

PEER ARTISTRY

Training Curriculum

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PEER ARTISTRY : TRAINING SESSION 1

Materials:

art notebooks (1 per trainee), pens/pencils, magazines (for collage), scissors, tape and/or glue, large piece of flip chart paper or paper roll, flip chart paper, flip chart markers, prepared Group Contract exercise flip chart sheets, evaluation forms

INTRODUCTION (20 MINUTES)	5 MIN	Welcome and orient participants to the space/bathrooms/breaks/time expectations
	5 MIN	Facilitator Introductions
	10 MIN	Participant introductions: Please say a sentence about why you are interested in art facilitation
ART FACILITATION PARAMETERS (5 MIN)	5 MIN	<p>The goals of the Peer Artistry training are to:</p> <ul style="list-style-type: none"> * Learn skills for facilitating art workshops * Explore how peer arts programming impacts social inclusion. This might include self esteem, women connecting and building relationships with other women, and gaining access to resources <p>As we go, you might have ideas about what inclusion means to you. We'll have a chance to think about that together. We will have evaluation forms at each session where you can give your thoughts and input. You will also receive an art notebook that you can use to write your thoughts and creative ideas.</p> <p>Peer Artistry workshops are educational and not art therapy. We are working from a peer education model, and we are not therapists. That said, art and conversations can sometimes bring up the challenges we've experienced. This training is a place where our personal experiences, realities, and emotions are part of our learning and we invite you to bring your experiences into the room. Yet, sometimes art and dialogue can cause responses and memories for people. We will talk in this training about ways to manage personal and group dynamics as an art facilitator, remembering that our job is not counseling or therapy.</p>

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COLLAGE (60 MIN)	10 MIN	<p>The word “triggers” is often used to talk about something that sets off an emotional response or memory. However, there might be a better word or set of words that works for our group. Is there any other word you would prefer to use than “trigger” before we get started?</p> <p>Facilitator writes responses on flip chart and facilitates a group choice about wording.</p>
	15 MIN	<p>Ask participants to take 15 minutes to take pictures from magazines that represent what the idea of “triggers” (or another agreed upon term) means, in general.</p>
	30 MIN	<p>Facilitators lead a dialogue around the themes and questions that come out of the group collage, keeping notes on flip chart paper.</p> <p>Note: This conversation should focus on the collage and not become focused on issues that might have caused participants to get “triggered” in the past or present. Facilitators can let participants know that this conversation is not about their personal “triggers” but the idea of “trigger” in general.</p> <ol style="list-style-type: none"> 1. What images did you choose and why? What do these images mean about the idea of being “triggered”? 2. What things are happening inside of you when you get “triggered”? 2. What are some signs that someone else has been “triggered”? 3. If you get “triggered”, what would be some ways of taking care of yourself? (Come up with 5 things or so. Facilitators can offer suggestions for the group as well) 4. If someone else gets “triggered” in this group, or in a workshop, what might be some ways to respond to them? 5. Who in the agency/organization might you go to if you need assistance around a participant feeling “triggered”, or a conflict that doesn’t seem manageable?
	5 MIN	<p>As we can see from the collage, the idea of “trigger” carries a lot of meanings. By paying attention to the “trigger” response in our self and others, we can learn about how to be compassionate and responsive.</p> <p>For this training, if there are signs that anyone here is feeling “triggered”, our process as facilitators will be to recognize your experience and check in with you one-on-one, as well as find way to keep a focus on the collective art process. If anyone leaves the room, please know that we will check in with you.</p>

PEER ARTISTRY : TRAINING SESSION 2

Materials:

pastels, markers, drawing paper, flip chart paper, newspaper, tissue paper, magazines, tape, glue, string

CONTENT VS GROUP PROCESS (65 MIN)	5 MIN	Introduction We are going to explore the difference between the content and group dynamics of an art exercise. We will do a couple of art exercises that have different kinds of art content and group process, then talk about the differences. This will help us think about the choices that can be made when designing art curriculum.
	15 MIN	Art Exercise 1 Facilitator shows participants simple pastel blending, or shading if the materials used are using pencil or pen. Using pastels on drawing paper, work by yourself to draw one of your favorite things to do. When you make your drawings, please pay attention to the kinds of lines you use - are they thick or thin, short or not leaving the paper?
	5 MIN	Content Questions 1. What tasks did the facilitator give the group? 2. What skills did the facilitator want the group to learn? 3. What materials did you use, and how did you use them?
	5 MIN	Group Dynamics Questions 1. Did you work by yourself or together? 2. How were people participating? Were they enthusiastic or reluctant or resistant? 3. Did people talk together or share ideas? How did this influence the art-making? 4. Did you think there were any challenges or barriers to participating? 5. What kinds of social inclusion do you think this exercise might bring about for participants?
	15 MIN	Art Exercise 2 Facilitator gives a short tutorial about principles of proportion, in terms of size and scale. Working in groups of 3 on flip chart paper, draw a table with a meal that includes all of your favorite things to eat. Work together to decide what should be on the table, and how it should be drawn. When you make the drawing, please pay attention to the proportions. Is the drawing like normal life, or do you want to make some things bigger or smaller?

PEER ARTISTRY : TRAINING SESSION 2

CONTENT VS GROUP PROCESS (65 MIN)	5 MIN	Content Questions 1. What tasks did the facilitator give the group? 2. What skills did the facilitator want the group to learn? 3. What materials did you use, and how did you use them?
	5 MIN	Group Dynamics Questions 1. Did you work by yourself or together? 2. How were people participating? Were they enthusiastic or reluctant or resistant? 3. Did people talk together or share ideas? How did this influence the art-making? 4. Did you think were any challenges or barriers to participating? 5. What kinds of social inclusion do you think this exercise might bring about for participants?
	10 MIN	Debrief 1. What were the differences you saw between these two art exercises in terms of content and group dynamics? 2. Did the individual or collective group dynamic influence how you learned? 3. What is the importance of paying attention to content and group dynamics at the same time? What might some of the challenges be to this? Summary: This exercise is meant to show that to be an art facilitator isn't just about choosing what to teach, it is as much about how you teach to individuals and groups. Both of these aspects of facilitation will be important to what people in your workshops learn and what they make.
ART PROCESS/ ART PRODUCT (45 MIN)	5 MIN	Now we are going to talk about the difference between art process and art product. We'll talk about why the process and product are important to your own work, and also what it means to facilitate while thinking about the process and the product at the same time.
	10 MIN	Art exercise Participants are given different kinds of paper – newspaper, tissue paper, magazines, etc. This exercise is about participants choosing their own approach to making work, so facilitators give as little instruction about how they should approach this task as possible. Using paper, glue, tape and/or string, work independently for 10 minutes to make a flower or a plant, in any way you choose.

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<p>ART PROCESS/ ART PRODUCT (45 MIN)</p>	<p>15 MIN</p>	<p>Sharing of Art Now break up into groups of 3 and share your artwork. Each person has 3 minutes to speak. We will let you know when 3 minutes are up, and switch to the next person. You don't have a lot of time to talk about your art, so please focus on explaining your product and your process. (Give each group a print-out of the prompts.)</p> <p>Prompts: 1. What was your process in this art exercise? How did you approach this task? 2. What are the aspects of your finished art product that seem interesting or important to you? 3. Did you feel like there was a right or wrong way to approach this exercise?</p>
<p>WRAP UP (5 MIN)</p>	<p>15 MIN</p>	<p>Report Back Each group, what are some of the things that stood out to you about each other's process and product?</p> <p>As participants report back, facilitators ask follow-up questions to generate a group conversation:</p> <ol style="list-style-type: none"> 1. How can we pay attention to both the art process and the product while facilitating art workshops? 2. What kind of learning happens in the process vs what people get from seeing the final product? 3. Why is the final product important, or why not? 4. What do your process and products say about how people approach art-making in different ways? <p>Facilitators summarize points from the conversation and make a comment about how as art facilitators, it is important to pay attention to how people might approach the process and product in different ways.</p>
	<p>5 MIN</p>	<p>Check out: What is one thing new you learned today?</p> <p>Hand out and collect evaluation forms.</p>

PEER ARTISTRY : TRAINING SESSION 3

Materials:

pens/pencils, flip chart paper, flip chart markers, group role play scripts (cut out for each participant), construction paper (cut into a circle and flower petal shapes), glue, iceberg diagram, evaluation forms

An example of the iceberg diagram can be found at:

<https://www.google.ca/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=conflict+iceberg&>

BOAL EXERCISE: COLUMBIAN HYPOTHESIS (25 MIN)	5 MIN	Instruction Half the group are "A" and the other half are "B". "A's" and "B's" pair up. "A" will 'hypnotize' "Bs" with her hand, and "B" has to keep her face close to "A's" hand. Follow your partner's hand through the room, always at an equal distance. "A" and "B" swap after 3 minutes. Facilitators show the movement.
	10 MIN	Partner Movement Facilitators ask the participants to swap roles after 3 minutes each. After "A" and "B" have both led, ask them to put up their hands and both 'hypnotize' each other at the same time.
	10 MIN	Group Conversation: 1. What did it feel like to be the follower? 2. What did it feel like to be the leader? 3. How do you think these power dynamics might play out in an art workshop between facilitator and students? 4. How does this exercise help you think about your role as a facilitator?

PEER ARTISTRY : TRAINING SESSION 3

FACILITATING WHEN THERE IS CONFLICT: ROLE PLAY (50 MIN)

10 MIN

Explain the conflict iceberg diagram.

10 MIN

Role Play Setup

Split the participants into two groups. Each facilitator goes with one group, where the other group can't hear. Each person is given a slip of paper with a role. Tell each group that they will act out these roles, and to make the conflict escalate and get bigger and bigger. They can improvise their role based on the prompt, "what do you think this character would do?" Give each group 3 minutes to talk about their role play before they perform it.

GROUP 1

Person #1 You are sitting at a table working alone on your art and really trying to focus.

Person #2: You come into the room and you start taking the art supplies because you really can't stay but you want to do this work at home.

Person #3: You see Person #2 taking supplies and you start telling them they can't come in and take these supplies...you get really loud with them.

GROUP 2

Person #1: You are a facilitator and you are teaching a class about how to paint and you are really excited about what you are teaching.

Person #2: You are ignoring the teacher and doing your own thing with the art supplies and singing because you just want some alone time today.

Person #3: You are a student who is sitting next to person #2 and you get really agitated and angry and start telling them to be quiet.

PEER ARTISTRY : TRAINING SESSION 3

<p>FACILITATING WHEN THERE IS CONFLICT: ROLE PLAY (50 MIN)</p>	<p>10 MIN 20 MIN</p>	<p>Each group gets 5 minutes to act out their role play. Facilitators stop the role play at 3-4 minutes.</p> <p>Discussion For each role play, look at the conflict pyramid.</p> <ol style="list-style-type: none"> 1. What level of the pyramid might have been a factor in the scene? 2. What could you do as a facilitator, based on your understanding of the underlying reasons behind this mock conflict?
<p>BREAK</p>	<p>10 MIN</p>	
<p>FACILITATING : QUESTIONS, NEEDS, CONCERNS (30 MIN)</p>	<p>5 MIN 5 MIN 20 MIN</p>	<p>There is a large piece of paper on the table with a circle in the middle. Participants are given shapes that look like petals of a flower.</p> <p>Write down anything you think might be a challenge you might face in facilitating an art workshop – your questions, needs, concerns.</p> <p>Now glue the petals around the circle on the paper, to create a large flower.</p> <p>Discussion</p> <ol style="list-style-type: none"> 1. What are your thoughts on what the needs, issues or challenges might be to facilitating an arts workshop? 2. What are some strategies for addressing these challenges or needs? <p>Facilitators write down these ideas, and type up to give them at the next session. This will be a check-list of strategies for their facilitation work.</p>
<p>WRAP UP (5 MIN)</p>	<p>5 MIN</p>	<p>Check out: What is one aspect of facilitating you are looking forward to do?</p> <p>Hand out and collect evaluation forms.</p>

PEER ARTISTRY : TRAINING SESSION 4

Materials:

pens/pencils, flip chart paper, flip chart markers, hand, heart, and mind image sheets, blank curriculum template, curriculum steps handout, skill assessment worksheets, evaluation forms

An example of a skill assessment worksheet can be found at:

<http://ccv.edu/documents/2013/11/skills-inventory-worksheet.pdf>

SKILLS ASSESSMENT: MIND, HAND, HEART (50 MIN)	5 MIN	<p>Today we are going to do a skills assessment. A skills assessment is a way of looking at what skills you have to offer, and what skills you would like to gain. Then we will look at what it means to design curriculum, so that you can plan out how you want to share your skills with others within an educational setting.</p> <p>Pass out 3 sheets of paper per person with images of a mind, heart, and hand.</p> <p>The mind stands for your intellectual assets (eg analysis, organization, writing, creativity). The hand stands for physical skills (eg dancing, fixing or building, assembling). The heart stands for emotional and social capacities (eg compassion, humor, teamwork).</p>
	15 MIN	<p>Take 15 minutes to write or draw your skills onto these pages. (Give participants 5 minutes per page.)</p>
	15 MIN	<p>Once you have 5-10 things listed on each sheet, join with 2 other people to make a group of three. For 10 minutes, discuss together your similarities and differences in skills & assets.</p>
	15 MIN	<p>Debrief:</p> <ol style="list-style-type: none"> 1. What are some things that stood out to you? 2. What skills might you want to gain or what might you want to learn from each other? 3. What are some skill areas you would like to grow?
BREAK	10 MIN	

PEER ARTISTRY : TRAINING SESSION 4

CURRICULUM DESIGN OVERVIEW (30 MIN)	5 MIN	You can create a plan for how you share your skills through curriculum design. Curriculum is a step-by-step plan for what you will do in your workshop. Your curriculum is your strategy for teaching other people the skills you have to offer. The purpose of a curriculum is to outline what students will learn, and to detail how they will learn it.
	25 MIN	<p>Give out a sample curriculum template. As well, pass out a sheet with the following curriculum steps, and take time to explain and answer questions.</p> <ol style="list-style-type: none">1. What is the theme of your workshop? This could be a topic or it could be about the art material or it could be both. For example, maybe the theme is self-portraiture.2. Learning Objectives: What should the people in your workshop have learned once it is done? Sometimes it is helpful for students to know this at the beginning of the workshop, but not always necessary. This helps you know what the goals of your workshop are. For example, the learning objective is for students to learn about how self-portraiture has looked over different historical eras. Or, the learning objective is for students to use pastels and ink to make a self-portrait that represents how they feel. Even though the general topic is self-portraiture, there can be really different learning objectives, so it is important to be clear about what these are. You should have a different learning objective for each of your 2 workshops, even though the theme will be the same.3. Group Process: Will people be working by themselves, in small groups, or as a large group? Think back to our exercise on group process. The group process should be connected to the learning objectives. So, if I want people to learn about the history of portraiture, I might have an exercise where they talk together about the differences between portraits from different eras. But if I want them to practice a particular art skill, maybe I want them to work alone to practice a certain drawing technique.

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<p>CURRICULUM DESIGN OVERVIEW (30 MIN) (Continued)</p>	<p>25 MIN (Continued)</p>	<p>4. Supports: What kinds of supports do you need to give for the kind of group process you choose? If you are doing group work, maybe you need to support the students by checking in with their groups as they talk. Or if people are working individually, maybe you want to give one-on-one help if people are doing something for the first time. What will you need to help your participants feel included?</p> <p>5. Materials: What materials do you need to gather and provide? You might have to explain to students what the materials are and how they are used. Or, if you have worksheets (like with the mind, heart, hand exercise) you will have to tell them how to fill them out.</p> <p>6. Vocabulary: Are there any words or terms people might not already know? How will you describe any new words to people? By speaking them, by showing them, if they are a skill?</p> <p>7. Tasks: What are the tasks that people will do? Line out the steps and also how much time each one will take. This helps you to manage your time. You have to estimate how long each task will take and let your students know how much time they have to complete a task, so they know what to expect.</p> <p>8. Closing/Wrap-Up: What will you do to wrap up the session? For example, you might want to ask the group what they like or what stood out about their art. Or you might ask each person to say one word about what they liked or what they learned that day. The closing is really important, because that is where students can summarize what they learned and say more about what they might want to do in the future, as well as why their art was important to them.</p>
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PEER ARTISTRY : TRAINING SESSION 4

<p>CURRICULUM DESIGN OVERVIEW (30 MIN) (Continued)</p>	<p>25 MIN (Continued)</p>	<p>9. Evaluations: You might want to think about what evaluation and feedback you want from people so that you can learn about what you did and what you can improve on. It also gives the people in your workshop the space for self-reflection and sharing their ideas with each other.</p> <p>Homework Fill out the curriculum template for a workshop you are thinking of teaching. Bring this filled in for next session. We will talk it through together and give feedback.</p>
<p>SKILL ASSESSMENT WORKSHEET (25 MIN)</p>	<p>10 MIN 15 MIN</p>	<p>Fill out the skill assessment worksheet.</p> <p>Discussion:</p> <ol style="list-style-type: none"> 1. Was there anything you learned about yourself that is new or interesting to you? 2. How might you like to carry some of these skills forward in your art workshops, or other opportunities?
<p>WRAP UP (5 MIN)</p>	<p>5 MIN</p>	<p>Check out: What is one skill you would like to work on moving forward?</p> <p>Hand out and collect evaluation forms.</p>

PEER ARTISTRY : TRAINING SESSION 5

Materials:

pens/pencils, flip chart paper, flip chart markers, curriculum steps handout (extras), curriculum templates (extras), vellum, magic markers, evaluation forms

CURRICULUM REVIEW QUESTIONS 1-4 (40 MIN)	20 MIN	Pair off into groups of 2 and take 10 minutes each to go over the curriculum that you have designed for each of the 2 workshops for sections 1-4, as well as get feedback from your partner.
	20 MIN	<p>Partner Feedback</p> <ol style="list-style-type: none"> 1. What do you think is a strength of the curriculum? 2. What do you think is one thing your partner needs to pay attention to or do some more thinking around? <p>Group Discussion: Each person report back and explain briefly the topic and materials your partner is working with to the rest of the group.</p>
BREAK	10 MIN	
CURRICULUM REVIEW QUESTIONS 5-9 (40 MIN)	20 MIN	Pair off into groups of 2 and take 10 minutes each to go over the curriculum that you have designed for each of the 2 workshops for sections 5-9, as well as get feedback from your partner. Please choose different partners than you had for sections 1-4.
	20 MIN	<p>Partner Feedback</p> <ol style="list-style-type: none"> 1. What do you think is a strength of the curriculum? 2. What do you think is one thing your partner needs to pay attention to or do some more thinking around? <p>Group Discussion: Each person report back and explain briefly the topic and materials your partner is working with to the rest of the group.</p> <p>Homework: Choose a 5-minute introduction/ice breaker exercise that you would like to use for your workshops. During our next training session, each trainee will facilitate their ice breaker for the rest of the group for practice and feedback.</p>

PEER ARTISTRY : TRAINING SESSION 5

REFLECTION EXERCISES (25 MIN)	5 MIN	Instructions: (Hand out vellum and markers.) Vellum is a translucent paper that we will use to do an art exercise. We are going to use this art exercise to brainstorm some questions that we might ask at the end of the workshop, to help participants reflect on what they learned or what they think of their art.
	10 MIN	Please pair up with a partner. One person hold the vellum in front of their face. The other partner outlines their face using a magic marker, to create a portrait. These images don't need to be perfect at all. These are quick sketches - 5 minutes each.
	10 MIN	Discussion: Art can help us reflect. It can be really helpful and important to give some time at the end of a workshop to let people reflect together as a group about what they made and what they learned. With this exercise as a jumping-off point, let's brainstorm some questions you could ask a group to help them reflect at the end of a workshop. As well, we can also brainstorm ways of doing reflection, like a one-word reflection, or a conversation. Facilitators provide some examples if needed. Help the group think about what they could ask. For example, what do you like about this portrait, or what don't you like? What was it like working with a partner, etc?
WRAP UP (5 MIN)	5 MIN	Check out: What is one skill from your curriculum that you look forward to teaching? Hand out and collect evaluation forms.

PEER ARTISTRY : TRAINING SESSION 6

Materials:

pens/pencils, flip chart paper, flip chart markers, post-training evaluation form

<p>ICE BREAKER EXERCISES (60 MIN)</p>	<p>60 MIN</p>	<p>Each trainee leads one 5 min ice breaker exercise they would like to try out. This will serve as a short facilitation practice. After each ice breaker the group answers:</p> <p>Discussion</p> <ol style="list-style-type: none"> 1. What went well and what the facilitator could improve about the ice breaker. 2. How might this ice breaker help participants in an art workshop feel included?
<p>BREAK</p>	<p>10 MIN</p>	
<p>TRAINING WRAP-UP (40 MIN)</p>	<p>30 MIN</p> <p>10 MIN</p> <p>10 MIN</p>	<p>Workshop scheduling logistics and material list prep</p> <p>Check out: What went well about the training? What would you suggest improving?</p> <p>Post-Training Evaluation</p>