the teacher how she thought things were going. She commented to us that maybe it would have been better for underclassmen to participate in this project because the seniors are all busy with college applications, senior projects, and other commitments. They have very little free time for extra activities. We assume from this comment that the class was a multi-level course with freshmen through seniors. One point of demographics we observed about the students in the class is that they are all white, with six female and two male.

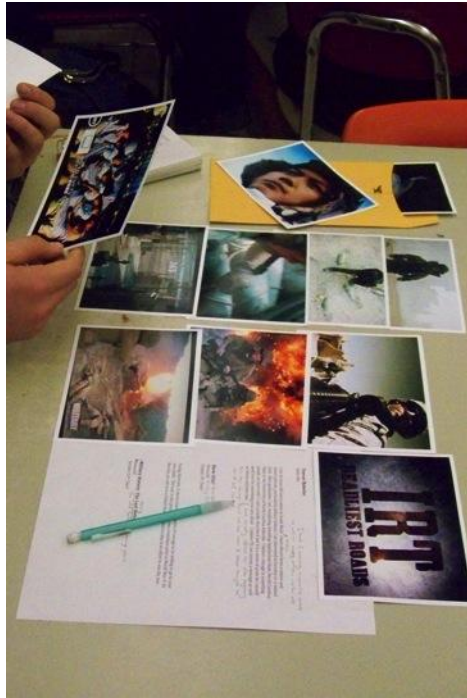
A discussion in the class began around the question, “What exemplifies courage?” Part of the photography project instigated by the artist was that students were looking for evidence of courage on television and then capturing a still image of such courage by taking a digital photograph of the TV. The students are then encouraged to view television differently. Students had been photographing courageous images from what they had been watching on television during the week.

Students began class by silently filling out a biographical sheet from the artist. This took five to ten minutes. In the mean time, the artist laid out all the students’ photos from before on a table for each student to retrieve their own photos. Students then chose their specific photos they want to use for today’s discussion.

Students placed their several chosen images out on a table. All students gathered around and students explained why they chose each particular image and how it exemplifies courage. And then all students voted on two photos by each student that they will use for this week (this is an activity that they do each week when the artist is present in the classroom). The artist expressed, “sometimes you don’t recognize courage immediately. So now we will be seeing courage in a lot more places when most people may not see it. So, TV can be a good thing and the way we look at TV matters. It’s all about perspective and the way in which you look at things.”



HS#3 class. Photograph by Jarvis Holliday .



HS#3 class. Photograph by Jarvis Holliday.

The final portion of class involved students reading their bios to the class and to the visitors. From the observation today we can report that students are beginning to think critically about images. Furthermore, the artist is providing instruction in aesthetics and in culture, equating to both art education and moral culture education. The dismissal bell then rang at 2:15 PM. The two filmmakers were interested to talk with a few individual students.

Demonstration of Goals and Learning Outcomes

Our observations of the art class on two separate occasions at South Mecklenburg High School indicated that the goals and learning outcomes for the *New Courage* curriculum program were met. On the first day of class when the *New Courage* curriculum was discussed, students examined courage as a historical theme and increased their academic knowledge of the *Brown v. Board of Education* Supreme Court case and the Civil

Rights movement. Students also linked historical examples of courage with contemporary issues. Furthermore, they became aware of students' role in effecting change and the characteristics of effective citizenship. Students also discussed contemporary examples of courage on subsequent class days.

Evidence of Implementation of New Courage Lesson Plan

By design, the lesson plan intended for this class was the plan developed by the artist as opposed to the lesson plan developed by the teacher. The teacher's lesson plan submitted was actually successfully implemented during the first round of *New Courage* projects in May 2011. During this second round in Fall of 2011, this class partnered with the McColl Center for Visual Art to collaborate with their artist-in-residence. The artist-in-residence implemented her own project objective.

Other Observational Points of Interest

Our observations of the art class, on the first day when the *New Courage* curriculum was introduced and on another day when the artist-in-residence was working with the class, painted a positive picture of *New Courage* project implementation and class engagement with the ideas of *New Courage*. However, as other evidence points out from the student follow up focus group after the project had ended (presented later in this document), this particular class had negative feedback about the *New Courage* project. During the time that we observed the classroom, these issues were not observed or articulated. There was a



HS#3 class. Photograph by Jarvis Holliday .

disconnect between what was being observed and communicated in the classroom, and what was actually experienced according to data collected in the student focus group.

Student Focus Groups

In order to gauge the success of the overall *New Courage* program from the students' perspective, we conducted three follow-up focus groups with students from each of the three high schools where we conducted classroom observations. The focus groups were conducted at the conclusion of their projects. Although the flow of conversation within each focus group varied, we generally asked several key questions:

1. What did you think of the *New Courage* project?
2. Why did you like or dislike the *New Courage* project?
3. Did participating in the *New Courage* project inspire you to want to make a change in your community? What sort of change?

Psychology Class, High School #1

The focus group with psychology class students at HS#1 took place at 8:30 AM on Friday, December 9, 2011. It lasted about 45 minutes. There were eight participants, with the demographics including two white participants, five African American, and one Latino; three male and five female participants.

The first question we asked students in this focus group was, "What did you think of the *New Courage* project?" The students seemed to agree that overall they liked the project, but they viewed their interaction with the college students as more of a hindrance rather than an asset. For example, one student responded by saying the experience was, "alright, but could have done better without the college students." Other students then commented, "the college students acted like chaperones. We only saw them twice," "some college students took it seriously, some did not," "some college students we didn't know how to contact," "sometimes it felt like we did all the work and the college students got an easy 'A'," and "they didn't really help with the project." Other suggestions related to the interaction with the college students included, "would be easier if we had more meetings with the college students and clearer expectations," "do more than just show up," and "give high school students an evaluation about the college students." Other specific student responses to this question included:

College students didn't take it seriously.

Hard to contact college students.

Students gave us ideas but didn't do anything.

We did most of the work.

Easier if we had more meetings with the college students and if they would actually show up.

Our second question was, “What did you think about your project?” Overall, the students enjoyed the *New Courage* project, the interactions fostered by the project, and the creative aspects of the project. Consider the following brief statements by students: “We all liked it,” “gave us a chance to get to know each other better,” “learned about the past and about specific examples,” and “this project was very interesting. The museum put a lot into helping us learn more, particularly in the in depth, immersive exhibit experience.” Other responses related to the visuals in the exhibit being very impactful and emotional, the project helping to put things into perspective for students, and encouraging students to see how people use courage everyday. Further responses included: “makes me appreciate school,” “diverse experience, more information than from books,” “we actually learned stuff,” “[the visuals in the exhibit] made me mad and emotional,” “liked the options, could express how you wanted,” and “we use courage everyday.” Additional student responses to this prompt included:

Learned a lot about the past.

Saw how kids had to walk to school everyday.

A more diverse experience. Uncovered stuff we didn't know.

I should appreciate school. I wouldn't walk.

This project is very interesting. We actually learned stuff. The museum did a lot of work.

I liked doing the project. Had a lot of options to do what you want to do.

Puts courage into perspective.

Makes you want to do more things with more people.

The third question we asked students in this focus group was, “Tell us about your own project.” Each student in the focus group then took turns describing his or her courage group project. One student said that she, “took different cartoons and showed how each exhibited courage.” Another student stated, “talked about a trophy I won when I was little. I had courage to win it.” One student “brought in something that showed courage, such as a statue,” while another student “made a video with quotations about courage and everyday situations. There is courage in little things people do everyday.” Additional examples of student responses to this prompt included:

We all brought in examples of courage.

Courage in everyday situations.

Really outstanding when people have huge acts of courage but also when people do courage in everyday experiences.

Our fourth question was, “Did this inspire you to do anything in the community?” As indicated in student responses, several students were inspired to want to do something out in the community. A few of the brief student responses to this question include: “help people,” “be more involved,” “going to homeless shelter soup kitchen,” “be nice to people,” and “made me more sensitive to other people’s problems.” Another student stated that this experience “Made more sensitive to other people’s

problems. My problems are small compared to what we saw in this project in the exhibit.” The conversation in response to this question also shifted to an appreciation for the work of the Levine Museum: “the museum did a wonderful job,” “liked how they got us involved with college,” “museum to pay shows they want people to come,” and “showed us that they appreciate us.” Additional specific student comments in response to this question prompt included:

Just being nicer to people and help them.

Be more involved.

I liked the museum and for the museum to pay for everything. I liked that. They showed us they really appreciate us. We rarely get to go on field trips.

Went to a soup kitchen.

Made me more sensitive to other people’s problems. My problems seem small compared to others.

I liked how they got us involved in college.

A fifth question we asked of students was stated simply as, “What else?,” but was getting at “what further comments do you have about the *New Courage* project?” Students had a variety of suggestions related to the time allotted for the project, more about what they liked, and suggestions for additional items to include with the overall program. Overall, the students really liked the courage theme of the program and project. Some basic comments and suggestions related to this prompt include: “need more time,” “liked the courage theme,” “liked the dance, music, and forum at UNCC on November 30,” “appreciate the museum showing they want people to come,” and “get college students who are actually dedicated to this next time.” Several students would like to see additional similar programs and field trips: “liked the field trips,” “should have field trips to the Levine and other museums each year,” “visit the museum every year,” and “we would like to have more field trips to more museums.” Students also suggested that similar programming on other specific topics would also be beneficial. One student said it would be “cool to do another exhibit on another topic such as abuse, bullying, or sickness.” Concerning additional topics, one student mentioned, “all of the above [topics] really impact many people.” Regarding the courage topic in general, one student suggested that “courage is very broad, but it gave people many options to choose from.” Another student said, “courage is a good, broad topic.”

Our final question to students was, “Does this project help you feel different about education?” This question reinforces the educational value projects such as *New Courage* have for students. Overwhelmingly, students were highly engaged with this project and view it as something valuable to their educational experience. They found it motivating, inspiring, and helped them better appreciate their education. Specifically, one student said it “helped me value education.” Other students suggested that people thinking about dropping out of school should see this program and “then they would realize how good they have it.” Along that topic, another student suggested that “the exhibit puts things in perspective and would help people decide not to dropout.” Another student stated that the project “really motivated us and helped us appreciate our education and value of education.” “This was not boring, was very exciting,” a student exclaimed. Other student statements about this question included:

Wasn’t boring.

Made me value my education.

Helps people to want to stay in school (dropout prevention).

Helps people want to do good.

It is so much easier to get an education today than in the past. No point in dropping out today.

After the focus group with the students, we stayed and discussed the *New Courage* project with their teacher. Several concerns raised during this conversation involved the need for more clearly defined expectations for everyone involved (high school students, college students, faculty, and museum staff), more efficient communication between everyone involved, more advertisement of related opportunities (such as associated prizes, awards, and scholarships), and a clearer description and communication to school administrators of the benefits students and teachers receive from participating in such a program as *New Courage*. The teacher also had many praises as well, such as recognizing the value of participating in such a program, appreciating the collaboration with college faculty, and expressing the hope that this type of programming will continue in the future. The teacher commented:

The New Courage project was pitched to us as dropout prevention for English classes. Dropouts feel like school doesn't have anything for them. Group projects with set goals tend to help students stay in school. Part of the goal is to reach kids at risk of dropping out. This is the kind of thing that keeps me from dropping out, honestly.

In terms of the class pairing with a UNC Charlotte professor and college students, the teacher remarked:

The college students were just one year older than the high school students. The pairing of high school and college students could be valuable, but the college students acted like they know so much even though they are only a year older.

Pairing with UNCC led me to do twice as much. The presence of the professor gave me the courage. As a teacher, I'm happy to have other, intellectual people in the room.

In relation to the overall program as it links with CMS goals and curriculum, the teacher conveyed the following comments:

If it (field trips) can be free like it was, we'll go. There is so much pressure on teachers to cover curriculum because of the testing, so some won't participate. But when it's free, it's hard to say no.

CMS messages dissuade, and include things like an emphasis on testing and data, having to post data in the teachers' lounge, and the English teachers have too much pressure to perform on the tests, which is probably why they didn't participate.

There are unintended consequences of messages CMS sends to teachers that dissuade us from doing things like this (bulletin board posting departmental test scores).

Great thing about my class is it's an elective (my subject is not (standardized) tested yet).

The teacher also had several other comments about the overall benefit of the *New Courage* experience:

I want my kids to have these beautiful life experiences.

Enjoyed partnering with UNCC psychology professor.

Is this continuing next year?

We can do this with any exhibit.

The teacher also described a story of her student that she believed to be a transformational moment of the *New Courage* project. As described by the teacher, in one of her classes participating in the project, she had a student who was arrested and jailed. While in jail, the student wrote and practiced his spoken word *New Courage* project. The student told the teacher how much the project meant to him. Because of his struggle and the quality of his project, the museum highlighted his spoken word poem as a performance at the student exhibit opening and reception on Saturday, December 10, 2011.

Drama Club, High School #2

The focus group with students in the drama club at HS#2 took place at 2:00 PM on Thursday, December 8, 2011. It lasted about one hour. The first question we asked the students was, "What did you think of the *New Courage* project?" Students in general responded overwhelmingly positively to the overall experience. Specifically, students indicated that the experience shows how to have courage and be confident in a variety of situations. They also mentioned that it was great to see people's different opinions and how people show courage in scenarios. Furthermore, one student stated that the experience was "cool, wasn't boring" while another said she was "excited, because I had never written a monologue before." Student responses to this question included:

Interesting in a dramatic way. Shows you have to be confident. You can't really be shy.

Different to see what people's opinions are.

Good because when you think of museum exhibits, you think 'boring.' But this was exciting.

The second question we asked was, "What was your *New Courage* project?" The goal of this group's project was to make a monologue about courage. There were no restrictions. The students' assignment was simply to "write a monologue about courage." Students completed a variety of projects related to the goals of the drama club. Monologue themes included reciting a speech from Martin Luther King, Jr.; instilling people with courage to do great things for the future; showing a woman with a fear of commitment finally having the courage to commit; and depicting a girl who dated someone a long time but then broke up and does not want the relationship to end. Her courage comes through as she wills the strength to move on. Another monologue was about a biracial teen girl at an all white school who chose to ignore her African-American side until she meets others like her. She then has the courage to be herself. One monologue showed a newly engaged woman in an abusive relationship. She shows the courage to face the situation and try to escape. One student wrote a monologue about a mother or

father who left them. Additionally, another student wrote a monologue about a teen girl who was raped by someone she knows in her neighborhood. She summoned the courage to face the situation. Specific student responses to this question included:

I wrote a speech from a dead person. I was the dead Martin Luther King. He didn't just want equality. He wanted people to have courage to solve all sorts of projects.

Project about a woman who has a fear of commitment. Thought of a new way of courage because so many people are getting divorced because they weren't ready to get married in the first place. A fear of commitment.

Did mine on a biracial teen girl. She chose to ignore her African American side until she made friends who she could relate to.

About a woman in an abusive relationship. My way of courage was for the character to show the male she was done. She just wants to be free.

A lot of teenagers deal with a mother or father who leaves them. My inspiration was that my dad did leave me and I had a friend who had that happen, and my mom's soap operas.

Mine was about a teen girl who gets raped by a guy in her neighborhood.

The third question we asked was, "What did you learn about courage by doing your project?" In response to this prompt, students indicated that they learned a lot by doing the courage project and making their courage-themed monologues. For example, one student indicated that their group learned about all different types of courage – big and small. Another student suggested that courage is something that everyone has, but not everyone knows how to tap into that courage and utilize it effectively. Yet another student described that simple courage can come in any way, even through small things and daily occurrences. One student offered as an example the youth in the 2011 Arab Spring movement, and then went on to state that America's youth are much less active. Everyone has courage but not everyone feels empowered to use it. Young people have power in the Arab Spring. Examples of student comments included:

A lot of different types of courage. Saving someone is like a big thing. Moving on is also a type of courage.

Courage is something that everyone has, but they just don't know it.

The fourth question we asked was, "What did you not like about the project?" In response to this question, although their overall experience was positive, students listed a number of things they did not like or wished had been different. Several students mentioned that they did not feel there was enough time to prepare the final project monologue. They stated that one reason for this is that students often have many other papers and projects going on in other classes at the same time. Another comment was about the size of the audience during the monologue performances at the high school. Students mentioned that not many people came to the monologue performances and the school did not announce the performances very well in advance. However, another student suggested that the outcome of the audience is not relative because each student is still performing the same thing regardless of the audience size. But another student disagreed with that comment by indicating that he

just wrote and performed a rough draft and it is important people come to see the performance to get the point across about courage. Yet another comment dealt with some of the students having never written a monologue before and describing the difficulty inherent in that task.

The fifth question we asked was, “Do you like having these special projects?” Students overwhelmingly said that they do like these types of projects. Students enjoyed and appreciated being able to put their own opinion into a creative project and having the agency to choose the outcome. They also felt that this particular project was very empowering. One student specifically mentioned that it was good to actually do and make something rather than just sitting around. Another student said that it was good to feel like you are doing something constructive for the community. Specific student responses to this question included:

Yeah. It's fun. It's a learning process.

I feel special because actually doing something, not just sitting at home.

Have an opinion. Put our own opinion in.

Actually doing something. Give each other feedback.

Our own projects. (the teacher) let's us come up with our own projects.

Feel like doing something in the community.

Helps me be a better writer.

Brings out our creativity.

The sixth question we asked was, “Did participating in the *New Courage* project inspire you to want to make a change in your community?” Students offered a mixed response to this question. Some indicated that they thought about feeling inspired to do something but ultimately may not because it's hard to change community. Another said that it would be hard because she's only one person. A few of the students offered indication that, although change is difficult, they do feel inspired by this project. Specific student responses to this question included:

I thought about it, but no. It's hard to change this school community.

Made me think about bringing schools together and us all getting along.

Very hard to change people's opinions when they feel strongly about something.”

Mostly only adults live in my community. It's hard to teach an old dog new tricks. People don't want to change.

People are basically oppressed to be what people say they are [blindly oppressed]. It takes courage to be yourself and stand up to what other say.

The final question we asked in this focus group was, “Does this whole project idea have a life after to inspire you to positively impact your community?” Again, this question produced a mix response from students. Students generally agreed that they do not see as much courage today compared to the past. One student stated, “courage will never die, but is a rare species today.” An example a student offered relates to the ongoing Occupy Wall Street movement. The student suggested that is an example of courage. The “99 percent” having the courage to confront the “one percent” is an example of community or “collective courage.” However, one student felt that, “the more that technology progresses, the more scared people are to go out and do things.” “Weapons and technology keep people in fear, more intimidated,” a student said. Another student indicated that courage at school could be an example, such as confronting a bully or standing up for something you believe in even if it is not the popular view. As students learned during the project, they suggested that courage can come in many ways. Courage is “unlimited, but people think it’s limited.” A couple of other students stated that “courage is different at the time period” and courage is “standing up for something that needs to be changed.” Another student disagreed by stating that, “only a naïve person would think courage is everlasting.” Further specific responses from students included:

Courage is an endangered species. You don’t see it as much today. I think courage should be everlasting, but it is more rare today.

I think courage is everlasting, but endangered.

Courage dies down the more technology progresses.

Other people don’t have courage because they are afraid of what others might think.

I don’t think courage has died down. It is just different with the time period.

You can’t limit courage. Courage is not going to school. It is going to school and actually doing something.

People are afraid of what other people think, but if you still do things and stand up to people then that’s courage.

Courage can pretty much come in any way, it’s not limited.

A few concluding comments and other suggestions students offered included:

Project should have been extended to more schools. Should have been more comprehensive throughout the community and CMS.

Courage means different things to different people.

We love our teacher.

It was clear from the student focus group at HS#2, that students, literally, had a voice over their projects. The students had the freedom to explore their own interpretation of contemporary courage. The students had conflicting notions of courage, debating whether courage required large acts of social

change or small acts of personal change. Their debate indicated that they were thinking critically about the concept.

Art Class, High School #3

The focus group with art class students at HS#3 occurred at 12:45 PM on Tuesday, December 13, 2011. It lasted the entire class time until the end of the school day bell rang at 2:15 PM. There were eight participants including the teacher. All participants were white and included one male and seven females. Compared with the other two focus groups at the other high schools, which were immensely positive, the group at HS#3 indicated that they had an overall negative experience with the *New Courage* program and project as indicated in their responses and comments to our various questions and prompts. The extent of the negative feedback was unexpected.

Our first question to the students in the focus group at HS#3 was, "What did you think about the *New Courage* project?" The students did not waste any time in candidly telling us that they did not like the project. The first student to immediately respond did not hesitate and stated, "didn't like it. Seemed pointless. Didn't find it interesting. In reality, not everything is courageous. Wasteful of time. But I liked seeing my pictures." Another student stated, "liked it, but didn't like only being able to do it on the weekend because TV programs on weekend aren't as good." Another student mentioned, "kind of lost interest in the project really quickly. Was interested at first, but quickly lost interest." Other brief comments include: "thought it was a waste of time," "felt like making everything up, didn't seem deep," "didn't really learn anything from it," "didn't find it interesting," and "no depth." The consensus of the group is that they wished the photography project had been focused on real life and real experiences the students encounter on a daily basis, rather than focusing on television programming. Specifically, students mentioned: "should have taken pictures of real life," "wish it was more real life, not TV," "didn't really like it because it was focused on TV. Wish it was more about real life courage in reality, not TV," and "I liked that we took pictures, but not of TV. Wish for more reality, not just pictures of the TV." There were, however, some aspects that students found that they liked: "liked seeing the pictures," and "liked when we took the pictures, we could express our opinion." Other examples of specific student comments included:

I lost interest in the project really quickly. At first I thought it was cool.

I thought it was a waste of time. Didn't seem like (the artist) put a lot of thought into it. Did the same thing in each class period. Felt like we could just make something up. Didn't seem deep. Maybe if we could have taken pictures in real life, I might have learned something.

Our second question was, "What could be added to learn more?" The students had a variety of suggestions to help make this project better in the future. Specifically, students suggested that if this courage photography project were to be implemented again in the future it should allow the students more flexibility and creativity to capture photographs of what they view to be examples of courage in daily, real life situations. One student stated, "maybe taking a picture of something we all could connect to related to courage rather than taking a picture of just anything on television." However, a few students did mention that, as a result of this project, they view television differently: "helped to watch TV better," "after doing this project I know to look for stuff more in TV," and "noticed stuff more." Another positive dimension that students mentioned is that they were excited and enthusiastic about the prospect of their work appearing in a museum: "cool to have our photos in a museum," "thought it

was cool that our work might be in a museum,” and “it was still cool.” Other specific student statements included:

Actually taking pictures of real life. Pick out something specific to use that we could relate to.

Felt like we were doing her project. Not our own project.

Could have been more organized.

I thought it was cool to watch TV and see courage.

It wasn't the best project but it was okay. Taught me to see something differently.

Wish we could have done a project with the photos rather than her just taking them.

She never pinpointed what it is she wanted us to do. Confusing for all of us.

Hard to understand what she wanted.

Our third question, “What could we do to make it better?” solicited feedback from the group about what the Museum could do to help make the project better. Again, students alluded to their desire for the project to connect to their real lives and that they would have preferred to have more flexibility to be creative with their own projects. Consider the following examples of student responses to this question:

I wanted “us” to do a project rather than her keeping them.

Connect to our real lives.

The fourth question we asked students was, “What did you do on your project specifically?” This question, similar to the other focus groups, was designed to get students talking about their own individual projects. Again, some of the student responses indicate a negative experience with the project. Student responses related to what they were specifically tasked to do in this project include: “find courage on TV,” and “we just turned on the TV and take a photo and turn it in.” However, students then expressed their frustration with this endeavor: “didn’t really understand,” “did it as fast as we could to get it over with,” “confusing,” “became very repetitive, same thing every time,” “we could have done the TV thing in one week, we didn’t need six weeks of the same thing,” “wasn’t created for us, anybody could do it, not much creativity,” and “meaning of the project was unclear.” Students also described frustrations with the logistics of the project: “logistics of getting picture files to her were detrimental, two people lost memory cards,” and “had to turn in photos on a flash memory card, but she didn’t supply them.” Still other comments related to the feeling that students did not learn anything from this project: “felt repetitive,” “same thing every week,” “didn’t teach anything creative,” “different topic every week would have been better,” “learned no photographic elements,” and “we learned nothing about photography.” Finally, despite initial excitement about their work potentially appearing in a museum exhibit, one student stated towards that end: “We didn’t select the photos in the exhibit. I didn’t care to go see the exhibit because I didn’t choose it. Not proud of it.”

The teacher was in the room during the focus group which was not the protocol in the other student focus groups. The teacher at this point began to participate in the focus group conversation: "She [the artist] was closed minded, she was using us to take pictures for her," "I did this last semester and showed personal stories of courage," and "she put a spin on it and made everything courage."

At this point in the focus group, it was apparent that the teacher intended to participate in the student focus group.

Students were also asked to offer any other comments. At this point, student comments began to reiterate what had already been stated previously in the focus group discussion. Some comments related to the feeling that the project was not creative enough, the logistics could have been better, the desire for the students to be able to choose their own projects, and the preference for a project focused upon real life rather than television. Specific student comments include: "wasn't creative enough," "wish it was more real life, not television," "felt like working towards nothing," "wish we could have learned more about photography," and "shorten it." One student stated, "Didn't learn anything about photography, not one thing. Nothing about composition or anything. Sometimes our teacher would interject something to try to have students learn something." Another student mentioned that "it was her art, not ours. She wanted what she wanted." One student scathingly stated that it "felt like being used by the artist for her own project." Another student exclaimed that, "at first I was excited to show my photos. But the way the artist critiqued us was degrading. Came off as arrogant a bit." The teacher chimed in and said that the artist "could put a spin on everything to make it courage, up until the class with the observers present." We asked the students if they went to the museum. One student immediately responded by saying, " why would we want to go see our photos in public that we're not even very proud of?" Additional specific comments included:

Logistics of getting JPEG to her were complicated.

The concept of someone coming in from the outside is a good idea.

(Museum staff) came in and she was really excellent.

At first I was excited to show my pictures. But the way (the artist) critiqued us, I feel like she never was really satisfied.

We don't know what pictures she actually chose to show in the museum. She told us that two of all of our photos would be there.

Another question we asked the students was, "Did you learn anything?" Again, the students reiterated their sense that they did not learn anything from participating in this project. Other specific comments stemming from this question included:

Was it good to have someone in from outside? Yes. The concept is good.

We liked the courage project last year much better.

Learned that sometimes when you look at TV there is courage. I didn't think it was total waste of time.

One more thing, my favorite picture, she lost it. I was really mad.

She lost a lot of my pictures too.

Teacher: "Tried to get students to realize that when you commit to something, you follow through," and "Got students to learn that when you commit to something, even if you don't want to do it, you see it through to the end."

A further question we asked students was, "Ultimately what did you learn?" The consensus is that students do feel that they are now better able to point to examples of courage on television. For example: "Learned how to look for courage on television when I really didn't do that before," "Learned if you commit to doing something, you see it to the end and finish it, even if you don't like it," "did make me look at TV more critically," and "Can now better point out courage on television." Students then began to comment again about lost photos: "my favorite photo of all was one that another student took, but the artist lost the photo," "she lost a lot of our photos," and "lost the best photo, she was really unorganized." The teacher then reiterated our question to the group by saying, "ultimately what did you learn?" The teacher also listed some of her own thoughts: "No idea so many sessions, the artist was hard to buck and was intimidating, didn't want to confront the artist, and conveyed to the students that the class made a commitment and carried it through".

Another question we asked of students was, "Did this project inspire you to do anything?" Unfortunately, due to their perceived negative experience, no students explicitly stated that he or she was inspired to do anything as a result of the *New Courage* project. All students agreed that the project did not inspire them. "I would like to be able to say yes, but no it did not," one student exclaimed. Another student pronounced that it is "good to have someone come and our work go into the museum. But wish it was truly our work, not someone else's work." "It is a good opportunity, but could have been much better," a student described. Students appeared to agree that they like the courage topic, and the idea of looking for examples of courage, but were disappointed with the method of the project itself. For example, one student stated, "good concept, bad project, bad execution" while another student said, "I could have come up with a better project." "Could have done something much more meaningful," one student said. A couple of students mentioned that one of the reasons the television-focused project was not a success is because "most of us don't really watch TV anyway," "in the middle of senior graduation projects," and "wrong age group for this project, not good for deep thinking art students." Students also seemed to agree that they failed to see the connection between the *New Courage* project itself and the *Courage* exhibit at the museum. Another comment related again to the logistics of the project: "if everything had been typed out, what's due when, USB provided, limit on number of photos, etc., would have been better."

When asked what other suggestions they have, the students and teacher responded with additional statements that again reiterate what had previously emerged from the focus group discussion:

If you do it again it should be something we do.

It could have been a really good opportunity for us. I just wish it didn't happen the way it did.

Wish the first lady (museum staff) would come again.

The artist's component didn't tie in with (museum staff) component.

Did not see connection between New Courage project and Courage exhibit.

Seemed like a low level project. Felt like I could have done something way deeper and more artistic.

Funding for little simple things would have been great.

Instructions should have been clearer.

Didn't explain what the journal was for.

Our final question to the group was, "What biased you against this project?" Unfortunately, the class indicated that the major contributing factor to their negative experience with the *New Courage* project was the perceived difficult personality of the artist assigned to work with their class, as the following comments indicated:

Student: The artist came across as rude, standoffish, had an attitude with us, and came across as arrogant.

Student: The way she came across made it hard to work with her.

Student: Contradicted her own words. Didn't seem happy with the project either.

Student: Her way or the highway.

Teacher: Felt bullied and intimidated. No dialogue possible. Hard to communicate with her. One of the best students in the class, and one of the most helpful, who is absent today, was taken outside by the artist one day and yelled at. She yelled at me one day. The artist went off on me one day. I listened to her scream at me long enough.

Student: She was so mean to him (another student who was absent for the focus group).

Student: She was being very nice the day the observers were in the classroom.

Teacher: She was putting on an act when y'all were here. (when we were there observing the classroom in early November).

Student: She kept bringing up how much the project cost. Over and over again. She kept talking about how this project was costing so much money. A lot of money was spent on it. I felt really bad.

Teacher: We talked about the great idea for a project of going out into the community and photographing courage and learning about photography. Wish the class could have done something more like that. I tried not to let on how I really felt about the project. Waited till the last day. But we all felt the same way. If they want to do this again, if it were more of an individual thing. This was all her idea and her thing. She could have done it herself.

Teacher: If they had let the kids go out in the community and photograph real people and things then kids could have bought into looking for examples of courage in real life. That would have been an amazing experience.

Based on the feedback from the students and teacher at HS#3, it was obvious that the students had a negative experience and that the classroom teacher and students did not inform anyone about it. They were intentionally silent about the problems to the museum staff.

It was apparent from the teacher's comments in front of the students that she was not guarded about sharing her critique of the project with her students. Consequently, it is important to wonder what degree did the teacher's displeasure impact the student experience? And, to wonder why the teacher did not intervene in the project, inform museum staff of the difficulties, and work to resolve the situation as it unfolded. Based on the data collected, it was clear that the teacher was concerned early on in the project that there were personality conflicts with the artist and an overall concern about the effectiveness of the assigned project. At some point, the teacher decided to "see it through" leaving she and the students to stew in a less than satisfactory situation which intensified over time. While the teacher described feeling intimidated, and she may have lacked a clearly stated protocol for resolving the issue, a significant portion of the failure in this partnership is because the teacher chose not to address the difficulties with the partners. Instead, the teacher was intentionally silent, to the point of coaching the students to behave a certain way when observers and evaluators were present in the classroom. In essence, the teacher was not forthcoming about her dissatisfaction about the project while it was going on. That being said, there were enough red flags coming from around this partnership that probably necessitated closer involvement from the museum, CMS, McColl Center and UNC Charlotte. Going forward in high-profile projects that involve accountability for two major partners, as was the case with CMS and the McColl Center, there needs to be more "sharing" of the accountability as it should not be the sole responsibility of the Museum to ensure a strong program.

Ultimately, the personality and approach of the artist was not a good fit for the project. In order to correct the situation, the McColl Center, the Museum, and the CMS teacher would have needed to extensively coach the artist. Similarly, the teacher was not well suited for a complex partnership, she was conflict averse, and lacked the capacity to manage successfully through a difficult situation. It was obvious from the data collected in the student focus group that the students were not looking forward to the classes with the artist and there were examples cited of classroom conflicts between the artist and a student and the teacher.

Another major point to draw from the focus group at HS#3 is that the students did not feel like they owned their project or had control over it. The students at other schools participating in *New Courage* commented, on the other hand, how they appreciated the freedom to create their own courage projects. At HS#3, the theme of "it wasn't ours" is significant. At other schools, the students chose their own projects. At this school, the McColl Center's visiting artist-in-residence chose the project topic and the photos for the exhibit. Furthermore, the artist did not submit a defined project plan to the class and students were going off of verbal instructions week to week which was evident in the failure of the students to understand the artist's instructions. Students described the artist and the project as disorganized. And the assignment, to take pictures of courage on television, varied little from week to week. According to the focus group data, students also were not presented with instruction from the artist about photography technique. Although on the day that the evaluation team observed the classroom, the artist did describe broadly the connection between art and culture.

Finally, a major source of negativity was that the project did not include money for student supplies. The students had to bring in their own memory cards with the photos. The artist lost two of the memory cards and some of the photos of the student work. Students asked that future projects include funding for supplies and the capacity to reimburse students for out-of-pocket expenses.

Other Observational Points of Interest

After the student focus group from HS#3, the evaluation team asked the museum staff to respond on how they would work to address the feedback from the student focus group. The museum, in coordination with the artist, made an effort to reach out to and meet with the class in January 2012 to return materials, celebrate the class accomplishments and talk about future plans. The teacher declined the invitation. The museum said that they would continue to reach out to the teacher in an effort to improve the student's satisfaction with the project.

When asked about how the museum could revise the process in the future, the museum provided the following recommendations:

We'd definitely put in place a mid-point evaluation/survey to check in on how the project was proceeding and how students were responding to the interactions with the artist.

Work more closely with the McColl Center to outline expectations for AIR (Artist in Residence)-, student-, and teacher behaviors/ interactions during the residency (including exchanging materials, creating a positive classroom culture, project buy-in, and project goals).

More open communication with students/teacher about the vision for the final project.

Specify the point person or protocol for the class/teacher to address concerns.

Teacher Focus Group

In addition to the three student focus groups, the evaluation team also conducted one focus group with various teachers that participated in *New Courage*. The focus group was held at the Levine Museum of the New South at 10:00 AM on Saturday, January 21, 2012. Although all participating teachers were invited, five individuals participate in the focus group. Overwhelmingly, the teacher participants indicated they had a tremendously positive experience with *New Courage*. They view these types of community collaborations as highly valuable learning experiences for their students and themselves, and they wish that there could be more of these types of programs and experiences in the future.

Our first discussion prompt to the teachers was, "Evaluate the *New Courage* project as it relates to a learning experience for your students." Teachers described the *New Courage* project as a very valuable experience for their students. One teacher stated, "absolutely a learning experience. Totally worthwhile that the kids did this." Other comments from teachers include: "really powerful to be able to dialogue about these issues," "taking discussions to a higher level," "this was a voyage for students," and "absolutely a learning experience." Another teacher specified that this experience was an "opportunity for students to get outside their school 'bubble' and do more thinking outside of the box." One teacher mentioned that she saw how her students "learned about more resources in Charlotte that they didn't

know about before,” and that it was “interesting to see what type of creative projects that students came up with.” Other comments relating to students learning about Charlotte resources included:

Learned that there were museums downtown.

Learning about new resources.

Brought kids to museum and made connections with class.

Students see what resources are in the community.

Kids didn't know there were museums Uptown.

Teachers also view the experience as a great way to make connections between current issues and historical events, as one teacher mentioned that it was great for “making connections between history and current events and events in students’ own lives.” This was “real hands on learning for many students, great for hands on and visual learners,” one teacher described. Another teacher stated that “on a regular lesson you may not change a person’s life. But with something like this you can at least change one or two lives, maybe more, and that’s all worthwhile.” Furthermore, this type of experience “takes learning to a higher level and experience. Very powerful.” Several teachers discussed how this opportunity encouraged students to think differently about things, to think outside the box, and to truly understand concepts. Teachers also discussed that there is a greater need for these types of experiences in all classrooms. It is “sad there is no room for this in more structured classroom,” one teacher stated.

Our second question to the group was, “Do you feel like you were successful in integrating this project into the standard course of study?” The main points that emerged from this segment of the discussion include the feeling that this type of experience integrates well into particular classes but will also be viewed as highly valuable once the new common core curriculum is unveiled next year. In response to this question, one teacher said, “yes, this really integrated well into my psychology class and relates to the positive psychology movement, and how you take issues and teach them as positively impactful.” Another teacher stated, “in theater arts, this fit very well into the curriculum. It was a great connection for students to interpret what it meant for them in a dramatic format.” “Sometimes the creative aspect of trying to fit something into the standard course curriculum is a big learning experience for students and teachers,” one teacher declared. Another teacher described how it was highly motivating for students when they feel overwhelmed: “You got a problem? How bout you try walking nine miles to school.”

The teachers agreed that the *New Courage* program will integrate well with the new common core curriculum that will go live next year. Specifically, one teacher stated that this program is “very timely with the distinct training for the common core curriculum. Everyone got to *write* and then *create* and *apply*.” With the common core, one teacher mentions that “more emphasis will be on product outcome, so these will be ever more important to getting students to think, apply, and create.” Another teacher followed up by suggesting that the “standard course of study is important but the common core is helpful to students all around and across disciplines.” With the common core, one teacher suggests, “these interdisciplinary activities are very useful and helpful to students and teachers.” Furthermore, the teachers agreed that creative program experiences such as *New Courage* help students to truly understand and apply concepts, as one teacher described, “one thing now with education reform is that they’re discovering that students can leave a course having scored well on a test but don’t really

understand concepts. These types of events really help students truly understand concepts. That is real education.” Teachers reiterated that there is a need for more field trips and for more of these types of programmatic experiences. The teachers also agreed that these types of programs are important for community building within schools.

There was also a discussion within the focus group conversation about how this project falls within key terms and concepts of “Edu Speak”:

Edu speak language: Critical thinking, Bloom’s taxonomy, higher order, discussion...Reasoning, writing – use that to create and apply to create a product. In the product they had to do the highest level of thinking according to Bloom’s taxonomy.

Interdisciplinary is key to all of this. Example: IB Program. Also important to the common core.

Skill and drill are default mode for teachers. We need an external source telling me to move beyond that.

This is true 21st century learning.

A situation like this is very motivating to students.

21st century learning shouldn’t always mean “computer” but should include all technology and using that to create something.

Kids were very engaged. They were most engaged when talking about courage.

Making things.

STEM should be called STEAM because with sciences and engineering you have to make something and Art and music help people think more creatively to make something.

Kids don’t make stuff often enough.

Another point that emerged from this discussion is that the teachers feel there is an administrative disconnect with the perceived value of experiential learning versus the requirements for “skilling and drilling” and testing. As one teacher mentions, in relation to the new common core, there is a “disconnect at the administrative level [that] needs to be addressed, so everyone is aware of and on board with what is coming.” Further, another teacher explains that “more schools will be wanting to have more of these events because the bubbling, testing, skilling, and drilling is on the way out and product evaluation is coming. We’ve been bubbling and skilling and drilling for ten plus years and some people are now set in their ways, so some will need a push to change. Administrators need to be more supportive on the creative and producing aspect of education, so more teachers are comfortable to incorporate such activities in their classroom.” One teacher offered an example from her astronomy class: “With the *New Courage* project, the astronomy teacher had a facilitator come into her class and the facilitator was not pleased that they were learning about the concept of astronomy through a metaphor of *New Courage* instead of “pure” astronomy, teacher had to go back to facilitator and convince, talk through, documentation.” Another teacher suggested that, because of the new common core on the way next year, and the increase in product-based assessment, more teachers and schools

will be clamoring at the door of community organizations such as the Levine Museum for more experiences similar to *New Courage*.

Teachers also discussed that there seems to be a perception among many that fun and learning do not go together, as one teacher states: “some people think that fun and learning don’t go together. But in reality, fun learning can have the most rigor and meaning and impact to students. When students are excited about something they learn more. When students can take ownership of their learning and creativity, it is much more meaningful to them. Giggling is a byproduct of people having fun while being fully engaged in learning.” Another teacher added that “sometimes rigor is more punitive for poor students,” and other teachers in the group agreed. Furthermore, as one teacher explains, there is “evidence that lectures will get kids to score well on exams, but they don’t understand. Activities like *New Courage* gets kids to really understand.”

Another question we posed to the group of teachers was, “What did participating in this project do for you professionally as a teacher?” Teachers, again, reiterated how they felt this was an overwhelmingly positive experience. One teacher specifically stated that this project “helped. Being able to see things and make connections. Kids had the opportunity to see what people had to go through and relate that to their own struggles, which may not seem quite so big when compared to historical struggles.” Another teacher specified that this project helped to “created new and different relationships. Being able to see things come to life and help students navigate.” Furthermore, it “supported my beliefs in what I think is good education,” one teacher proclaimed. Another teacher mentioned that she “sometimes feels judged by other teachers down the hall,” but she is “glad to participate in this and interact with other like-minded teachers.” This project “helped with my confidence about being a good teacher,” she stated.

Going along with the discussion about professionalism and teaching, the conversation shifted to CMS winning the Broad Prize and the relationship to the atmosphere of testing. One teacher stated that “the Broad Prize is part of the overall trickle down and schools having good test scores. Admins were brutal leading up to that for schools and teachers to get their scores up. Now that they got their scores up and they got the Broad Prize, they’re starting to roll out new things like the common core.” With the new common core curriculum, partnerships will be important as well as moving beyond simple skilling, drilling, and rote testing exercises. The “partnership component is an important element of the new evaluation tool,” one teacher stated, and “being able to share hands on experiences with students is really rewarding and bringing things to life.” Along with this conversation, one teacher stated, “I’ve been in good schools and bad schools, but I’ve never had a community. I was looking to leave CMS, but this experience and the new Common Core helped renew me and I think this will be a good thing. I was feeling judged by other teachers down the hall who do skilling and drilling. Having the UNCC professor helped. She helped with my confidence in me being a good teacher. The Common Core will really help. If ‘skill and drill’ teachers don’t adapt to new Common Core, they will have a hard time.” One teacher also mentioned, “In terms of the evaluation component, partnering with community as evaluative that is a big professional draw. But with the students and how it impresses them, that is also a big draw.”

Teachers also discussed how the *New Courage* project really brought history and learning to life for students. For example, one student mentions that her “kids had the opportunity to see that, yes they may be going through a lot, but that doesn’t compare to what people went through decades ago before *Brown v. Board of Ed.* Just say ‘nine miles’ and all the kids know what that means, when they are feeling overwhelmed by something.” Additionally, the opportunity of “learning from folks who lived it,” and seeing “how things really were” was an eye-opening experience for students.

Yet another question we asked was, “What are your thoughts and feelings of the Levine Museum of the New South as a community partner on this project?” In response to this question, teachers were forthright with the view that the Levine Museum of the New South was an amazing and appropriate community partner for this project. One teacher stated that it is “totally appropriate to have Levine Museum of the New South as the community partner on this project. Kids are different and that’s the New South. The New South is diverse and kids represent that. But we still have our stereotypes of what the South is (sweet tea, mint juleps, accent, ...). But in reality, the New South is a really diverse, multicultural place.” Teachers with students who were actually able to visit the museum agree they “like that they get to see the history of Charlotte and make connections about things throughout Charlotte.” Another teacher passionately exclaimed, “this is truly my passion. I really loved this. Some kids had never been to a museum and this really exposed them to new things. The partnership aspect of the museum partnering with schools is huge. It gives students an opportunity outside textbooks. As an educator, you do a disservice to your students if you don’t make community opportunities available to students.”

The conversation around the community partnership aspect with the Museum also centered on how thankful the teachers and students are for the Museum’s efforts of community engagement and ensuring students have the opportunity to visit the museum. The teachers’ many comments and expressions of gratitude were meaningful, for example:

Thankful the museum paid to get students to come to this.

Thank you to museum. Many kids would never have come here or to any other museum if it weren’t for this. And those kids told other kids. Very thankful.

Putting students work on display at the museum is priceless and so meaningful to students.

Thank you for allowing so many kids to come and such variety.

Thank you for providing transportation and coordinating everything.

So valuable to get kids here who would never have come otherwise.

The opening night at the museum was extremely valuable.

Could never have done that as a teacher on my own.

Some kids could not believe that their work was on display at a real museum.

So impactful for students.

Teachers were also thankful for the partnership with UNC Charlotte:

Thank you for the UNCC partnership as well.

Great that UNCC professors and students engaged with high schools.

The UNCC forum was very valuable.

A few points of feedback for the community partnership with the museum included:

Make sure the tour guides are consistent.

Make sure during training there is more explanation of what is going on and why we're doing this.

Finally, in an effort to solicit constructive feedback and suggestions, we asked teachers for their suggestions on how we might build upon the successes of the *New Courage* program and help it to become even better in the future. Teachers stated the following:

Better training among the docents and consistency.

Tighten up communication piece and connection between Museum exhibit and classroom curriculum.

More time to go through outline, pace.

Clearer communication up front and explanation of what the program is.

Training workshop was confusing. Also, most people at this training were there because they were short on their continuing education hours.

Pre-readings did not connect with what was being discussed. Dry readings. Not clear it was supposed to be a group. One reading was super awesome. The other two were dry.

Didn't have a way to show principals at the outset what this was all about.

(The training workshop) felt like it was all being cobbled together as we were in the room.

At the Museum evening program, make sure all students are recognized because some students weren't and they felt awkward, hurt, and left out. Make sure there's an award/certificate for every kid.

Additional positive comments included:

Really no negatives. We loved this program.

Our training was great and very well planned.

But it all came out fine, despite craziness early on. And I'm so glad I participated. I learned things I will use the rest of my life.

This whole thing was a great success.

It was a huge opportunity for everyone.

Some kids have never been to a museum and I wanted to make sure they had that chance.

The partnership aspect, community partners, the Museum reaching out rather than just saying we're here, come. Giving students opportunity to go and engage is huge.

For Museum to partner and go out to schools is wonderful thing and funding students to go is great.

Several teachers had specific comments to make regarding the value of the community partnership with the Levine Museum of the New South and the collaboration on *New Courage*:

Teacher 1: Thank you. Many of our kids would have never, ever, ever, ever stepped foot in here. Had these conversations. Seen a museum. Which makes them now curious to see another. If they hadn't done all they did. And like you said, paying for buses, and having those docents here. Sure there were some continuity issues that have to be addressed. But, the opportunity to take as many kids as we took here is awesome, because each one of those kids told another kid. And I know for a fact that some of those kids came with, I think Wells Fargo or somebody opened up the museum so they could all take advantage of it.

Teacher 2: And I saw things that I wanted it to be. But for the kids who didn't know anything else this was a hundred percent fabulous. So, I was like, 'oh well, I wish they had done this or that.' But the kids didn't know that. They were just so happy that they got a chance to go. It's really good that they bought it for them. And, I think, the thing that I want to say thank you to the museum about is, last spring and this year they put my students' work on display, and that means so much. For the kids to see that something that they did is worthy of being encased in glass in a museum, that's priceless. That's a lifetime. Who's gonna forget that? They'll remember that when they're seventy. They were in a museum.

Teacher 3: I want to thank them for letting so many kids come. There was no limit on the number of kids we could bring, and I love that. And I like the fact that you didn't mind there were other kids. There were so many kids. Anybody could come. Bring them, get them exposed. And that's exactly what we were able to do. That, and the transportation was a really big deal.

Teacher 2: [providing transportation] takes such a headache off of us too. Even if you were gonna collect money, it's such a headache for the teachers to just be like, 'send me the thing, have your financial secretary call us, we'll write a check.' So much easier for the teachers.

Teacher 1: The reality is, even if we had charged between two and five dollars, just enough, a nominal fee. In this economy, that priority would not have allowed them to go.

Teacher 2: And that's exactly why, the kids who most need to go are the ones who aren't gonna go in that case because they're parents are like, "oh it's just a museum, it's no big deal, just stay home." You know, whereas, the kids whose parents do value that, they're gonna come here anyway.



*Para Todos los Niños exhibit.
Photograph by Jarvis Holliday.*

Teacher 3: Yeah, they told their friends, I know. Because the kids I have this semester coming up have started asking me, "Are we gonna get to go? Are we going? Are we going to the museum? Are we going on that trip this semester?"

Teacher 2: And the coordination of the UNCC faculty to come. I mean, you guys teach. And you came off your campus, away from everything that you have to do, to talk to our kids. Amazing.

Teacher 1: So valuable. Truly enriching opportunity.

Following the teacher focus group, one of the participants sent us a follow-up email with additional thoughts. Excerpts from the email include:

It was a pleasure working with you during the Courage Project Dr. Harden and learning of your involvement and interacting on the research/study portion of the Project. You are a great facilitator and moderator for the Project and UNCC. I appreciate your support and words of encouragement related to what you experienced in my classroom and through the students I serve.

Ms. Bostick, great to work with you again in a different capacity, so glad our paths crossed again. You were recognized this morning for the great work that you did in organizing and implementing aspects of the Project so beautifully, as I have mentioned before to you. There are many nuances to the Project and I hope that the evaluations, feedback, and commentary allow you to build an even stronger Project than the one you did this year- not much "negative" can be said, you did an excellent job.

The opportunity to interact with colleagues from across the CMS District was amazing (during various times throughout the Project), to see how the Project manifested itself in their schools, the impact to them personally and professionally, and how it affected their students was encouraging.

The monetary incentives were also a positive as teachers are constantly asked to do more, with very little in compensation. The benefactors and contributors to this Project are also to be thanked for allowing teachers to benefit financially through participation. CEU credit for some is also a draw. So, where possible such incentives should be offered, but too engaging those (educators) who are truly serious and committed to the principals surrounding the Project and not just the offered incentive package(s) is also key.



Courage exhibit. Photograph by Jarvis Holliday.

The Common Core and Essential Standards being implemented fully for the 2012-2013 school year in CMS focus on literacy, math, and argumentation skills in a cross-curriculum teaching model with content specific objectives that must incorporate programming similar to the Courage Project in my opinion; so, the Courage Project is viable and sustainable for some years to come should support remain for its implementation within the area schools (review: <http://www.dpi.state.nc.us/acre/standards/> for research and grant writing supports).

Dialogue

Goal: C-Chat is a youth dialogue program with the goal of promoting understanding and dialogue among high school teens on issues of courage and cultural diversity.

Outcomes: High school students from diverse backgrounds acquire new skills in dialogue used to increase their awareness of how they can participate in positive community action. Increased access to over 1,000 students from a variety of social backgrounds in dialogue about the history and future of their community.



*C-Chat dialogue at Levine Museum of the New South.
Photograph by Jarvis Holliday.*

Data Collected

Here we present data collected in relation to dialogue goals and outcomes. Following a discussion of the data, we present the dialogue measurement criteria and describe the relationship between the data and the dialogue measurements. Data collected about dialogue stem from the student C-Chat post-dialogue survey.

At the conclusion of each C-Chat dialogue, student participants were asked to complete a paper-based survey (see Appendix A, survey item numbers are also referenced where appropriate within this section). In addition to providing basic demographic information (discussed previously in this report), participants were given an opportunity to report their thoughts about the exhibit, its themes of courage, the goals of the dialogue and *New Courage* program, and connection with their daily lives.



*C-Chat dialogue at Levine Museum of the New South.
Photograph by Jarvis Holliday.*

As dialogue participants exited the room, they placed their completed surveys into baskets on a table set up in the room. Once collected by the university evaluators, the surveys were de-identified and the data was coded and input into a database. All paper copies of the evaluations were then secured and stored.

In total, 411 surveys were completed and returned for analysis and these provide the core data for the assessment below. Unless otherwise noted, an n of 411 also serves as the denominator for all

percentages reflected in the charts and graphs in this report. In this section, the post-dialogue survey data are presented to indicate how the dialogues successfully supported the program goals and objectives.

Figure 19 shows that greater than half of all participants had never visited Levine Museum of the New South prior to their *New Courage* experience. That more than half of all students had their first visit to the Museum because of *New Courage* is testament to the engaging nature of this program. Bringing people to the Museum for the first time is positive evidence of one outcome of proactive community engagement by the Museum. Furthermore, by inviting young people to visit the Museum for the first time, the Museum is meeting part of the third objective in this project relating to “shaping experiences that demonstrate the knowledge and skills needed to have influence in community affairs.”⁹ In the C-Chat post-dialogue survey, 54 percent of respondents indicated that they had never visited the Museum before. This data point is reinforced by comments from the teacher focus group. For a majority of participants, the *New Courage* project was critical in providing high school students access to the Museum.

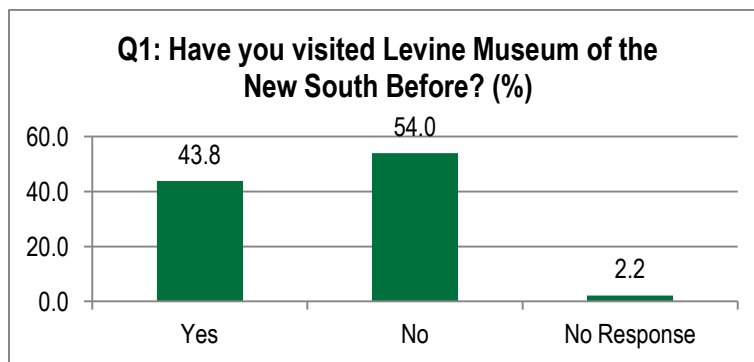


Figure 19. Have you visited Levine Museum of the New South before? (%) n=411.

⁹ *New Courage Project Support Proposal*. Charlotte, NC: Levine Museum of the New South. 2011.

Figure 20 illustrates evidence that the experience of visiting the *COURAGE* exhibit influenced an increase of knowledge about the *Brown v. Board of Education* Supreme Court case. In fact, the majority of participants, around ninety-four percent, indicated some increase in their knowledge about this aspect of history. This increase in knowledge is directly related to a portion of the second objective related to showing how history can help shape current issues.

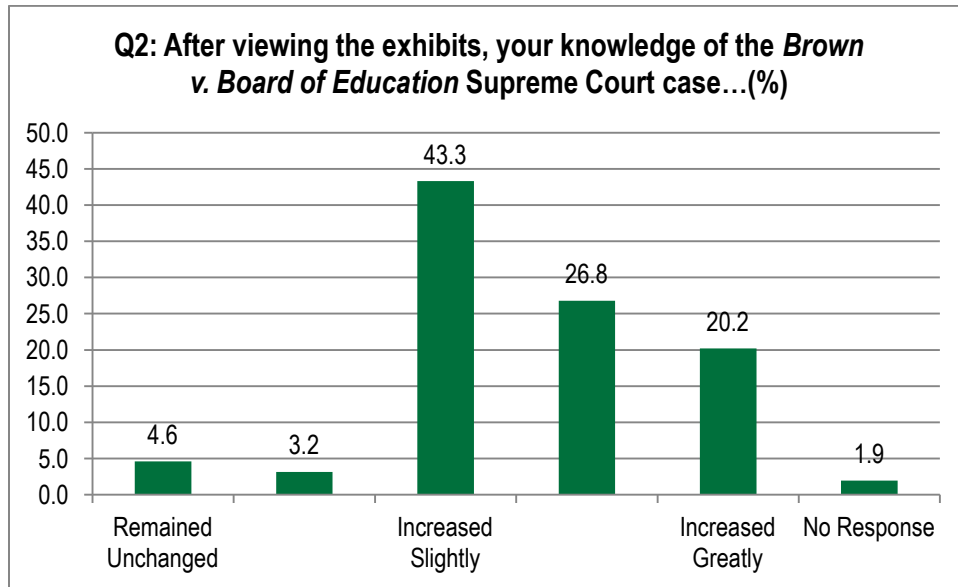


Figure 20. After viewing the exhibits, your knowledge of the *Brown v. Board of Education* Supreme Court case... (%) n=411.

Figure 21 depicts the value participants place on the C-Chat reflection time and dialogue experience, which occurred immediately after viewing the exhibits at the Museum. The majority of participants, around ninety-three percent, indicated they view the C-Chat dialogue experience as valuable. The third *New Courage* objective is supported by the fact that a vast majority of participants found the experience valuable.

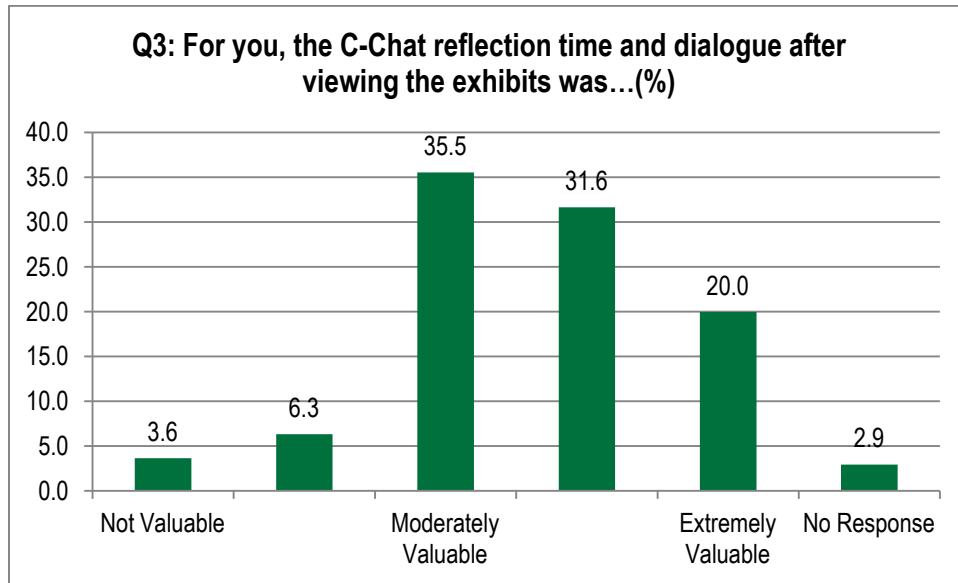


Figure 21. For you, the C-Chat reflection time and dialogue after viewing the exhibits was... (%) n=411.

Figure 22 shows that participants feel their skills and confidence at talking to people who are different than they are or who have a different opinion than they do about issues affecting their community increased to some extent. In particular, a majority of participants, around eighty-five percent, indicated that their skill and confidence at dialoguing about issues increased. This increase in student confidence is related to all three *New Courage* objectives.

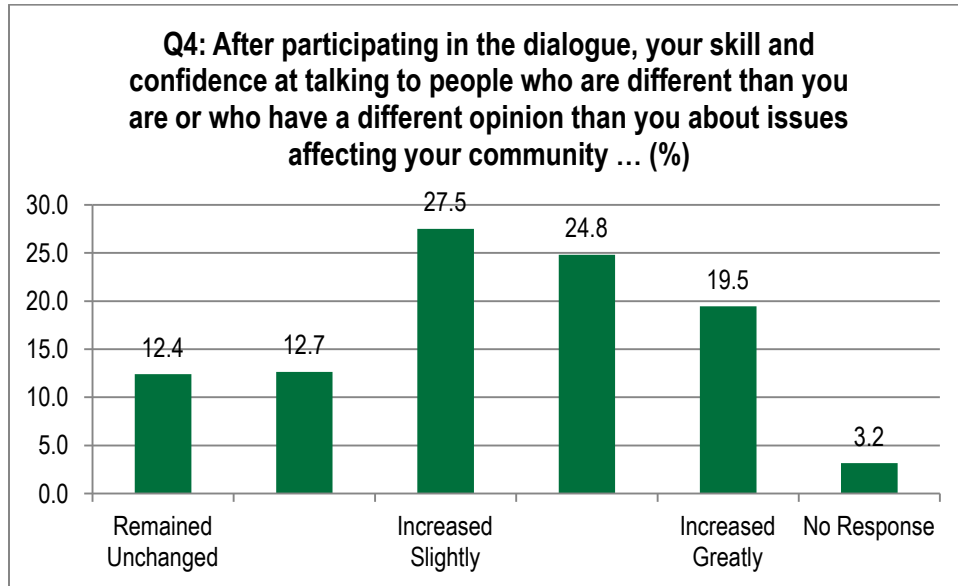


Figure 22. After participating in the dialogue, your skill and confidence at talking to people who are different than you are or who have a different opinion than you about issues affecting your community... (%) n=411.

Figure 23 illustrates that many participants came away from their exhibit viewing and dialogue experience feeling inspired to do something positive or act in ways to improve their community. In particular, almost three-fifths of all participants indicated feeling inspired to act in ways to influence positive change in the community. Around one-third of participants indicated feeling neutral about feeling inspired to act in ways to improve the community. Very few participants came away from the experience feeling uninspired. That the majority of participants view the dialogue outcome as inspiring is evidence of the exhibits and dialogue experience working in ways to meet the three *New Courage* objectives.

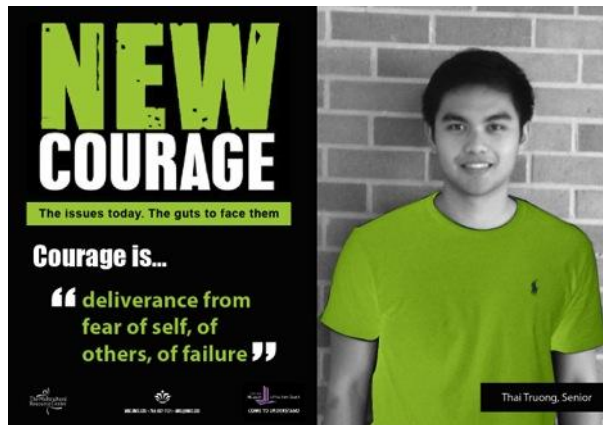


Figure 23. To what extent did the exhibits and dialogue experience inspire you to do something positive or act in ways to improve your community? (%) n=411.

Programs

At this point we present data collected in relation to program goals and outcomes, specifically for the *New Courage Youth Expressions Summit (Y.E.S.)*, the *UNC Charlotte New Courage* initiative, and the *New Courage* student exhibit opening and reception at the Levine Museum.

Outcomes: (1) Education programs that inspire, network and resource young people and model collaborative dialogue and student empowerment while examining community challenges in relation to the exhibition Courage; (2) Increased awareness of broader civil rights struggles.



New Courage Youth Expressions Summit (Y.E.S.)

On Saturday, November 19, 2011, the Levine Museum coordinated the *Youth Expressions Summit (YES)* held at UNC Charlotte. A daylong youth summit open to Mecklenburg County students featured panels, workshops and sessions on self-esteem, peer pressure, healthy living, bullying, academic readiness, gangs/violence, education/jobs/economy, leadership, global awareness, and civic engagement/advocacy. The summit was designed and facilitated by teens. The event encouraged teens to take a pledge to be more active in their community. Based on data collected by the museum, the summit was attended by approximately 175 Mecklenburg County teens and 20 UNC Charlotte student volunteers.



Y.E.S. planning meeting. Photograph by Jarvis Holliday.



Y.E.S. planning meeting. Photograph by Jarvis Holliday.



Youth Expression Summit at UNC Charlotte. Photograph by Jarvis Holliday.



Youth Expression Summit at UNC Charlotte. Photograph by Jarvis Holliday.



Youth Expression Summit at UNC Charlotte. Photograph by Jarvis Holliday.



Youth Expression Summit at UNC Charlotte. Photograph by Jarvis Holliday.

UNC Charlotte Partnership

UNC Charlotte and the Levine Museum of the New South developed an educational partnership focused on the theme of *New Courage* inspired by the *Courage* exhibit at the Levine Museum of the New South and modeled after the museum partnership with CMS. The educational partnership had two components: community programs at the Levine (coordinated by the Community Affairs Department at UNC Charlotte) and curriculum projects on campus (coordinated by the UNC Charlotte Crossroads program). Nineteen (19) undergraduate courses adopted the theme of *New Courage* in their classrooms by engaging students in contemporary investigations of the need for courage grounded within specific course disciplines. Examples of courses that participated include Freshman Seminar, Citizenship, Teaching Fellows seminar, Secondary School Experience, Levine Scholars Seminar, Hip Hop Theatre, Theatre Education, Psychology Seminar, and Public Health. Many extracurricular organizations participated in the UNC Charlotte *New Courage* project including the Student Advisory Committee for Disability Services, Veterans Club, and the Student Diversity Committee for the Multicultural Resource Center. Consequently, over 900 UNC Charlotte students toured the *Courage* exhibit and participated in college-level C-Chats, professionally facilitated dialogs which ask students to think critically about contemporary applications of courage.



*New Courage Day at UNC Charlotte.
Photograph by Jarvis Holliday.*

As a culminating experience to showcase student work (similar to the exhibition and reception for CMS students in December 2011), UNC Charlotte hosted a day-long *New Courage Campus Celebration* on November 30, 2011. Eleven (11) unique, interdisciplinary presentations encompassed a day-long forum on campus on including visual arts, music, dance, posters, demonstrations, storytelling, and debate. The public was invited to all of the events. The celebration had seven major elements:

1. Exhibition of student work. Over 100 student posters, artwork, and digital presentations were showcased.



Exhibition of Student Work. Photograph by Wade Burton.



Exhibition of Student Work. Photograph by Wade Burton.

2. **New Courage Jams.** This performance piece was a collaboration among the orchestra and dance programs at Garinger, West Mecklenburg, and Rocky River High Schools and the Hip Hop Theatre class at UNC Charlotte. The combined high school orchestras accompanied the dancers, which depicted eight original, student-choreographed pieces showing the history of racial integration in education. An original orchestra score was commissioned for the production.



New Courage Jams. Photograph by Wade Burton.



New Courage Jams. Photograph by Jarvis Holliday.



New Courage Jams. Photograph by Jarvis Holliday.



New Courage Jams. Photograph by Jarvis Holliday.



New Courage Jams. Photograph by Wade Burton.



New Courage Jams. Photograph by Wade Burton.



New Courage Jams. Photograph by Wade Burton.



New Courage Jams. Photograph by Wade Burton.

3. **Courage Through Drama.** Students performed dramatic readings on the theme of courage throughout the day in the Student Union Rotunda.

- 4. **Courage to Debate Complex Issues: Profiling and National Identity Cards.** The combined classes of the Levine Scholars and Crossroads freshman seminar researched issues of immigration and then debated these issues in a collegiate debate format moderated by David Broome, the General Counsel for UNC Charlotte.



Courage to debate. Photograph by Diane Zablotsky.



Courage to debate. Photograph by Diane Zablotsky.



Courage to debate. Photograph by Diane Zablotsky.



Courage to debate. Photograph by Diane Zablotsky.



Courage to debate. Photograph by Diane Zablotsky.



Courage to debate. Photograph by Diane Zablotsky.

5. Chancellor's *New Courage* Reception. The Chancellor, Phillip Dubois and Levine Museum President, Emily Zimmern hosted an evening reception for the public attendees for the celebration and students involved in the project. A special video was shown highlighting student work over the semester.
6. *New Courage* Community Conversation. After the reception, a panel was held to explore contemporary notions of courage and to discuss the impact of the *New Courage* program on our public education institutions. Panelists included Corie Pauling, Associate General Counsel, TIAA CREF, and Ann Clark, Chief Academic Officer, CMS. Immediately prior to the panel discussion, students organized a *New Courage* flash mob.
7. Cankerworm on Courage. UNC Charlotte, with Crossroads Charlotte, hosted a story-telling and spoken work event in the Rotunda at the Student Union. All stories and poems presented were on the theme of courage.



Courage through poetry. Photograph by Wade Burton.

The following photographs represent additional highlights from the student exhibition at UNC Charlotte's *New Courage* day on November 30, 2011.



New Courage Day at UNC Charlotte. Photograph by Jarvis Holliday.



New Courage Day at UNC Charlotte. Photograph by Jarvis Holliday.



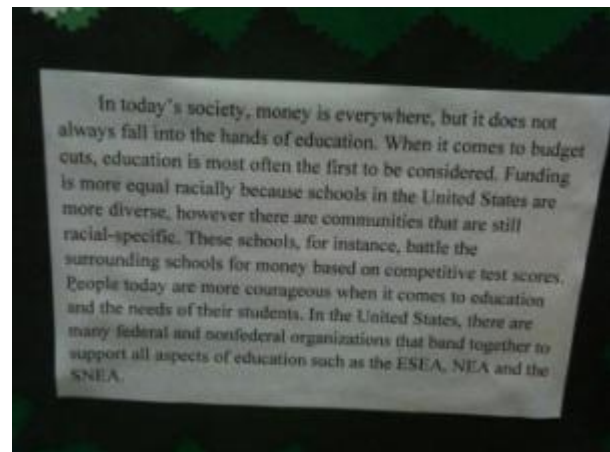
New Courage Day at UNC Charlotte. Photograph by Jarvis Holliday.



New Courage Day at UNC Charlotte. Photograph by Jarvis Holliday.



New Courage Day at UNC Charlotte. Photograph by Jarvis Holliday.



New Courage Day at UNC Charlotte. Photograph by Paul McDaniel.



New Courage Day at UNC Charlotte. Photograph by Paul McDaniel.



New Courage Day at UNC Charlotte. Photograph by Paul McDaniel.



New Courage Day at UNC Charlotte. Photograph by Paul McDaniel.



New Courage Day at UNC Charlotte. Photograph by Paul McDaniel.

New Courage Student Exhibit Opening and Reception

The *New Courage Student Exhibit* opened at the Levine Museum on the evening of Saturday, December 10, 2011. The event included a reception, performances, and an awards ceremony with the announcement of the winners of the DeLaine and Mendez Scholarships.

The Museum describes the *New Courage* program and exhibition as follows:

New COURAGE defies simple definition. It is a photo capturing daily struggle, questioning the status quo with a monologue, using a dance to celebrate taking risks, or...A poem. A video. A collage. New COURAGE began in early 2011 as a yearlong partnership between Levine Museum of the New South, Charlotte Mecklenburg Schools, McColl Center for Visual Art, and UNC Charlotte, asking participants to examine "new" issues that require courage in our community today. Through workshops, study, collaboration, and reflection, educators and students from across Mecklenburg County have explored historic, personal, and community definitions of courage. Throughout the year, teachers attended professional development sessions and created inter-disciplinary curriculum. Students heard from national speakers, participated in a countywide summit, and created their own artistic expressions of courage. A final component of the project is the New COURAGE exhibit. A juried exhibit of student work, participants drew inspiration from the award-winning COURAGE exhibit, combining historic perspective with contemporary issues. Using personally chosen art forms, each piece depicts this new generation's take on activism, action and a renewed sense of the power of community. Collectively, New COURAGE involved 25 high school teachers who engaged more than 875 students in 12 schools. They were joined by 22 professors and more than 600 undergraduates in a parallel program.¹⁰

The exhibition of students' *New Courage* projects at the Levine Museum of the New South is highly valuable to the students and the community. Teachers, in the teacher focus group, mentioned that for students to see their work on display at a museum is something that they will remember for the rest of their lives. It shows that the Museum and the community value what students have to say.

¹⁰ *New Courage*. Charlotte, NC: Levine Museum of the New South.
<<http://www.museumofthenewsouth.org/exhibits/detail/?ExhibitId=110>>. Accessed 19 February 2012.

The following Photographs are from the opening of the *New Courage* exhibit of student work at Levine Museum of the New South on December 10, 2011.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



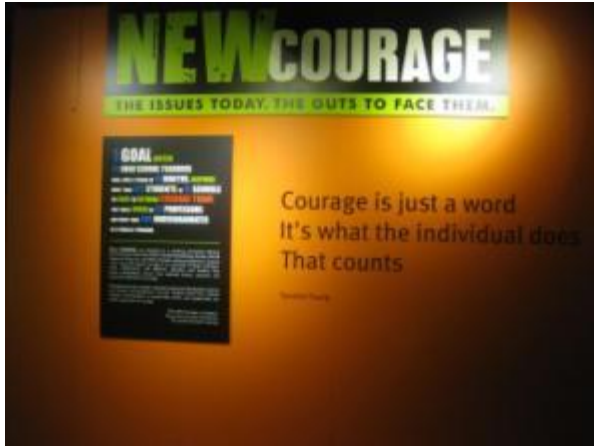
Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.



Photograph by Paul McDaniel.

FINDINGS AND RECOMMENDATIONS

1. The *New Courage* Project was successful in meeting the outcomes outlined for the initiative.

- The data collected indicates that the project developed model curriculum used to inspire students to examine courage as a historical theme and link to contemporary issues. Virtually every project we observed examined courage in a historical context and then students created projects in contemporary contexts around the theme of courage.
- The data collected indicates that students involved with the *New Courage* project increased their academic knowledge of the *Brown v. Board of Education* Supreme Court case and Civil Rights Movement. In post-dialogue (C-chat) surveys, 94% of respondents indicated that the experience increased their knowledge about the *Brown v. Board of Education* case, and 20% indicated their knowledge increased greatly. Furthermore, as indicated in classroom discussion and teacher interviews, students became more aware of students' role in effecting change and the characteristics of effective citizenship. Throughout our observations, we collected examples of CMS students citing the historic acts of Reverdy Jones and Ruby Bridges as inspiration for their courage projects.
- The data collected indicates that high school students from diverse backgrounds acquired new skills in dialogue used to increase their awareness of how they can participate in positive community action. In post-dialogue surveys, 84.5% of students responding indicated that by participating in the C-chat that their skill and confidence at talking to people who are different increased. Furthermore, 94.7% of post-survey respondents said that the exhibit and dialogue inspired them to do something positive or act in ways to improve their community. Our observations of student monologue, spoken word projects, small group conversation, and classroom presentations also indicate that students acquired new skills in dialogue.
- The museum increased the access of over 1,000 students from a variety of social backgrounds to dialogue about the history and future of their community. Statistics kept by the museum indicated that 875 students from 12 high schools participated in the C-chats within the context of the *New Courage* project. Another 350 school-aged young people toured the exhibit and experienced a C-chat.
- The *New Courage* initiative created supplemental, educational programs that inspired, networked, and resourced young people. The program modeled collaborative dialogue and student empowerment while examining community challenges in relation to the



New Courage. Photograph by Paul McDaniel.

Courage exhibition. Examples highlighted in this report include the *Access to Education/Para Todos Los Niños* panel with U.S. District Court Judge Albert Diaz and Congressional Medal of Honor Winner Sylvia Mendez attended by 350 of those approximately 100 CMS students, the student forum with Judge Diaz and Ms. Mendez at Garinger High School with 124 students in attendance, the Y.E.S (Youth Empowerment Summit) attended by 175 Mecklenburg county students and 20 UNC Charlotte students, and the student exhibition opening and awards ceremony, and UNC Charlotte *New Courage* Initiative with over 900 university student participants.

2. Professional development workshops are beneficial as a source of learning, orientation, partnership building, and inspiration for teachers. Teachers indicated that the professional development workshops were a critical introduction and orientation to the project. The professional development workshops were helpful in exciting participants about the potential of the *New Courage* project, providing new teaching methodologies, and clarifying the goals and objectives of the program. The professional development workshops may have attracted greater attendance with more extensive recruiting that involves personal meetings with principals and school faculty and staff to achieve greater buy in at the outset. There was a need for project and workshop recruiting materials with more explicit information and instructions.
3. Strong and committed partnerships were a critical and successful element of the *New Courage* project, including CMS, the McColl Center for Visual Arts, and UNC Charlotte. All of the partners in this project worked diligently to make the project a success. However, when there were problems, it usually involved a lack of communication between partners. Places where communication could have been improved include:
 - Recruiting of teachers. Better recruiting materials and personal meetings with principals to garner buy-in are suggested for future initiatives.
 - Between partners. Even though CMS and UNC Charlotte are very decentralized, a regular, standing meeting with all of the partners every three weeks or once a month for the duration of the planning, project, and evaluation may improve communication and collaboration. If the museum is the catalyst for the partnerships, it also must be the “hub” to help channel information between partners during the project.
 - Feedback. Use technology to solicit feedback regularly, especially from the teachers. These could be phone calls, short surveys, reports, or status updates.
4. Financial support was critical to the success of the program. Data collected from the teachers and students indicate that the cost of access, including transportation, parking, and admission as a huge barrier to cultural participation. The willingness of the museum, sponsors, and partners to provide free access to the museums and supplemental programs was critical and profoundly appreciated by all of the participants. Data collected indicates that students remain unaware of the cultural assets in Uptown Charlotte and rely heavily on schools to expose them to the museums. Students involved in the *New Courage* project expressed a desire to visit and participate in more culturally connected initiatives at school. Because of the *New Courage* project, many students returned to the museum for programs or to visit other cultural organizations during the Wells Fargo community day.
5. The teacher’s professional development stipend, student’s scholarships, and a dedicated exhibition were also highlighted as strong motivators for participation. Participants were very

appreciative of these programmatic elements and thought they were very considerate and meaningful components. The data indicates that the empowering effect of showcasing student work through an exhibition was considerable.

6. Teachers in elective courses were more inclined to participate in the *New Courage* project. Based on data collected from teachers, the high-stakes testing climate in core classes discourages participation, directly and indirectly, in supplemental educational experiences like *New Courage*. This may continue to depress participation by teachers in the English, Math, Science, and Social Studies disciplines. However, teachers interviewed believe that the new Common Core State and North Carolina Essential Standards, which replace the NC Standard Course of Study in 2012-2013, will create higher demand for supplemental educational experiences like *New Courage*. The Common Core is based on the revised Blooms' Taxonomy which require that students demonstrate higher-level thinking processes like application, analysis, evaluation, and creativity in addition to lower level cognitive processes of remembering and understanding.¹¹ In the focus group, teachers described the *New Courage* project as generating product-based learning, creative thinking, inter-disciplinary connections, critical thought, and high levels of engagement which are cognitive processes that students must demonstrate as a part of the Common Core.
7. The museum is a highly valued educational asset in the community. The success of the *New Courage* project indicates that the museum makes significant educational contributions to the community. It is significant that the museum can catalyze, mobilize, and provide the venue and curriculum for public high school and higher education students to intellectually explore issues like courage. Students, teachers, and faculty are engaged by museum programming that helps them find meaning in their lives and creates the context for them to ask the broad questions around complex issues of humanity¹². Based on data collected in the teacher focus group, the *New Courage* project was meaningful as a conduit for engaged teaching that was exciting and renewing¹³. One teacher stated, "This is the kind of thing that keeps me from dropping out, honestly." Another teacher noted that this project "helped with my confidence about being a good teacher." The project was also empowering as it allowed students' voices and creative work to be heard and showcased. The projects where the student voice and creative input were limited are the projects with the least amount of student engagement and educational value for the student.
8. Most students related very personally to the issue of courage on a micro level of interpersonal relationships rather than a macro level of social justice in the community. This is both developmentally appropriate and culturally relevant, and does not speak to the impact of the exhibit or the programming. High school and college aged students are just beginning to understand their role in the broader struggles of society, often lacking the sophistication, knowledge, and language to speak to social justice struggles. So it is easier for them to speak about bullying rather than systematic oppression, staying in school rather than the educational effects of a new, racially segregated school system, struggles with a parent rather than the break down of the American family, and a bad relationship rather than sexism. But the fact that students begin to struggle with these issues on a personal level is an important first step to

¹¹ North Carolina Department of Public Instruction, see : <http://www.dpi.state.nc.us/acre/standards/>

¹² Learner, M. (1997). *The politics of meaning: Restoring Hope and Possibility in an age of cynicism*. Reading, MA: Perseus Books.

¹³ Hooks, B. (1994). *Teaching to transgress: Education as the practice of freedom*. New York: Routledge.

nurture their desire to confront them on an organizational and community-wide level. Fewer students looked at the issue of courage from the social justice perspective, but those that did provided a model for other students to discuss. The fact that students in the HS#2 focus group were debating the validity of personal courage opposed to social justice courage shows critical thought and higher-level reasoning. They are engaged in the struggle, and that is a very good outcome.

APPENDIX A: Survey for *New Courage* C-Chat Dialogue Student Participants

Today's Date: _____

About the Museum Exhibit and Dialogue Experience

1. Have you visited the Levine Museum of the New South before? ____ Yes ____ No

2. After viewing the exhibits, your knowledge of the *Brown v. Board of Education* Supreme Court case...(please circle one of the numbers on the scale below):

1	2	3	4	5
Remained Unchanged		Increased Slightly		Increased Greatly

3. For you, the *C-Chat* reflection time and dialogue after viewing the exhibits was... (please circle one of the numbers on the scale below):

1	2	3	4	5
Not Valuable		Moderately Valuable		Extremely Valuable

4. After participating in the dialogue, your skill and confidence at talking to people who are different than you are or who have a different opinion than you about issues affecting your community ... (please circle one of the numbers on the scale below):

1	2	3	4	5
Remained Unchanged		Increased Slightly		Increased Greatly

5. To what extent did the exhibits and dialogue experience inspire you to do something positive or act in ways to improve your community? (please circle one of the numbers on the scale below):

1	2	3	4	5
To a Lesser Extent		Neutral		To a Greater Extent

About You

6. Length of time living in Charlotte: _____

7. Have you lived somewhere other than Charlotte? ____Yes____No. If so, where else have you resided? _____

8. Five Digit ZIP Code in which you currently reside: _____

9. Your Gender: Male Female

10. Your Age: _____

11. Which of the following reflects how you self identify?:

- African American or Black
- Caucasian or White
- Hispanic or Latino
- Asian
- Native American
- Bi-Racial or Multi- Racial/Ethnic
- Other: _____

12. What is your current faith/spiritual practice?: _____

13. Number of languages you speak:

- One language
- Two languages
- Three languages
- More than three languages

14. Primary language spoken in your home: _____

Thank you for your participation!

APPENDIX B: High School #1 *New Courage* Curriculum



Subject Area: Cross Curricular *Psychology/Sociology

Workshop Session: 1

Grade Level: 9-11,

Unit Title: New COURAGE- The Many Make One (Like Brown v Board; 5 cases make 1 and the cases are individual stories)

Lesson Title: "C-OUR-AGE INTRO

Objectives Materials/Resources Needed: Lesson Instructions as supplied by UNCC/Artist Reps in Round-Robin:

- psych
- creative writing
- theatre

Anticipatory Set: COURAGE exhibit Backpack with images and artifacts.
What do you see as heroes psych & social history.

Objective/Purpose: Familiarize students with Rev. Dr. Martin Luther King's steps of social justice

Input: King's *Letter from a Birmingham Jail*.

Model: "online resources" - view & take apart together (from Tue. Workshops HW. Exhibit.)

Check for understanding: Tableaux of Victimhood/Deviance.

Guided Practice: Debrief Tableaux

Independent Practice: Read & Discuss MLK's *Letter from A Birmingham Jail* (see Article CC- 1)

Closure: Introduce, practice personal Courage Stories in pref & Hip Hop Extravaganza. Take it from what is Hip Hop? & ... where you will stress?

Analysis Questions

(adapted from "The Psychology of Courage" Asking the Essential Questions)

1.) What is Courage? (*Provide definitions as well as examples*)

2.) Who has Courage?

(Identify individuals you know or you have observed, in media or history)

3.) Why is Courage important?

To us as individuals (discuss character, self-esteem, values, decision-making, role models)

To society (courage is necessary to "change the status quo" What is the status quo, and why might it need to be challenged"

4.) What are the barriers to acting with courage; to changing the status quo?

(Consider the role of fear, apathy, lack of time/resources, lack of skills and knowledge of how to change the status quo; selfishness; desire for order/stability; tradition in your response)

5.) What does it take to act with courage/change the status quo?

6.) What are YOU passionate about?

7.) What are the benefits of acting with courage/changing the status quo?

For the individual?

(Consider the concept of "the helper's high," self respect, personal growth, development of new skills, avoiding the "cost of silence")

For Society?

(Consider the need to correct social injustice, change the world, and Martin Luther King Jr.'s quote "an injustice anywhere is a threat to justice everywhere.")

APPENDIX C: High School #2 *New Courage* Curriculum

Sharing Purpose / Objectives(s) / Goals of “Courage Monologues”:

Acquire an understanding of the creative process of writing a monologue by researching and responding to stories/artifacts and then writing and performing original monologues. Demonstrate how to use facial expressions, gestures, and voice to express emotions while performing monologues. Respond to and offer peer feedback. Analyze and evaluate dramatic elements. Deepen understanding of the following themes: courage, community, and commitment.

In her workshop *Playmaking and Playwriting*, Lou-Ida Marsh suggests six ideas leading to a monologue, scene, or play:

1. Things we have done or not done in our own lives.
2. People we have met, known, loved, hated, feared, or respected.
3. Ageless stories or myths, perhaps told from a viewpoint.
4. Group interaction and artistic collaboration.
5. Ideas for resolving various conflicts.
6. A puzzlement (something we don't understand).

Any of these six ideas could be developed into a dynamic monologue about courage – “Courage Monologues.” Which one will you choose? Consider also in the writing of your monologues: when you faced down a fear, when your soul hurt (did you recover?), how you or others have shown courage, think about a difficulty/challenge that required courage, and the presentation by the Levine Museum “Travelling Trunks”.

Notes about monologues:

Monologues are memorable and tell a story with a complete beginning, middle, and end. It must include a major conflict with high stakes. (The higher the stakes, the more interesting the monologue is for both the actor and the audience.) Ideally the monologue is 2-4 minutes in length (industry standard is 1-3 minutes).

APPENDIX D: High School #3 *New Courage* Curriculum



Subject Area: Ceramics/ Fine Art Crafts

Workshop Session: 1

Grade Level: 9-12

Unit Title: New COURAGE

Lesson Title: Courage Today

Objectives Materials/Resources Needed: Clay, papier-mâché, wire, fiber, paint, glaze and tools

Anticipatory Set: Personal story of courage

Objective/Purpose: The learner will choose and evaluate a range of subject matter and ideas to communicate intended meaning in their artwork. Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually. Understand visual arts in relation to history and cultures. Describe and analyze how people’s experiences influence the development of specific artworks.

Input: Students are to understand that courage is a part of history and continues to be a vital part of the human experience.

Robert Arneson (1930-1992) made California Artist in 1982 as a satirical comment against a well know art critic Hilton Kramer. This sculpture incorporates all of the critic’s stereotypes about California artist. The top half of the ceramic piece features a likeness of Arneson on a pedestal littered with beer bottles, cigarette butts and marijuana plants. He is dressed only in an unbuttoned denim jacket and sunglasses, looking very defiant with his arms crossed. (Gardner’s Art Through The Ages 11th edition)

Model: New Courage- Why should you demonstrate courage?
(using Brainstorm Graphic organizer)

Name 5 things that you have done to demonstrate courage in the past year. Try to find examples in all the different categories: Physical Courage, Moral Courage, Social Courage, and Creative Courage. Read examples from each area. Have students make a written and visual journal as they remember their own personal “Courage” story. Hopefully students will choose all of the different categories. Students need to cite famous examples in history that relate to their present day example of courage.

Check for Understanding: State the ground rules- hold students accountable to follow them to avoid offensive generalizations. Ask students to verbally share their story of courage (note avoid offensive

components to the story if the student feels uncomfortable). Teacher to lead with a story that does just that, so students can spare embarrassing details.

Guided Practice: The teacher will offer feedback to all students on a one on one basis, approve their best idea that will translate into a powerful 3-D visual statement or story. Then demonstrate sculptural techniques to help achieve that flat idea.

Closure: Independent Practice: after the teacher demonstration, students are to work individually on their ideas with their sketch in front of them. The student's original idea may change as the 3-dimensional object is developed, however their sketch and notes should reflect the changes.