

# Building Ownership and Authentic Learning at Conservatory Lab Charter School through Projects and Learning Expeditions

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CENTER *for* ARTISTRY  
*and* SCHOLARSHIP

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## INTRODUCTION

This document was created collaboratively by staff members from the Center for Artistry and Scholarship and members of the instructional leadership team of Conservatory Lab Charter School to record and share the ways the Conservatory Lab Charter School model creates schoolwide access to authentic learning experiences that lead to student engagement and ownership, high quality work, and equitable high achievement.

Conservatory Lab's unique model is based both on EL Education and El Sistema music instruction and is supported by strong commitments to social-emotional learning in all aspects of its design. We have adapted EL Education and El Sistema to our school's goals, conditions, and priorities. This guide focuses on the role of EL Education at Conservatory Lab. For more about the other half of our model, we invite you to read "[The Journey of El Sistema at Conservatory Lab Charter School: Lessons Learned and Guiding Questions](#)," published by the Center for Artistry and Scholarship in 2017.

EL Education is distinguished by learning expeditions, which are also the heart of teaching and learning at Conservatory Lab. Learning expeditions are in-depth studies of engaging topics and are the signature structure through which curriculum, instruction, and assessment are organized in EL Education schools. This guide contains five case studies that demonstrate the way that learning expeditions and other student projects structure, inspire, and demonstrate student learning across a range of grade levels and curricular areas. We also share a learning expedition created for staff members that offers a framework for our approach to professional development, and an overview of EL Education's impact on culture and climate at Conservatory Lab.

### THE CENTER FOR ARTISTRY AND SCHOLARSHIP

Led by Dr. Linda Nathan, the Center for Artistry and Scholarship (CAS) is a non-profit organization that fosters and mobilizes creative, arts-immersed schools, where students are making and doing, teachers are asking how and why, and schools are engaged in their community. CAS collaborates with Conservatory Lab Charter School to offer support, documentation, leadership coaching, and other services, including promoting Conservatory Lab's curriculum and programs as models of arts-immersed,

project-based learning to other schools and educational organizations. CAS also runs other programs, including:

→ The Perrone-Sizer Institute for Creative Leadership (PSi), which develops creative, innovative, adaptive, and racial justice- and equity-focused leaders who integrate education, artistic, and community-based resources to transform the lives of youth and families from diverse backgrounds. PSi is a leadership certificate program that can also lead to graduate credit from the University of Massachusetts Boston and/or principal licensure.

→ The Innovative School Design Incubator, which funds and assists school design teams to create, finalize, and/or launch new schools that celebrate creativity and the arts. School designers who participate in the Innovative School Design Incubator develop proposals describing their innovative school visions, and then share their school designs with districts and other organizations within the greater Boston region in order to move toward implementation.

For more, we invite you to visit us online at [www.artistryandscholarship.org](http://www.artistryandscholarship.org) or email us at [info@artistryandscholarship.org](mailto:info@artistryandscholarship.org).



## CONSERVATORY LAB CHARTER SCHOOL

### Who We Are

Conservatory Lab serves approximately 450 students in grade K1 (four year old pre-kindergarten) through grade eight at two locations in Dorchester, a neighborhood of Boston. Founded in 1999, Conservatory Lab is a Commonwealth Charter School<sup>1</sup> that serves students within the city of Boston.

### CONSERVATORY LAB CHARTER SCHOOL STUDENT DEMOGRAPHICS, 2017-2018

49.1% of our students are African-American

35.6% of our students are Hispanic

9.3% of our students are White

3.1% of our students are Multi-race, non-Hispanic

2.9% of our students are Asian

11.3% of our students receive special education services

12.7% of our students are English Language Learners

45.8% of our students are economically disadvantaged

### Mission

Conservatory Lab empowers a diverse range of children as scholars, artists, and leaders through a unique and rigorous academic and music education. We enrich the larger community through performance, service, and collaboration. As a laboratory school, we develop and disseminate innovative educational approaches that will positively impact children in other schools and programs.

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<sup>1</sup> In the state of Massachusetts, there are two categories of charter schools, Commonwealth charter schools and Horace Mann charter schools. A Horace Mann charter school must have its charter approved by the local school committee and, in some cases, the local teachers' union in addition to the state Board of Elementary and Secondary Education. As a Commonwealth charter school, Conservatory Lab is governed by a board of trustees and operates independently of any school committee under a five year charter.

## Vision

We believe in the power of music, learning, and social-emotional development to transform the lives of our students and their families. Our pioneering curriculum is a hybrid of EL Education and El Sistema, both of which emphasize four key learning opportunities for individuals and as a collaborative community:

- Creating habits of perseverance
- Breaking through barriers in the pursuit of excellence
- Participating in a school culture that supports the pursuit of excellent and beautiful work
- Engaging in authentic artistic and academic learning experiences

EL Education, El Sistema, and an unwavering focus on social-emotional learning come together to motivate and nurture our students to become dedicated scholars, compassionate leaders, and skilled musicians.

### EL SISTEMA AT CONSERVATORY LAB CHARTER SCHOOL

Founded in 1975 in Venezuela, El Sistema was designed to effect social change and nurture promising futures for underserved communities through intensive, ensemble-based music education. El Sistema at Conservatory Lab is informed by the belief that the pursuit of musical excellence teaches young people to strive for quality in all areas of their lives. The orchestra serves as a model society that emphasizes cooperation and collaboration over competition. Conservatory Lab's El Sistema program provides daily music instruction by resident artists who also work with teachers on integrating music into the academic curriculum and with students on writing their own original composition. Our orchestras and ensembles perform at cultural events and activities throughout Boston.

For more on the El Sistema program at Conservatory Lab, we invite you to read "[The Journey of El Sistema at Conservatory Lab Charter School: Lessons Learned and Guiding Questions](#)," available for download on the CAS website.

## **History of Conservatory Lab**

In 1999, Conservatory Lab opened as a school with a strong emphasis on music, serving students in kindergarten through second grade in South Boston. The school relocated to Brighton in 2002, maintaining its focus on music and serving kindergarten through fifth grade. In 2009, Conservatory Lab became an EL Education school and developed interdisciplinary curriculum and child-centered instructional practices that engage students in experiential and inquiry-based learning. In 2010, Conservatory Lab extended the length of the school day and became the first elementary school in the United States to integrate the El Sistema music program into the school day.

With both EL Education and El Sistema implemented, Conservatory Lab students' academic performances on state standardized tests steadily increased until the school earned the highest Level One ranking in 2010. The Massachusetts Department of Elementary and Secondary Education approved an increase in our enrollment in March 2013. Within five years, Conservatory Lab grew from 169 students in one location to 444 students in two locations, both in Dorchester. This rapid growth enabled the school to offer an equitable educational opportunity to a larger and more diverse urban population, all lottery-chosen, and to expand the impact of Conservatory Lab's innovative model. Conservatory Lab also added a middle school, increasing its grade span from pre-kindergarten through grade five to pre-kindergarten through grade eight.

By 2014, Conservatory Lab occupied two sites, with pre-kindergarten and first grade in Brighton and grades two through eight in Dorchester. In 2016, the school purchased a building in Dorchester's Upham's Corner neighborhood for students in pre-kindergarten through second grade, with third through eighth graders at another site three miles away. In order to support Conservatory Lab at its new size and locations, the Board of Trustees brought on a new leadership team and funded the Center for Artistry and Scholarship to support Conservatory Lab's work. In 2017, Conservatory Lab's student growth percentile was in the top five of Boston charter schools in English-language arts (ELA) and math for grades four, five, and six.

## **What Is the Conservatory Lab Model?**

Conservatory Lab Charter School's unique model is based on dual commitments to EL Education and El Sistema. Common to each of these frameworks are authentic learning experiences that support and embrace students' social-emotional development. This combination is a dynamic force that supports the

development of a growth mindset, emphasizes inquiry-based, goal-oriented learning, and engages students through creative expression and intentional collaborations with peers and adult experts.

As a school committed to providing a deep and meaningful music learning experience for all students, Conservatory Lab believes that the musical element invigorates instructional practices both on its own and when integrated into academic instruction. The school's learning community thrives on a performance- and project-based culture in which students take responsibility for their own learning. Projects, published products, fieldwork, service learning, and music performances inspire students to think and work as professionals, contributing enduring works of quality and beauty to audiences beyond the classroom.

Students' experiences as musicians at Conservatory Lab reinforce achievement in meaningful ways that inform their classroom experience. Through musical composition, practice, and performance, students exhibit every aspect of the dimensions of student achievement recommended by EL Education<sup>2</sup>. In particular, Conservatory Lab students contribute to a better world through their musicianship, participating in projects such as a public performance that benefitted relief for Puerto Rico following Hurricane Maria, and sharing their responses to the school shooting at Marjory Stoneman Douglas High School in Parkland, Florida, documented here as the "Music for Parkland #ENOUGH #NEVERAGAIN" learning expedition, page 26. As Conservatory Lab El Sistema resident artist Brad Barrett noted, "Part of the duty of artists is not just to make things but to comment on the wider world. When you make art, you process the world around you and illustrate your perspective. All of our ensembles play original music; we spend a lot of time composing, and it's far more relevant if we have a social justice angle. Teaching a student how to play an instrument isn't social justice. Social justice is knowing how to steer cultural discourse." Much of the same can be said of EL Education, which is distinguished by strong commitments to service-learning, community engagement, and "acts of consequential service to others."<sup>3</sup>

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<sup>2</sup> See Appendix A for a full list of these skills

<sup>3</sup> EL Education Core Principles

## EL EDUCATION AT CONSERVATORY LAB

EL Education describes student achievement in three dimensions—mastery of knowledge and skills, positive character, and high quality work—and provides tools, systems, and support for schools to move to high achievement for all. EL Education’s framework is based on a set of design principles, which can be found in Appendix B, and a collection of core practices that guide EL Education implementation. These core practices sort into five domains: curriculum, instruction, culture and character, student-engaged assessment, and leadership.

EL Education, formerly known as Expeditionary Learning, was founded in 1999. During the past decade, EL Education has moved into curriculum development, creating curricula for ELA, life sciences, and social studies that are used by many schools, including those that aren’t part of the EL Education network. EL Education also built a whole school model for improvement and excellence, which is described by its core practices, and expanded its school design and coaching services to offer support for the whole school model.

Since its founding, learning expeditions have been at the heart of EL Education schools. At Conservatory Lab, students’ projects and expeditions quickly became exemplars of EL Education’s approach and are featured as [Models of Excellence](#) on the EL Education website. Many of Conservatory Lab’s learning expeditions were described by Ron Berger—Conservatory Lab’s school designer and coach at the start of our EL Education partnership and now EL Education’s Chief Academic Officer—as examples of beautiful work.

In recent years, Conservatory Lab’s leaders sought to build on this strength by asking, “How can a school do creative work aligned to grade level standards?” We adopted a range of curricula aligned with Massachusetts state learning standards, which are themselves aligned with the Common Core and are building on the strength of our learning expeditions to include additional elements of the EL Education model.

One of the practices that builds student ownership at EL Education schools is student-led conferences, which took place for the first time at Conservatory Lab during the 2017-2018 school year. An important practice of EL Education, student-led conferences motivate students to reflect on and take ownership of their learning. Student-led conferences, which replace traditional parent-teacher conferences, put

students in charge to lead their own discussion and reflections with their families on their work to date, with the support of their teachers. In the fall, we piloted the use of student-led conferences among seventh and eighth graders in conferences that focused specifically on math. In the spring, students in all grades led conferences, sharing their work and growth in all subject areas. Bridget, a sixth grade student, described her student-led conference as “a great way to build responsibility for my own work. My family was proud of me for what I did this year, and how I was ready. I feel like my parents understand me better as a student. I feel ready for seventh grade and I know they think I am ready, too.”

As an EL Education network school, Conservatory Lab has an annual contract which provides services and resources. We are paired with a school designer who provides coaching and other forms of professional development to staff members and works with members of Conservatory Lab’s leadership team to develop annual and long-range plans and strategies. Conservatory Lab’s EL Education school designer also conducts mid-year and end-of-year assessments on the school’s progress on its annual work plan. As well, Conservatory Lab staff members participate in EL Education trainings and conferences, and have access to EL Education’s materials including EL Education’s *Core Practices* guide.

## PROJECTS AND LEARNING EXPEDITIONS

Conservatory Lab’s curriculum designers and teachers create units and projects throughout the school year that incorporate components of learning expeditions.

A fully articulated learning expedition<sup>4</sup> consists of:

- Focused topic: broad topic guiding the learning expedition that centers on key learning standards and that engages student curiosity
- Learning targets: standards-aligned goals for the various components of the learning expedition that are crafted in concrete and accessible language. Learning targets are posted in the classroom and other learning spaces and are frequent reference points for students and educators as they assess progress
- Guiding questions: open-ended essential questions that connect key concepts and significance of the focus topic
- Case studies: concrete studies of subtopics designed to make big concepts come alive. Case studies include fieldwork, working with experts, and service-learning. In fieldwork, students use their community’s environment to extend their learning. They work with experts who have first-hand knowledge of their focus topic and who can bring skills and professional standards to students’ work. Service-learning pushes students to make a meaningful impact on and contribution to their community as a result of their learning
- Projects and products: structures to support in-school learning that can be shared with external audiences, as well as the school community
- Culminating event: a celebration of learning that takes place at the end of an expedition that includes families, school and community members, and other guests

Informed by its mission, and the synergy between aspects of learning expeditions and musical learning, composition, rehearsal, and performance, Conservatory Lab also integrates music into many of its learning expeditions.

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<sup>4</sup> This description of the elements of a learning expedition is based on “Structure and Elements of a Learning Expedition, available from EL Education at [eleducation.org/resources/structure-and-elements-of-a-learning-expedition](https://eleducation.org/resources/structure-and-elements-of-a-learning-expedition).

With our history of collaboration with EL Education, we have many learning expeditions that have been developed and refined over time. We invite you to visit Conservatory Lab's [student projects page](#) for deep dives into a range of our students' learning projects over the years. As a school committed to creative, arts-infused learning that develops students' skills and capacity to reach grade level standards, we have aligned our projects and learning expeditions to content standards across the disciplines. While the five examples of expeditions shared here are diverse—some refined over the years and some new, created for a range of ages and disciplines—all demonstrate components of the expedition model and fidelity to Conservatory Lab's mission and vision.



## PORTRAIT OF AN ARTIST

For several years, Conservatory Lab's K1 (pre-kindergarten) students have embarked on a learning journey called Portrait of an Artist, which immerses them in the world of color, creation, music, and emotions. Throughout the Portrait of an Artist learning expedition, K1 students follow their imaginations to practice what artists do, using materials in different ways and making artistic choices. Portrait of an Artist culminates in a self-portrait. Building on their knowledge of color and other artistic elements, students explored portraiture and their understanding of their identities. A learning expedition in place for several years at Conservatory Lab, a previous version of Portrait of an Artist is featured by EL Education as an [exemplary project](#) in its Models of Excellence website. Over several years, K1 teacher Taheera Massey has evolved Portrait of an Artist, infusing it with her understanding and identity as an African-American educator with deep roots in the neighborhood in which many of her students live. In Ms. Massey's classroom this year, the expedition was a framework for learning about artistic expression, communication, identity, high-quality craftsmanship, and self-love.

Portrait of an Artist is a fundamental building block that our students will revisit; self-portraiture in a variety of media and art forms is a cornerstone of the eighth grade Capstones, which culminate students' time at our school.

### *Focused Topic*

Portrait of an Artist's focused topic was the exploration of art and identity.

### *Learning Targets*

Portrait of an Artist's standards-aligned learning targets included:

- I can recognize, identify, and name colors.
- I can visualize and describe the colors I see when I listen to music.
- I can express who I am with art, words, and music.
- I can explain what an artist is and does.
- I can talk about an artist's choice of materials, color, details, and composition.
- I can share art supplies and respect classroom resources.
- I can critique my own artwork and give helpful feedback to others about their artwork.
- I can create a self-portrait that expresses what is special about me.

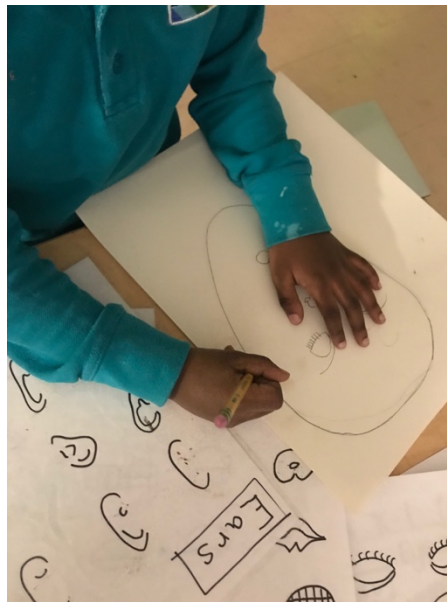
### *Guiding Questions*

Guiding questions for Portrait of an Artist included:

- What is an artist?
- What does an artist do?
- What is a self-portrait?
- How can I create a self-portrait that shows what is special about me?
- How does music affect my mood?
- How does music connect to color?

### *Case Studies*

Students learned through two case studies, or investigations, as they progressed through the Portrait of an Artist learning expedition. In the first, students studied color and demonstrated their understanding of the relationships of colors to each other and how these colors can be blended to make new hues. They made art with one color and many colors, and they explored the connections between visual art and music. Students also learned about master artists by examining the work of Romare Bearden, Frida Kahlo, Henri Matisse, Kehinde Wiley, and others.



K1 students practiced drawing components of faces in preparation for creating their self-portraits.  
*Photo by Taheera Massey.*

In the second case study, students focused on portraits and self-portraiture. To understand facial composition and ways to portray identity, they took photographs of each other and examined their own reflections in the mirror, reporting what they like about themselves. Ms. Massey noted this as a critical

social-emotional benefit, noting, “It tells me which kids I need to do some self-esteem building with.” Children also visited museums as a fieldwork component and worked with local artists who specialize in different media. In addition to working toward and on their self-portraits, students explored imagery, music, and literature that support appreciation of themselves and their self-expression. Ms. Massey shared works by African-American and other artists that depict a wide range of skin tones, activities and attitudes, and read books with students that include *I Like Myself*, written by Karen Beaumont and illustrated by David Catrow, and *The Colors of Us*, written and illustrated by Karen Katz.

### *Projects and Products*

Students created various products and projects during their investigations. As a culminating experience, students made their self-portraits, creating three drafts of a self-portrait before committing their final versions to canvas. Their drafts went through rounds of critique with Ms. Massey and their peers.

### *Culminating Event*

The learning expedition culminated in a self-portrait art gallery opening at the school. Students wrote artists’ statements and chose music to accompany the self-portraits, and they spoke to gathered family members, school community members, and others about themselves and the ways their portraits evolved. The self-portraits are also featured in a yearlong display that greets visitors to the school, which is a form of service learning appropriate to our K1 students.



During the K1 Portrait of an Artist Celebration of Learning, student work products are on display in a gallery format for viewing by families and Conservatory Lab community members. *Photo by Paul Sayed.*

## THE BALLAD OF BOSTON

The Ballad of Boston, or the Revolution Project, is a newly created learning expedition initiated by Conservatory Lab's fourth grade teachers, Ivy Wagner and Sam Nowak. An interdisciplinary ELA and social studies expedition, the Ballad of Boston guided students to learn about life and politics at the time of the American Revolution, master a range of fourth grade ELA skills, and celebrate their learning by producing and performing an original four-act musical, "The Ballad of Boston."

This nine-week learning expedition had two goals:

- To help teachers bring history to life, relying on student voice to drive the project and inspire the final production
- To bring music into the daily context of curriculum by creating a space to engage students in the ways that music can help to simultaneously understand and tell important stories



The Ballad of Boston unit culminated in the performance of an original musical in which all fourth grade students participated. *Photo by Paul Sayed.*

To meet learning targets and produce the Ballad of Boston musical, students learned about life during the Revolutionary period. As fieldwork, they visited historical sites in Boston as well as museums to interact with period art and artifacts. Students also consulted with content experts, studied playwriting and theater production skills, wrote the Ballad of Boston script, worked with music staff members to tweak lyrics to five popular songs interspersed through the performance, worked with Conservatory

Lab's art teacher to create costumes and sets, added live instrumental music, and produced the musical for family and community members on a joyous evening in May.

This learning expedition was aligned with "Interdependent Roles in Colonial Times," an EL Education fourth grade ELA unit in the first edition of the EL Education ELA curriculum.

### *Focused Topic*

The Ballad of Boston's three big ideas were:

- Members of colonial communities were interdependent.
- Experts use reading, viewing, and listening to gather and organize information from a variety of sources.
- Synthesizing information from multiple sources helps me deepen my expertise on a topic.

### *Learning Targets*

The Ballad of Boston's standards-aligned learning targets included:

- I can analyze and interpret primary and secondary sources to understand the reasons some British colonists rebelled against Great Britain in the eighteenth century.
- I can summarize key details about events leading up to the American Revolution.
- I can identify and distinguish among the various reasons citizens would want to rebel against their government.
- I can compose a play incorporating opinions, narratives, and summaries about the events leading to the adoption of the Declaration of Independence.

### *Guiding Questions*

The guiding questions for the Ballad of Boston were, "Why would people choose to disrupt the status quo? Why rebel?"

### *Case Studies*

One case study guided learning for the Ballad of Boston expedition. Available as part of the EL Education "Interdependent Roles in Colonial Times" module, this case study, "Conducting Research on Colonial Trades," offered insight into colonial life through understanding work in the colonial era. In this case study, as described in the EL Education module, "students further develop their ability to comprehend

informational text by hearing and reading a variety of nonfiction sources about roles people played in a colonial settlement (e.g., blacksmith, wheelwright, printer, and cooper) and how necessary their interdependence was for survival. To build students' background knowledge, the class will work together to study the wheelwright, a colonial tradesperson. They will then work in research expert groups as they become experts in one specific colonial trade. Students will select from shoemaker, cooper, blacksmith, builder/carpenter, and printer.”<sup>5</sup>

### *Projects and Products*

Midway through the eight-week unit, students wrote a narrative based on the roles they researched during the case study. For this project, students wrote multiple drafts, incorporated historically accurate information, built a narrative arc, and employed dialogue. This project built necessary skills and content for the eventual *Ballad of Boston* script, which students composed by selecting one of the four key events and writing those scenes from various perspectives—American patriots, British loyalists, and those who were undecided or who had divided allegiances. Students then wrote together, sharing documents electronically, which reinforced their ability to collaborate. Different groups of students worked on each act of the script, producing a complete, performance-ready version that offered an overview of events from a variety of perspectives.

In addition to the case study and narrative project, students moved through the ELA component of the curriculum, building background knowledge on life in colonial America, developing perspectives on the American Revolution through a variety of identities and viewpoints, and learning about four key events that led up to the Revolution—the French and Indian War, the Boston Massacre, the Boston Tea Party, and the battles of Lexington and Concord. These events became the four acts of “*The Ballad of Boston*.” Students reinforced their social studies knowledge and skills with geography and map-making activities, and building and interpreting timelines.

### *Culminating Event*

The production and performance of “*The Ballad of Boston*” was this learning expedition’s culminating event. In the weeks leading up to the performance, in addition to finalizing the script, students worked

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<sup>5</sup> EL Education ELA Curriculum First Edition, Grade Four “Interdependent Roles in Colonial Times” module, ELA G4:M2A



with the school's music integration specialist to tweak the lyrics of five popular songs that fit the context. Working with our school's art teacher, they created costumes, props, and background artwork for the set. Students also collaborated with Conservatory Lab resident artists and student musicians to integrate live music during the performance.



The Ballad of Boston was an arts-integrated unit; students played a role in set design, costume design, script writing, and development of musical components. *Photo by Paul Sayed.*

In many ways, this was an ambitious learning expedition. Students mastered a tremendous amount of content and mastered considerable skills in an eight-week period that was, as it happened, frequently interrupted by a challenging Boston winter that produced more than its share of snow days.

Nevertheless, our teachers and students made it happen. Both fourth grade teachers noted that students' experience and comfort level as public performers, which resulted from our El Sistema program, helped make the performance a success even with the brief timeline. The Ballad of Boston will be a learning expedition that Conservatory Lab's fourth grade will repeat and refine.

### THE BALLAD OF BOSTON VIDEO HIGHLIGHTS

Please take a moment to view [highlights](#) of our fourth grade production of "The Ballad of Boston," introduced by fourth grade teacher Ivy Wagner.

## HALF-BLOOD NARRATIVES

During the winter of 2018, Melissa Psallidas' sixth grade class embarked on a deep study of Greek mythology and its modern interpretation in Rick Riordan's *The Lightning Thief*, which tells the story of a "half-blood" boy, son of a god and a human, grappling with his unexpected powers and responsibilities. Ms. Psallidas developed the "Half-Blood" unit, in which students crafted narratives of their own imagined experiences as half-bloods that reflected their knowledge of mythology as well as learning standards that included pacing; foreshadowing; figurative language; development of suspense, tone, and mood; and use of sensory details. Their presentation of their Half-Blood narratives, in a celebration of learning to which families and members of the Conservatory Lab community were invited, integrated music, with instrumental composition and performances that conveyed mood and tone at various moments throughout the narrative. During their narrative presentations, students wore costumes to deepen the impact of their narratives.



As part of the Half-Blood Narrative performance task, students created costumes for their mythological half-blood selves. Here, a sixth grade student poses as the son of Poseidon, Demigod of Ocean, Wind, and Sea. *Photo and photo editing by Kervin Germain*



“Myths: Not So Long Ago,” a sixth-grade EL Education ELA unit, served as the framework for the Half-Blood project. Ms. Psallidas incorporated elements of “Myths: Not So Long Ago” into the unit, and modified it in various ways both to fit the four-week time frame and to incorporate music and the actual performance of the narratives.

### *Focused Topic*

Ms. Psallidas focused her students’ inquiry by framing the Half-Blood learning expedition with a quotation from *The Lightning Thief*: “No gift comes without a price.” This quotation prompted students to think about the significance of the hero’s journey as an archetype and device for understanding characters in mythology and literature.

### *Learning Targets*

The main learning target of the Half-Blood learning expedition was, “I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.” This included demonstrating mastery of:

- Exposition to orient the reader with context while including foreshadowing
- Word choice or diction that develops mood, tone, and sensory details
- Pacing to build drama
- Use of suspense-building techniques

### *Guiding Questions*

The questions that guided this project were:

- What is the hero’s journey?
- What makes a myth?
- Why do myths matter?

### *Case Studies*

As a background knowledge case study, students studied several Greek myths in addition to reading *The Lightning Thief*. As a music integration case study and literary analysis case study, students analyzed diction to infer the mood and tone of a text. To elevate their understanding of mood and tone, and to prepare for their narrative presentations with music, students worked with passages from *The Lightning Thief* to choose or compose appropriate instrumental accompaniment.

### *Projects and Products*

Ms. Psallidas framed the Half-Blood project description for students as follows:

*We know that to be “half-blood” means to be half human and half god. We also know that the life of a half-blood is often dangerous, as half-bloods are sought by monsters who wish to kill them. Also, half-bloods often inherit the powers of their immortal parent. In this narrative, you will imagine that you are a half-blood. You may choose your god/ goddess parent from the provided list. Your narrative will detail a conflict or challenge that you must overcome as a half-blood. Be sure that your story includes all major plot parts, use of narrative techniques, and shifts in mood and tone. Also, be sure to include details that accurately reflect the life of a half-blood. Your challenge can exist in the mortal world, much like the challenges Percy faced on his class field trips, or your challenge can exist amongst other immortals or half-bloods, much like Percy’s challenge defeating the minotaur. When we present our myths, you will be required to dress up as your mythological half-blood self. This attire must match the sensory description in the exposition. Additionally, you will use your instrument during your presentation to convey the tone and mood of your story. You must use your instrument at least twice during your reading.*



Students present their original musical compositions, crafted to evoke a mood and tone to accompany their Half-Blood narratives. *Photo by Paul Sayed*

During the first week of the unit, students researched their immortal parents and used a graphic organizer to organize content. After sharing their work with Ms. Psallidas, they moved ahead with drafting exposition and other elements of their narratives. During the second week, students studied the

evaluation rubric and an exemplar in order to understand and plan to meet expectations. They also studied literary concepts and techniques such as rising action, climax, pacing, foreshadowing, suspense, sensory details, tone and mood, falling action, and resolution.

Students' initial narrative draft was due at the start of the third week of the unit. Peer editing and revision with focus on narrative techniques and rubric growth goals, and final edits and revisions happened throughout this week. Students also used class time to plan out instrumentals and costume design. During the Half-Blood narrative presentations, students used a listening guide that allowed them to shout out to their peers when they noted exemplary uses of exposition, word choice, pacing, and suspense-building techniques. They also met with Ms. Psallidas to assess their own work on a standards-aligned rubric.

#### *Culminating Event*

To celebrate their learning, students performed their narratives, in costume and with musical accompaniment, during the fourth week of the unit. Ms. Psallidas noted that nearly all families attended their children's narrative performances, which reflected students' enthusiasm and excitement.

#### **THE HALF-BLOOD NARRATIVE WEBSITE**

Working with staff member Kervin Germain, Ms. Psallidas and her students created the [Half-Blood website](#), which documents each narrative presentation with a video of the narrative and its accompanying musical performance, a portrait of each student in character, written texts of each narrative, and supporting material such as the assignment, rubric, and video clips from *The Lightning Thief* instrumental mood and tone case study.

## **SAVING SAVIN HILL MARINE ECOSYSTEMS**

The Saving Savin Hill Marine Ecosystems learning expedition was developed by science teacher Elizabeth Schibuk. Introduced three years ago, this learning expedition was co-taught in 2017-2018 by Ms. Shibuk and seventh grade humanities teacher Ezra Fischer over the course of the final seven weeks of the school year. Savin Hill Cove is a threatened salt-marsh ecosystem in Dorchester that has experienced environmental challenges as a result of 400 years of urbanization in Boston. During this learning expedition, students investigated the ways people have contributed to pollution in our local waters and ways we can repair our ecosystems. For their culminating project, students created and recorded video public service announcements to educate others about ways to be responsible environmental stewards.

### *Focused Topic*

The Savin Hill learning expedition focused on impact of people on the natural world—both the deleterious effects of urbanization and the ways people can use persuasion to encourage positive steps to repair marine ecosystems.

### *Learning Targets*

The Savin Hill learning expedition’s learning targets included:

- I can describe the features of a healthy marine ecosystem.
- I can evaluate the health of a marine ecosystem.
- I can describe the sources and consequences of urban water pollution.
- I can evaluate strategies for improving marine ecosystem health in urban environments.
- I can communicate my understanding of marine ecology.

### *Guiding Questions*

The Savin Hill learning expedition was guided by the question, “How has urbanization impacted marine ecosystems in the Boston Harbor?”

### *Case Studies*

The Saving Savin Hill Marine Ecosystems learning expedition guided student learning through three case studies. The first case study asked students to consider where marine ecosystem damage came from. It focused on ways to evaluate ecosystem health, featuring a range of topics that students used to

understand the quality of the water in Savin Hill Cove. Students learned how to test water quality and analyze results, looking at factors such as organism inventory and biodiversity, pH, coliform, nitrogen, phosphate, dissolved oxygen, and turbidity. During this case study, students did fieldwork at Savin Hill Cove, using the iNaturalist app to identify organisms present or missing from the ecosystem, and doing water tests. In their humanities class, seventh grade students read parts of Charles Fishman's *The Big Thirst: The Secret Life and Turbulent Future of Water* and Barbara Kingsolver's essay, "Water is Life."



Seventh grade students analyze the filtration of water through different types of soil during fieldwork at the MIT Edgerton Center. *Photo by Paula Feynman.*

The second case study was guided by the question, "How did this happen?" and focused on 400 years of urbanization in Boston. Students considered the implications of development on marine ecosystems, learning about and analyzing settlement patterns, development, landfill, the changing shoreline, sewer systems, municipal waste water, pervious and impervious cover, and biotic integrity. In this phase of the work, students visited MIT's Edgerton Center, an experiential learning venue, to learn how water and contaminants flow through different soils to understand how natural infiltration allows soil to filter and naturally clean groundwater. They also studied the impacts of permeable and impermeable ground cover.

Students then asked, “What can we do about this?” during the third case study, which was dedicated to engineering solutions. Students learned about various remedies and technologies that could improve city water management and the health of the ecosystem. Students met with an urban planner and worked with an expert from the Boston Water and Sewer Commission, who spoke about storm water management and pollution. Students collaborated with the Boston Water and Sewer Commission on a service project in which they labeled area storm drains with “Don’t Dump, Drains to the Bay” decals. In this third case study, students learned about ways they might be able to navigate politics and policy to advocate for environmental engineering solutions such as green roofs, permeable pavement, and rain gardens.

### *Projects and Products*

Using information gathered during their first case study, as well as arguments made in *The Big Thirst* and “Water is Life,” students wrote an essay about whether or not the ecosystems at Savin Hill Cove are healthy. They were required to organize evidence gathered about the water qualities and argue their positions.

Other projects that were part of this learning expedition included the construction of a map and accompanying written analysis that demonstrated the pervious and impervious cover in Boston. This map, which became a highlight of the celebration of learning that concluded this learning expedition, demonstrated that when there was a high percentage of impervious cover, the biotic score of surrounding water source was quite low.

### *Culminating Event*

For their final projects, students became writers, filmmakers, and environmental advocates as they created public service announcements (PSAs) that could be used to teach the public about some of the issues that they learned about. These three- to four-minute PSAs were shared in video form, with scripts written and narrated by students who worked in small groups. Students shared compelling images and added music to underscore their messages. Students created storyboards and scripts in class, sharing these with their teachers and classmates who used a rubric to critique and improve the drafts. Students then finalized their scripts and recorded the final version of the videos.



As part of their service learning component for the Savin Hill Cove expedition, seventh grade students volunteer with the Boston Sewer and Water Commission to help clean out and add new decals to mark storm drains in the school's neighborhood. *Photo by Elizabeth Schibuk.*

The PSAs, accompanied by water testing demonstrations, the class-created map that depicted Boston's permeable and impermeable surfaces along with water quality indicators, historical representations of Boston's changing shoreline, and more were part of the Saving Savin Hill Marine Ecosystems celebration of learning. To encourage leadership and ownership, the seventh grade teachers invited students to plan this celebration of learning. Students formed a celebration of learning steering committee that met before school several times to envision and plan the best ways students could share what they had learned. Seventh grader Amaya, a steering committee member, shared that students reflected on past celebrations of learning to figure out what went well. They recommended hands-on experiences and many different stations for visitors to meet with students and learn about their work. "When students and teachers shared ideas together, we came up with something that was really engaging," Amaya observed.

### **SAVING SAVIN HILL MARINE ECOSYSTEMS PUBLIC SERVICE ANNOUNCEMENT EXAMPLE**

We invite you to view a PSA from the Saving Savin Hill Marine Ecosystems learning expedition, created by Conservatory Lab students Jaileen, Taylah, and Na'Riaya, available online at [spark.adobe.com/video/Yu5Szt2uxwm0h](https://spark.adobe.com/video/Yu5Szt2uxwm0h).



## **MUSIC FOR PARKLAND #ENOUGH #NEVERAGAIN**

On February 14, 2018, 14 students and three staff members were killed at Marjory Stoneman Douglas High School in Parkland, Florida, a school shooting that was one of our nation's most catastrophic and galvanizing. On March 14, 2018, students from around the nation organized a walkout to protest gun violence in the United States and support of victims of gun violence. Conservatory Lab sixth, seventh, and eighth graders decided to write and perform original music for the memory of victims slain during the Parkland massacre. In groups, students focused on one victim of the shooting and created an original piece of music to represent that person. The results were moving, powerful, and impactful. One of the seventh grade pieces, shared with the hashtags #ENOUGH and #NEVERAGAIN, reached nearly 10,000 people on social media and found its way to a grateful family member of one of the shooting victims. Conservatory Lab students reflected on the experience of uniting music with activism, noting that they developed a new sense of empathy for students, families and communities who have been directly impacted by gun violence and gained a much deeper understanding of their power to push back against gun violence.

To compose and present the Parkland pieces, Conservatory Lab students memorialized victims through a number of compositional devices, developed after reading about each student in a *New York Times* article. Working with Conservatory Lab's resident artists, students developed a code that linked the letters of the alphabet to musical notes, which enabled them to play the victims' names. All students created compositions and voted in performance groups on the melody best suited to express their complex feelings. Conservatory Lab students wrote prose and poetry inspired by their hopes for changes to gun control laws or in honor of the particular person they were memorializing. Some students also created visual art to display during their recorded performances that echoed the gun violence pushback and honored the Parkland students. Students were prepared to respond swiftly, as they had been working all year in their El Sistema music classes on projects that supported them to translate something tangible in the outside world into musical expression.





Seventh grade string students play an original composition in honor of Parkland victim Gina Montalto.

*Photo by Paul Sayed.*

Some examples, adapted from descriptions provided by resident artists Brad Barrett and Kat Jara, who worked with Conservatory Lab students to create the Parkland compositions and performances:

- Eighth grade string musicians brainstormed a short poem to memorialize Scott Beigel and raise questions about gun violence. They began their arrangement by creating the feelings of fear and escape by borrowing 16 measures from “The Hut on Hen’s Legs (Baba Yaga),” from Modest Mussorgsky’s *Pictures at an Exhibition*. Students decided to hold the last note of the introduction and add harmonics to create an eerie but heroic sounding drone, which was the musical foundation for the recited poem. After the poem, students performed an original student composition that set together bassline and melody (both utilizing the letters of Scott Beigel’s name) to communicate feelings of melancholy and heroism.
- Seventh grade string students brainstormed a short poem that memorialized Meadow Pollack and Helena Ramsey, drawing on wonderings posted on notecards in their humanities class. They then discussed what the sonic environment of a school shooting would be like—imagining sounds like alarms, gunshots, running, and screaming—and discussed ways to turn these sounds into musical actions on their instruments. They arranged their composition by having basses play the name of Helena Ramsey, followed by the poem being read aloud set with the school shooting sonic environment, and closed with bass and cello playing the name of Meadow Pollack.
- Sixth grade string students used notes that corresponded to the words “Rest in peace, Jaime,” to create a mournful melody that they played quietly under a classmate reciting the words, “Jaime Guttenberg, a beloved soul killed by someone’s terrible and irresponsible actions. She loved to dance and help others. Rest in peace, Jaime.”

Though this learning experience didn't follow the formal structure of a learning expedition, it was a notable example of the dual-focus Conservatory Lab model at work. The Parkland performances were a powerful exhibition of student learning that offered insight into what is possible when students develop the habits of minds and heart that empower them to use their artistic skills and voices to impact the wider world.

### **MUSIC FOR PARKLAND PERFORMANCES**

Students' compositions and performances in honor of the Parkland victims were originally shared on Conservatory Lab's social media. We gathered these performances on our website, along with commentary from the residents artists who guided the process. Please visit [www.conservatorylab.org/music-for-parkland](http://www.conservatorylab.org/music-for-parkland) for more.

## PROFESSIONAL DEVELOPMENT

Summer professional development, which occurred during the two weeks before the first day of school, included extensive support for learning about EL Education. Conservatory Lab's EL Education coach led the staff through an EL 101 workshop, and our Coordinator of Professional Learning designed a daylong learning expedition for staff to kick off professional learning and preparation before students returned to school for the 2017-2018 academic year. This experience engaged all staff members to deepen both their understanding of the school's community and the form and function of a learning expedition. The Dorchester discovery learning expedition was compressed into a day, but otherwise followed learning expedition process.

The question "What are the rich aspects of the Dorchester community and how can we integrate them into our school community?" guided the faculty's summer learning expedition. Many of our staff members are from greater Boston or beyond, and aren't deeply familiar with Dorchester. This learning expedition served to ground themselves and identify neighborhood assets and to invite connections with Conservatory Lab students and their families.

Conservatory Lab educators were briefed on their learning targets, which were:

- I can debunk/explain/question the myth of a single story of Dorchester.
- I can explain how Dorchester is an asset to my work as an educator.
- I can identify excellent community resources that are available to students and their families.
- I can identify the many neighborhoods and cultures of Dorchester to gain a better understanding of where my students come from.

Participants accrued information via a case study that provided background information. They then conducted research, exploring Dorchester in 12 teams to identify locations and landmarks. The teams recorded short video clips to report and reflect on what they found, and also ate lunch together at local restaurants, returning with menus and reviews.

For their project, team members prepared a short video that shared what they learned, and all staff members collaborated on a resource guide and a large-format interactive map of Dorchester. The map included photos and highlights from their research and a web link to each group's video. As the

culminating celebration of learning, staff members shared their videos and reflections while enjoying treats from Dorchester's bakeries.

During the school year, professional development happens regularly on Wednesday mornings, as well as periodic half- and full-day sessions. In addition to other topics, staff members new to the process learn to develop and implement projects and learning expeditions using tools such as the Expedition Planning Template, which is available in Appendix C. Conservatory Lab leaders also gather staff members for learning dinners that focus on issues of race, culture, and identity; while not specifically related to teaching and learning, these dinners helped build a more cohesive and resilient sense of Crew—culture and character—among staff members.

## **CULTURE AND CLIMATE, A.K.A. CREW**

EL Education's motto, "We are crew," comes from its founder, Kurt Hahn, who said, "We are crew, not passengers, strengthened by acts of consequential service to others." One of the hallmarks of EL Education, Crew refers to ideas about school culture as well as structures within a school to support that culture.

At Conservatory Lab, the idea of Crew is everywhere. Posters in classrooms and common spaces remind all community members of our school's five Crew Qualities (Cooperation, Empathy, Perseverance, Responsibility, and Reflection), which guide our students to their best effort and choices. As well, all students meet daily in Crew gatherings, which are led by academic and EL Sistema staff members. The purpose, structure, and activities of Crew differ according to grade. In pre-kindergarten through sixth grade, Crew consists of a morning meeting and end-of-day goodbye routine that are designed to build classroom culture and work habits that support engaged learning. In seventh and eighth grades, Crew serves as an advisory group to foster a sense of connection and address all aspects of social-emotional learning. Crew has gone through shifts and changes during our time as an EL Education school, and is, in some ways, an emerging competency.

A particular area of focus for Crew in eighth grade was preparation for and presentation of culminating capstones, a first-time experience at Conservatory Lab. Our school is still adapting to middle school practices and structures, and the 2017-2018 school year marks the third group to complete eighth grade at Conservatory Lab. For their capstones, all 32 eighth-grade students collected and reflected on work samples from each of their academic classes, refined two musical selections and two original pieces of artwork, and created an original "portrait of an artist"—an echo of the pre-kindergarten project of the same name featured in this guide. Each eighth grader led a 30-minute presentation to share their capstone with an audience of Conservatory Lab staff, students, family and community members, and all students showcased their capstones and celebrated their achievements at an evening event.

Conservatory Lab Crew Qualities posters hang in classrooms and public spaces, keeping Conservatory Lab's Crew Qualities top of mind for all school community members.

# WHAT DO OUR CREW QUALITIES MEAN?

**COOPERATION** I contribute to group discussions and activities. Do my individual efforts help accomplish group goals? Do I collaborate with others? Do I demonstrate what it means to be a supportive and dependable CREW member?

**EMPATHY** I approach people with curiosity and optimism. Do I show acceptance and consideration for others? Have I been an active listener? Have I been respectful to others? How have I helped others?

**PERSEVERANCE** I stick to the task even when it is challenging. When is my work due? What do I need to complete my task? What models, tools or strategies will help me complete my work? Who will I work with?

**REFLECTION** I think about my work and actions. What did I learn? What skills did I practice or improve? What am I proud of? What will change about my work or actions next time? What will I seek help in for improvement? Who will I ask for feedback?

**RESPONSIBILITY** I understand and follow directions. How have I accepted responsibility for my own learning? Have I completed tasks to the best of my ability and in a timely manner? Do I take pride in my work and presentations? Do I seek assistance when needed?

CONSERVATORY LAB  
CHARTER SCHOOL

## FINAL THOUGHTS AND GUIDING QUESTIONS

In this guide, we have aimed to share the approaches that Conservatory Lab’s educators and leaders have used to cultivate student achievement and build a strong school culture to prepare students for success in high school and beyond. We will conclude with guiding questions that can help your school embark on the process of fostering equitable academic achievement in a creative, arts-infused environment through project-based teaching and learning.

- What is our school’s vision for high-quality student work?
- How do the skills and habits of mind associated with the arts support and cultivate academic growth?
- How can we bring music, visual arts, theater, and other art forms into the classroom on a consistent basis?
- What skills, attitudes, support, and conditions do our teachers need to create projects that encourage creative work aligned to grade level standards?

While Conservatory Lab Charter School’s model is constantly evolving, our vision of the power of music, learning, and social-emotional development to transform the lives of our students and their families guides everything that we do. The student projects and expeditions showcased in this guide demonstrate the potential of building a school model on the union of a thoughtful, equity-focused, and demanding educational approach with deeply infused arts learning. In our case, the programs that inform our model are EL Education and El Sistema.

Though our school is unique, we have enjoyed triumphs and faced challenges that may be familiar to other schools. Even if you don’t share our particular circumstances, your school needs a guiding vision, and tools to understand its successes and challenges. We invite you to reach out to the Center for Artistry and Scholarship to learn more about how you can create an arts-infused culture of high academic achievement at your school.

## RESOURCES

EL Education: [eleducation.org](http://eleducation.org)

Student Projects at Conservatory Lab Charter School: [www.conservatorylab.org/projects](http://www.conservatorylab.org/projects)

Guide to El Sistema at Conservatory Lab Charter School - “The Journey of El Sistema at Conservatory Lab Charter School: Lessons Learned and Guiding Questions”: [bit.ly/CLCSElSistema](http://bit.ly/CLCSElSistema)



## **ACKNOWLEDGMENTS**

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## Appendix A

### EL Education Dimensions of Student Achievement

*This text can be found online at [eleducation.org/resources/el-dimensions-of-student-achievement-in-el-schools](https://eleducation.org/resources/el-dimensions-of-student-achievement-in-el-schools).*

#### MASTERY OF KNOWLEDGE AND SKILLS

##### Students

- Demonstrate proficiency and deeper understanding: show mastery in a body of knowledge and skills within each discipline
- Apply their learning: transfer knowledge and skills to novel, meaningful tasks
- Think critically: analyze, evaluate, and synthesize complex ideas and consider multiple perspectives
- Communicate clearly: write, speak, and present ideas effectively in a variety of media within and across disciplines

##### Teachers and Leaders

- Ensure that curriculum, instruction, and assessments are rigorous, meaningful, and aligned with standards
- Use assessment practices that position students as leaders of their own learning
- Use meaningful data for both teachers and students to track progress toward learning goals
- Engage all students in daily lessons that require critical thinking about complex, worthy ideas, texts, and problems

#### CHARACTER

##### Students

- Work to become effective learners: develop the mindsets and skills for success in college, career, and life (e.g., initiative, responsibility, perseverance, collaboration)
- Work to become ethical people: treat others well and stand up for what is right (e.g., empathy, integrity, respect, compassion)
- Contribute to a better world: put their learning to use to improve communities (e.g., citizenship, service)

## **Teachers and Leaders**

- Elevate student voice and leadership in classrooms and across the school
- Make habits of scholarship visible across the school and in daily instruction
- Model a school-wide culture of respect and compassion
- Prioritize social and emotional learning, along with academic learning, across the school

## **HIGH-QUALITY WORK**

### **Students**

- Create complex work: demonstrate higher-order thinking, multiple perspectives and transfer of understanding
- Demonstrate craftsmanship: create work that is accurate and beautiful in conception and execution
- Create authentic work: demonstrate original thinking and voice, connect to real-world issues and formats, and when possible, create work that is meaningful to the community beyond the school

### **Teachers and Leaders**

- Design tasks that ask students to apply, analyze, evaluate and create as part of their work
- Use models of excellence, critique, and multiple drafts to support all students to produce work of exceptional quality
- Connect students to the world beyond school through meaningful fieldwork, expert collaborators, research, and service learning

## Appendix B

### EL Education Design Principles

*This text can be found online at [eleducation.org/resources/design-principles](https://eleducation.org/resources/design-principles).*

**1. The Primacy of Self-Discovery:** Learning happens best with emotion, challenge, and the requisite support. People discover their abilities, values, passions, and responsibilities in situations that offer adventure and the unexpected. In EL Education schools, students undertake tasks that require perseverance, fitness, craftsmanship, imagination, self-discipline, and significant achievement. A teacher's primary task is to help students overcome their fears and discover they can do more than they think they can.

**2. The Having of Wonderful Ideas:** Teaching in EL Education schools fosters curiosity about the world by creating learning situations that provide something important to think about, time to experiment, and time to make sense of what is observed.

**3. The Responsibility for Learning:** Learning is both a personal process of discovery and a social activity. Everyone learns both individually and as part of a group. Every aspect of an EL Education school encourages both children and adults to become increasingly responsible for directing their own personal and collective learning.

**4. Empathy and Caring:** Learning is fostered best in communities where students' and teachers' ideas are respected and where there is mutual trust. Learning groups are small in EL Education schools, with a caring adult looking after the progress and acting as an advocate for each child. Older students mentor younger ones, and students feel physically and emotionally safe.

**5. Success and Failure:** All students need to be successful if they are to build the confidence and capacity to take risks and meet increasingly difficult challenges. But it is also important for students to learn from their failures, to persevere when things are hard, and to learn to turn disabilities into opportunities.

**6. Collaboration and Competition:** Individual development and group development are integrated so that the value of friendship, trust, and group action is clear. Students are encouraged to compete, not against each other, but with their own personal best and with rigorous standards of excellence.

**7. Diversity and Inclusion:** Both diversity and inclusion increase the richness of ideas, creative power, problem-solving ability, and respect for others. In EL Education schools, students investigate and value their different histories and talents as well as those of other communities and cultures. Schools and learning groups are heterogeneous.

**8. The Natural World:** A direct and respectful relationship with the natural world refreshes the human spirit and teaches the important ideas of recurring cycles and cause and effect. Students learn to become stewards of the earth and of future generations.

**9. Solitude and Reflection:** Students and teachers need time alone to explore their own thoughts, make their own connections, and create their own ideas. They also need to exchange their reflections with other students and with adults.

**10. Service and Compassion:** We are crew, not passengers. Students and teachers are strengthened by acts of consequential service to others, and one of an EL Education school's primary functions is to prepare students with the attitudes and skills to learn from and be of service.

## Appendix C

### Conservatory Lab Charter School Expedition Planning Template

*Please complete as a grade level team and share.*

Names:
Grade Level:
Expedition Name:
Start and End Dates:
Long Term Learning Targets:
Guiding Questions:

Case Study 1
Brief Description:
Learning Targets:
Final Product/Assessment:
Next Steps/Concerns:

Case Study 2
Brief Description:
Learning Targets:
Final Product/Assessment:
Next Steps/Concerns:

Case Study 3 (Optional)
Brief Description:
Learning Targets:
Final Product/Assessment:
Next Steps/Concerns:

Service Learning
Brief Description
Community Impacted
Community Partner (if applicable)

Final Product
Brief Description:
Learning Targets:
Due Date:
Product Features: <ul style="list-style-type: none"><li>● Product format, including production stats and cost (could be in brief description)</li><li>● Audience</li><li>● Provides a service?</li></ul>
Next Steps/Concerns:



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