

3rd Space
July 9, 2012
World Chess Hall of Fame

9:45 Ralph begins with logistics about the building and twitter feeds.

I wonder how this experience will be similar to Piasa Bluffs Writing Project.

9:48 Ralph directs everyone to get out their SLAM (St. Louis Art Museum) notebooks. He invites the group to start their day with a quick write: "What brought you here? What questions do you hope to have answered by our concluding day on Friday?"

I notice everyone is quick to follow Ralph's directions and gets their notebooks out. I wonder why people are here, if for the same reasons I attended PBWP or for totally different reasons.

I notice that there is still a command station regardless of where the Writing Project meets.

9:52 Mike, Patti and Ralph debrief

Again, I believe having a partner to bounce ideas off of while teaching could help teachers reflect and reshape or modify.

9:55 Mike gives the group a few more minutes to write down their thoughts.

9:56 The group is directed to split into pairs, someone you haven't met yet or weren't a part of the writing project. Mike reminds the group to honor the words that you wrote.

I notice that this idea of splitting into pairs to share is not new to many people here. Immediately the group finds a partner and begins sharing.

9:57 As I sit here stalking, I overhear someone say, "You have to be true to yourself."

I totally agree with this, but I also like a challenge. Is this part of risk taking? Is stepping outside your comfort zone still being true to yourself?

9:58 Mike kindly reminds the groups that the other person in the pairs should be sharing their writing by now.

I wonder where Ralph went???

9:59 It is chilly in here...wish I brought a jacket.

10:00 Mike quietly directs people back to whole group

10:01 Mike gets out the rain stick to grab people's attention. He states, "You're probably going to want to stick this somewhere when we're done."

Mike invites the group to share anything that they discussed with their partner.

10:03 Ralph Tweets that he is locked out!

Members of the group share aloud to large group about why they are here.

One person says they are looking forward to finding ways to collaborate.

Another says she want to lasso in reluctant teacher in with technology.

And another share the even though retired from the classroom, she is seeking ways to continue to learn.

10:07 More people are willing to share. One talks about the sustainability of programs and keeping them alive.

Another feels passionately about getting museums involved

Yet another knows that he will leave here with even more questions than when he arrives.

Many people nod in agreement when discussing that we are here because we may be likeminded and the challenge is getting more people to collaborate. Discussions continue when cultural landscapes are brought up. Learning doesn't only have to take place in the classroom, and often it is outside the classroom that most learning takes place.

I notice that most everyone ignores Mike and continues their discussions.

I notice fellows laugh at Mike's humor.

I notice people are here from all over. One is from Washington, Kansas City, Philadelphia. Honestly, I don't know why they are here. My district would never send me anywhere for a conference or workshop. Are they paying for this on their own? Kudos to them!

I notice that a community of learners and leaders is being established here at 3rd Space and it is the first day and only 10:00...we haven't even been working for an hour yet!

I notice how honest people are being. I also notice the support these strangers are giving each other is amazing. I wonder how this environment would be different if there was a "Yes, but" person here (Or a Frequent Binger: FB)

I agree with this. New things are exciting but keeping them going can be a difficult task.

I notice this word surfaces again. How do we build a community with those who are not likeminded? How do we bridge the gap for this collaborative culture?

10:11 Ralph transitions into wanting to change to something we love and the frustrations that may come along with the process

I notice Ralph focuses on complimenting each other.

10:12 Ralph explains a little history of CoLab and how the cultural landscapes work out of the writing project.

He continues that we as educators need to develop the language of the classroom. "Where does the learning happen?"

How do museums become learning landscapes?

Communities outside of the school should be involved with the communities inside the school.

Will schools make the shift, to construct the knowledge?

Ralph continues that since 2004 there has been some sort of mini institutes to develop this community.

As we discuss, Ralph explains that this will not be a linear process and it will happen with leadership: teachers as leaders.

I notice that Ralph calls the National Writing Project the Mother ship.

10:17 Ralph explains that there are different layers that will help create this environment. The first is collaboration. The second is cracking open the museums and lastly, Digital Is. This supported the members in getting to this workshop and will continue to help identify and find ways to get more funding.

I wonder what name Ralph will give this group.

10:19 Mike gives a little background to his role at the St. Louis Art Museum and that in 2009 he brought Ralph on board.

I notice Mike was frustrated by the way museums approached the educational part of what they do. He said they Talked at Teachers. I wonder what really inspired him to make this shift and he began questioning "What happens if we work together?"

He encourages the members to find space to play, think outside the box, and reminds everyone that we will feel uncomfortable at some point and we need to step outside our comfort zone.

Is this the how/why the community is built?

10:22 Ralph asks everyone to come stand in the center of the room.

I notice they are joking about x-ray vision through the beam.

We play a name game. We are told to say our name, where we are from and what we teach,

and create an action that tells a little about you.

10:44 taking a 10 minute break

10:55 Ralph gets the group going again and asks them to get out their sheet that says Explore, Envision and Enact on the front.

Ralph instructs them to write down as many words that come to their mind when they think about the word Explore. They get a minute to write down as many words they can come up with.

After the one min, Ralph explains that ideas are like DNA and when we spread the m, the DNA becomes stronger. He encourages the members to steal a word that they hear and like. Add to your current list as you hear a word you like.

10:58 Gives pairs a chance to talk.

11:00 Ralph then instructs the groups to go back as an individual to write as many words they can think of under the word Enact. He encourages writing down everything that they possibly can.

11:01 The individuals are now encouraged to share their ideas and see what you can grab for your own sheet.

11:02 After sharing, Ralph ask the group on this third time to look at the final category of Envision. He asks them to jot down everything that comes to mind- Go.

11:03 The group is again directed to share, grab, borrow with your neighbor.

I notice Ralph's explicit language with voices inside, as an individual, write down everything that comes to mind. He is very descriptive with what he wants them to do, but also allows members the opportunity to borrow from peers. I think this really allows everyone to feel success, if they are unsure of what they produced.

I notice fellows immediately begin writing.

I think Ralph's word usage here is the building of community. Teaching us to use ideas that others have and it's okay even encouraged. This is so uncommon in any other classroom, why?

Again, I notice Ralph establishes a safe environment by choosing his words carefully. He is non-threatening by asking members to write what they can.

I wonder if fellows feel more comfortable taking risks.

I notice how Ralph doesn't remind or give specific instructions; the fellows know exactly what they are supposed to be doing.

I notice Ralph gives time reminders. I wonder if people like this or if it gives them more pressure?

11:04 Jessica continues to update twitter with pictures of peoples 3 E's sheet.

Ralph tells the group to borrow what they can from each other. He gives them three minutes in small groups to decide what the relationship is between these verbs.

11:08 Ralph talks about the fact that we are a group of teachers, leaders and learners who theorize.

He continues to reference Stephen Johnson who says that coffee houses are a place of enlightenment. The space and caffeine together creates a place where the ideas go to have sex with each other.

He continues to tell the groups to share their DNA with their group of 4 or 5. Together with this group they are to visually represent their idea of how these three E's, verbs, are important to each other.

11:13 Ralph informs the groups that they will only get 15 minutes to illustrate their vision on large chart paper. Each group gets markers to add color to their pictures.

As the groups get started, I hear:
"Start anywhere, go anywhere."
"How do we draw that?"
"Let me ask you this,..."

11:25 Ralph gives the groups a 1:30 minute reminder

11:27 Ralph says, "Times up! Responsive Designer's put your pencils down."

11:28 Groups share each of their ideas/theories

The first group describes the three verbs as a flower in the environment. It needs sun, water, maintenance, gardening book. In order for the flower to survive, it needs butterflies and bees to pollenate more flowers.

I wonder why more people are posting so many tweets. This was not so in PBWP. Why is this?

I wonder what these fellows think about Responsive Design. Is this new to them?

I notice Dawn had to pair up and participate in this activity. I wonder if this was difficult for Dawn to theorize the importance of these three verbs when she knows a great deal about this process. Was it hard to not spill the beans?

I notice a fellow asking Ralph to restate his directions.

I notice the groups are discussing amongst themselves to clarify that they understand the task.

I also notice that within the groups, no one person is dominating the discussion; rather it is a listening, sharing participation of ideas.

I notice fellows are already making noticing's. I wonder if they know they are doing this.

I enjoy watching the sharing, laughing that is taking place among the fellows.

I wonder if anyone is apprehensive about stepping outside their comfort zone. I wonder if anyone else here appreciates the time reminders. I know that I found it helpful when I was going through the writing project.

The group also shared that there is a prowler in the background of an unknown species.

This prowler could potentially try to stop this process, so we need to be on the lookout.

Group 2: This group talked about how this is a constantly moving process and the dynamics do not exist on their own. They drew their picture to represent a tornado. The perspectives and ideas are big and small. The tornado picks them up and throws them out. It is constantly building something new which breaks old ideas. This creates tension because people may not want new ideas, therefore they resist.

Group 3: This group explained the process as unlocking boundaries that are exponential. They drew it in comparison to cooking. The bowl is where everything goes to cook. The oven is what allows it to cook together and the product results from our courage and risk taking ability.

Group 4: This group compared their diagram to two things. One is the Big bang Theory and the other is the Mobius strip. The idea is that you could start anywhere in this process. Because of this, can we decide which is more important, the process or the product? The Mobius strip is interesting because it is cut into two, but it stays together as one. The boom theory is described as many things: stellar, cosmic dust, satellites but it is the universe and force that you never know what you will end up with.

11:40 We group back together to take our individual ideas into community ideas.

Ralph talks about the theory of action which is a way to use words on this process. There are infinite ways of representing this process.

Ralph describes this process as the Inquiry Into My Practice, otherwise known as an limp. He continues to explain that this covers three main areas: Explore, Envision and Enact.

I wonder what made them add the prowler. Do we have prowlers in our own buildings? Are these also our Frequent Bingers or Ney sayers?

I wonder why this group thought of this as a more violent destructive being?

I think there was a group that thought of this as cooking together at my writing project.

I think that this is one reason I love the process. You can start anywhere and go any direction that you need to go based on your lesson or experiences.

I notice many people really are paying close attention.

Patti will begin her iimp and the fellows will get to really see this in action. Ralph will be her thinking partner.

Ralph explains the 3 steps:

Pre-Brief

The Lesson

Debrief

Ralph asks Patti what she hopes to explore during this lesson.

P: How will the artifacts people brought engage them or impact their group. What sense will they make of it all?

Ralph asks Patti what she envisions happening during the lesson.

P: I imagine people enthralled and taking a look at all the things people brought and connecting to them.

Ralph asks Patti what she hopes people will walk away with.

P: I see people taking away with them the whole process. We as human beings are connected and the artifact box is a vehicle. The iimp is exploring each other.

Patti gets us set up for the artifact box. She tells us to create a space for your items. She specifically tells the group to design and arrange their items however they want them. She tells them the space is your space to create.

11:59 Lunch 40 minutes

12:41 Patti directs the group to put first name or initials on each post it note. Tells the fellows to write down noticing's or questions about the artifacts they will be looking at.

Ralph instructs the group to use your snail eyes and move around the room to those displays and to be cognizant and spread the wealth to all.

Patti asked a fellow to restate what they were going to be doing.

One final instruction before the fellows roam around the room. Keep your thoughts inside without speaking. A fellow asks: No one is here to explain?

11:45 I notice Lunch is going to break up this activity, because it has arrived from the restaurant. Ralph is flexible and goes with the flow. The leaders decide to do the Pre-Brief, set up our artifact displays and then eat.

Each time Ralph restates what Patti says. I wonder if this helps Patti think through everything, when she hears it again.

I wonder if the tweeting is a distraction.

I notice Patti gives them guidelines but doesn't give too much. I think this allows for creativity for each individual to add his or her own personal touch.

I notice CoLab leaders are also setting up their artifact boxes. I wonder if the fellows notice this involvement.

I wonder if my students notice when I am actively participating in a lesson with them.

I wonder what it would have looked like had Patti not asked someone to restate what the directions were.

I wonder if people thought they were going to talk about their displays.

I wonder if this is the same music Ralph played for us at PBWP ISI 2012.

I wonder if people are suppressing an urge to talk.

I notice that people are really taking a good look at these artifacts. Why? I wonder what this would look like if we had a frequent binger who didn't want to participate. Why are these people invested? How do we get all invested? Can we, small numbers, enlighten the large group?

1:00 Patti instructs the group to choose one sticky note that was left at their display that they would like to expand on and write more about it.

Patti tells the group they will get 5 minutes to expand on their sticky note.

1:04 Patti gives them the one minute reminder. She says gently, "Take another minute"

1:05 If you can finish up where you are. Finish your sentence or phrase.

Patti then encourages the members to read what they have written. Let the other person listening interpret what you've written. Honor your words and let the other person hear and receive it.

She directs the group to pair up and read the question or wondering that was left at the artifact and show them the artifact.

Looking in on it as an observer/teacher, this is truly a great way to start writers off on a topic. They've chosen the ideas and based on comments left by their peers, they get to choose what they write about.

COMMON THREAD: CHOICE!!!

I wonder how the leaders changed their artifact box from 3 weeks ago.

Did they choose to write about the same things or are they also being risk takers and exploring new ideas?

I notice how this is not threatening but calming. This allows writers to wrap up their thought for a good stopping point.

I notice how the leaders encourage people to get up and move around the room and talk to someone they haven't met yet.

I notice some are still reluctant and don't mingle too far and others are willing to walk across the room.

I wonder if they are gold's and following the rules or if they are more willing to take risks.

I wonder if the person who only moves one chair over will be more likely to walk across the room by Friday?

*I wonder if anyone forgot their artifacts being that they traveled from all over....
I still wonder why or how these people became invested? Is it because they are all writing project members, so they know what could be expected?*

1:13 Patti acknowledges that she is interrupting but asks people to return to their seats so they can share with the large group. Patti asks 2 or 3 to share what they've written or volunteer what your partner has written.

Jenn-Tag on a bear. Her question what how are bears important to you? Who would trust you with this responsibility?

One shared her Quilt piece. She explains that the women in her life are important.

The last shared her lock. She went on to explain what does the lock unlock, or lock up to not be seen for a while?

1:18 Patti asked the group to write about what they just experienced.

1:20 Come to a close, you can revisit this again at some point.

1:21 Pair share the experience you had with the person next to you.

1:25 Rain stick

1:26 What is it that you notice happen, as a student, observer, gathering artifacts. Step outside this activity and reflect. What do you discover or uncover?

People answer that this activity feels different today. They are outside their element. They are asking questions. One said they refer to the double meaning of relate: to tell and to make connections. Another talks about what they value, things. The ability to reflect on what's important to you.

I wonder what I need to unlock, lock up and throw away the key.

I notice I still enjoy listening to other people writing and hearing their voice. I wonder if some are still resistant to sharing. I like how some are not afraid to volunteer others.

I wonder how this group sees our fearless leaders. Is it similar to how I viewed them on our first day? Hoping to study them and be open-minded expert thinkers.

I notice that the group quickly begins sharing, knowing exactly what they are to be doing.

I wonder if they are feeling the community. I notice that the rain stick doesn't stop all, people still talk and finish their conversation.

I notice that we synthesize our experience; the ability to self-discover is powerful.

I notice this group notices the intentionality of the entire lesson.

I wonder how this would look if you did the artifact box several times. How would students re-invent themselves? How would the students change their artifacts, how would they evolve? I wonder how many people added and removed items from their artifact box.

Yet another person described this process as painful the first time she had to do this, but this time she forgot to pack items. She said it was the least stress she's felt in a long time.

Some want more time to visit more items.

1:34 Patti debriefs with Ralph.

When was the last time you did the artifact box? Year and half ago.

Ralph explains the 3x2 sheet.

He asks the group to jot down 3 noticing's, and jot down notes in the debriefing notes column.

1:41 Patti explains the exploring: This responsive design allows teachers to be attentive to their lesson.

Envisioning: Enthralled: Evidence is the depth at which people responded and made connections.

Enacting: Patti says it is more of an intuitive connection or feeling. It is an idea, I forgot but what I brought was good enough. She felt that they were taking away something deep with them.

1:44 Ralph asks the gang to write down three more noticing's that are swirling around in your head.

1:45 Talk with your partner about the noticing's you made.

1:49 Rain stick

Reflective time gets short timed

1:49 Ralph asks the group to slow down and really see what is happening with the 3x2

I notice that this is a long process, takes time to let ideas happen (even longer, some items are from decades ago)

I notice that she said she felt free about throwing items together felt liberating for her. Why does she have these items with her all the time?

I notice Patti describes it as a creation of dialogue that can be revisited at another time. I notice Patti and Mike talking.

I notice Patti felt people got to know each other. I wonder if the attentiveness of teachers in the responsive design process is evidence enough. I notice that learning occurred at the questions people asked and going back through time.

I notice how the leaders encourage writing whatever people are thinking. There is never talk of what might be right or wrong.

I notice that people still continue their thoughts even after the rain stick is used to start whole group discussion.

I wonder if this is new for anyone?

Ralph asks the 3rd space cadets to fill out the bottom half of the 3x2 questions.

30 more seconds Ralph reminds the group.

He then invites the group to share with your partner.

One person asks: How do you train the thinking partner?

Ralph talks about cognitive coaching language.

2:06 Ralph continues to say that it takes 5-7 years to get this really up and running successfully.

Discussion continues that it takes the leader saying "I don't know" and some people will just not do this. Talking across the room and getting ideas from each other. The concept is to take risks and the possibility of not knowing.

This is a metadiscourse: Language about Language, the 3x2 is just something that allows us to look back at noticing's and focuses on that. It is not about the worksheet itself, it is a tool.

2:10 take a 10 minute break

2:20 the group meets back at the small room with comfortable chairs

How do we bring what we know and know that it works?

How do we bring play and creative thinking together?

Ralph talks about an article he read in Fast Company about David Kelley and IDEO.

IDEO had high-end designers.

Design thinking: what's different? He is an expert at naming what it is they do.

D-School at Stanford university. The idea is to bring your own content (specialty) and share with the group.

I wonder how many cadets find this sheet helpful and will apply it to their classroom. I wonder how Ralph gets this all arranged. When and where does he have time?

I notice Ralph states the willingness to just do it.

I notice she stated in leadership roles we don't practice what we preach. Like our conversation at lunch. Administration often does schedules, discipline, but often fall short on administrations as teacher leaders.....it is crucial.

I notice lots of people nodding in agreement.

I wonder how this group is thinking about David Kelley.

David Kelley is trying to get into education. He recognizes the challenge and that it is a long long process.

I wonder if my district would give up reigns of Professional Development Days....not likely.

NWP figured out a model since 1974

Design thinking grew into responsive design: 3 E's

I notice in the video there is no boss and they state that the "BOSS" may not have the most knowledge about shopping carts. Is this the same for our principals, who may have only ever taught High School History?

IDEO's new challenge: Shopping cart project

They have created :

- *Nike sunglasses
- *Medical equipment
- *NEC computer screens
- *Free Willy
- *Apple mouse

Their keys are to stay focused, defer judgment, and have wild ideas.

"Enlightened trial and error exceeds over the ideas of the genius."

I wonder how many people are willing for this trial and error to take place.

"Fail often in order to succeed sooner."

"Boss demands ideas that clash with his"

I wonder how many superintendents have this thinking.

Think about IDEO as a culture who produces things.

What makes up IDEO's culture? What is it about David Kelley?

I notice the group is confused. Are we to write about it or just talk about it.

2:41 Ralph pulls group back together after pair sharing ideas about IDEO

Ralph explains that it is like rabbit holes, getting a new vision.

I notice that the gang notices the ideas are valued at IDEO and developing empathy.

IDEO values everyone and their expertise. Each person comes with different skill sets.

Most schools this is opposite. What would this look like? Independent self-reflective thinkers

Our Product: how can we measure it?
We don't have a tangible goal in schools. How do we measure how good teachers are and students are thinking?

IDEO is a messy project. Name it and value it. Knowledge is so quick and fast moving.

What's more important? Memorizing for fact recall or actually experiencing it.

One person shares that 26 kids in this process looks messy. People question if control is lost.

Culture takes time to develop and kids want it.

Recognize that school cultures function in a certain way.

As teachers we are not rewarded for failing

Through this discussion, the group will unpack the 3 E's this week.

2:59 Establishing a culture of sharing.
Discussion begins about the Common Core Standards and this practice will push kids to become problem seekers.

Ralph invites the group to go back to their laptops to think and reflect on NING.

I wonder if showing this video is crucial to building community.

Do we move too quickly in Policy?

I notice that some still question how this works without losing control.

I notice the key is mutual respect

I notice we need to remember we are the community. If we don't like it, let's change it. Everyone is not always on board...is the administration supposed to get everyone on board?

I wonder what would happen if we got rid of the hierarchy?

Saying YES to things is a powerful way to change.

I wonder if the 3 E's will be my focus/action research for my last master's class

I notice they say teachers aren't allowed to fail or share.

EOD – Day 2 - Tuesday, July 10, 2012

Time	Note-taking	Note-making
10:15	Group meets at the Contemporary Art Museum. Artist mentions that today's activity is a surprise. Group leaves their belongings behind bringing nothing but their willingness to participate.	<p>I wonder what activity we will be engaged in today. I wonder about this artist's background.</p> <p>I wonder what the title 3rd Space refers to.</p>
10:19	Group seems hesitant but willing to be artistic. They take their time finding just the right place to paint. Artist encourages group members to collaborate with others who are outside of their region.	<p>I wonder how Mike gained permission to use this building. Group members seem to feel better when he assures them we are not defacing property.</p> <p>I wonder what regions the group members have traveled from. I wonder about their backgrounds and their reasons for attending this week's workshop. I wonder what group members did yesterday.</p>
10:30	Group members suspect they will be peeling their paintings away from the surface. Artist encourages them to work on 3-D surfaces if comfortable.	<p>I wonder who the artist is. Some seem to know him.</p> <p>I wonder what the end product will look like?.</p> <p>I wonder what cars driving by think we are doing.</p>
10:34	Group members use many different colors of paint. They may choose the color, and they are encouraged to switch colors at any time.	I wonder what they are imagining or wondering as they paint.
10:35	CAM employees circulate the area to answer questions. Group members are encouraged to paint several layers but allow each coat to dry first so that it does not peel away. Tuan hesitates to answer questions in a specific way about contrasting color choices and other artistic choices as he wants to allow group members freedom to explore and experiment with the paint.	I wonder how this art piece will relate to what we do later.
10:41	Delivery man enters the space and asks "Does AT&T know what you're doing?!"	I wonder what others driving by think about our presence here.

10:43	One group member mentions that he thinks they will be using the cheesecloth to remove their painting from the chosen surface.	
10:46	One leader mentions that they do not need to be careful when applying paint. They can simply “slop it on.”	
10:48	Ralph asks what this experience has been like. Several group members mention that they are much more comfortable with what they are doing and with one another after only 20 minutes or so. They discuss a feeling of uncertainty in the beginning, wondering how this will all work together, communicating with each other to make sure paintings are alright. But now they are painting where ever and not worrying what others think. They are learning to defer judgment.	I wonder if my students feel hesitant in the classroom but learn to become comfortable with the work and with one another.
10:50	Ann mentions shutting up the critic. But she mentions she still feels a need to ask permission.	I wonder if my students have ever thought about their writing critic and a need to shut it up.
10:51	Jessica mentions that 3 rd space stands for the 3 E’s (explore, envision, enact) and RD for responsive design.	I wonder if group members were made aware of these terms yesterday.
10:18	Ralph elaborates that a 3 rd space can also mean a place that is a space of argument and dissonance where it is ok to free fall and you arrive at answers later. It is a state of uncertainty. A state of confusion, grapple with complex issues, and leave with an awareness and understanding that they have arrived at on their own.	I wonder if my students would participate in a discussion of 3 rd space and an experience in which they are asked to enter a sort of 3 rd space.

10:52	Ralph mentions asking his graduate students to create a sort of timeline over the past say 3 weeks of learning and then they are asked to revise and turn this into a Mobius strip. They have an epiphany once they see learning is multi-dimensioned.	I wish I could take the time to have a discussion with Ralph and figure out what exactly he is talking about when he says Mobius strip.
11:03	Artists begin to apply cheesecloth to the painted portions of the wall.	<p>I notice that I have now started referring to the group members as “artists.”</p> <p>I wonder if the latex is sticky.</p> <p>I notice people working together to get the cheesecloth in the right spots and more latex all over. I wonder what the final product will look like.</p> <p>I wonder if our administration would allow us to paint the side of our building with latex.</p>
11:35	Museum employee demos how to remove a painting from the surface. Groups begin applying baby powder to the latex paintings.	I wonder how I could use this technique in my own classroom. I wonder how this technique might work in our theatre department.
12:05	Ann’s group of 5 work together to powder and then peel their creation. They are proud of their creation.	<p>I wonder if my non-artsy students would feel impressed with their abilities if they try this activity. I wonder if they would surprise themselves.</p> <p>I wonder if group members are starting to make connections to their own classrooms.</p>
12:12	Man from AT&T enters the block and asks “who is in charge here?” I notice he is now speaking with Ann and Ralph. Oh, they are laughing now...I guess everything is ok.	
12:15	The group dismisses for lunch. We are asked to return in the CAM classroom by 1:30pm.	I notice people not wanting to leave...wanting to finish their piece of art.

1:32	Ralph brings the group together. He says they will need their writer's notebook. He uses his imaginary rain stick to quiet the group. He gives them 5 minutes to do a quick write answering the question: what happened?	<p>I notice peeps taking a moment to think before answering in their notebook. I wonder if they are tired after lunch? Many are resting their head on their arm.</p> <p>I wonder if group members have difficulty remembering their experience from this morning. I wonder if they have difficulty thinking about "what happened" as human beings, not as teachers of students.</p>
1:33	I notice that Patti, Ralph, and Ann have left the room to collaborate in the hall.	I wonder if they are changing their lesson plans on the fly. And, if so, I wonder what kinds of changes they are making.
1:39	<p>Ralph gives a notice of a few more seconds and then asks them to bring their writing to a pause.</p> <p>He then asks them to silently reread their quick write to themselves underlining one important insight they would like to share.</p>	I wonder what group members find in their writing that they believe is compelling and that they would like to share with someone else in the group.
1:41	<p>Ralph jokingly states that he doesn't see a lot of underlining. Many laugh as they realize they are still writing when they've been asked to stop.</p> <p>Ralph asks group to do a whip around reading of their underlined passages. And members read aloud to the whole group one at a time. I notice that no one feels the need to preface their reading.</p>	I wonder why no one is prefacing their writing before reading.
1:45	Ann asks the group to do the next step in silence. She asks members to put down their notebooks, stand, and move about the room to see each other's art. They are given permission to touch and experience, but they are asked to remain silent while noticing.	<p>I wonder if group members feel the urge to speak while looking. I wonder what noticings they are having while milling about.</p> <p>I notice the artist is moving around with them taking pictures and enjoying the art. I wonder if he thinks any of the pieces are good or even great? I wonder if he is doing some kind of thesis or assignment with this activity? He is documenting a lot.</p>

1:49

Ann asks members to return to their seats and share their noticings aloud.

One woman mentions noticing that the cheesecloth looks like lingerie.

Another woman notices the texture.

One man mentions that he notices a sort of negative photograph effect.

One woman mentions that on her walk to and from walk, she was observing the architectural details in more detail and in new ways.

Mike mentions the contrast between natural versus architectural elements.

Ann mentions the difference in the way latex responded with metal.

One woman discusses the way her senses were involved in the creation of this art because several smells were involved: the powder, the paint, the dust.

Dawn mentions feeling very gratified by the finished product.

One mentions that even the “mistakes” are artful. There is no such thing as an accident.

One says, yet there is still intention because she wishes she had used a different color, for instance.

One woman says that because we were all part of this experience, the finished product has more beauty.

Mike compared these dusty, smelly, tattered pieces of art to some medieval artifacts.

Patti states that she felt very moved. She felt a part of the whole and the creation of a community because her peers were working on a similar

process. She says she was frustrated at times when it didn't do what she wanted it to do, but she eventually allowed it to develop. There is a piece of her and a piece of each of them in all of these pieces.

One mentions that because they didn't know what it was supposed to look like in the end, they were more free. That took the pressure off of them.

Ralph says it was liberating to throw himself into this process. It was very freeing.

Ann says she felt very attached to the manhole cover. She was merging into the physical structure of the city in a way she did not expect.

One says there was a part of her who just realized that she needed more space. She didn't like feeling crowded. And she wanted more room to work. But when she looked at all of them together, she almost couldn't remember which one was hers because they all look sort of similar.

Mike tells the group to bring their writer's notebooks to the exhibit. He gives 4 prompts for writing. He encourages the group to notice and question. He asks the group to return at 2:20.

I wonder if the artist used objects just from the Stl area. I noticed not everything is flat...some things are a complete cast of a head or object. How did the artist choose the objects? And how did he decide to display these pieces in this formation?

I see...
What I see reminds me of...
This makes me feel...
I wonder...

Artist's app: Junaio

2:24

Cole and Francesca explain their apartment gallery. They would put up a group or solo exhibition, and invite the community to attend. They met in this building, and now have an artists coop. They feature artists who they can meet half way because they have limited funds and no commercial space. This is mostly for emerging artists who are

willing to experiment with them.

The artist went to grad school at Wash U, and they asked him to come back and do another community project. For this project, they worked with 11 different organizations to hold workshops like what we have experienced today.

They wanted to show that STL is a nationally and internationally artistically relevant city.

2:30

Takashi takes some time to talk about his work. He mentions working on social dress community-based sculptural work taking place at a school that is evolving into an apartment. He has enjoyed street life and architecture for much of his life. He wondered what would happen if he created this sort of “skin” of a building.

How he feels about a building changes after he creates a skin of the building.

He mentions that we can’t always “keep” a building. But using these materials can help us do so in a way.

He also mentions that the creation process let’s us have conversations with others. By doing something while we talk, it takes the pressure off of the discussion. When we feel an awkward moment, we can focus on the art work.

In community-based projects about a certain subject matter, the subject is not that important.

He once realized that a Jewish and Christian place of worship exist in the same community. There’s no war and no fight between these religions, but by staying in their own buildings, they are not communicating. Kids were encouraged to draw about their religious experiences. Kids viewed others’ works without knowing which religious background it was based on. And then they discussed.

He is not using the kids. They are having fun and building a community.

He showed pictures from "Social Dress New Orleans." It is a latex art piece made from and displayed as a flooded home from Katrina.

He mentions the feeling he has of wanting to help, but knowing he would not be much physical help. He realized he could help through his art. He could use the artwork in New York to share the stories from New Orleans. He said it was an overwhelming project for one artist to take on.

2:48

He offers an opportunity for folks to ask questions.

I wonder if he would come help us do this in our community.

One woman asks how he chose the AT&T building for our work today.

One man asks about their relationship with another artist.

He mentions being an outside but also inside.

He discusses taking people into the community to make art and having others asking questions like "what is going on?" "What are these people doing with this latex?"

I am now beginning to realize what Ralph means by the "3rd space."

I remember that we saw that happen a couple of times this morning.

I notice that this brought someone out of the AT&T building to talk to us. We were building connections and community.

3:00

Ralph would like us to start making connections between yesterday and today. He mentions that Ann is going to guide us through a process that leads us to the WTF moment. He wants us to think about who we are personally and in relation to our professional careers.

3:02

Ann reads aloud a prompt: What were the strategies, approaches, shifts or insights that allowed you to move through this experience today?
Metaphor: what was the cheesecloth?
How can we make meaning out of the

I notice everyone is attentive. I wonder how they are connecting the two experiences so far. Will we get to hear or with it be a sacred writing?

	layers of today to be ready for tomorrow?	
3:05	Ralph takes a moment to thank the artists for joining us today.	I wonder where they are off to next.
3:07	Ann reminds group of their prompt, and they begin writing.	I wonder what group members are writing about their experience today. I wonder if they feel tired or excited. I wonder what they anticipate tomorrow will be like. I wonder what they hope to gain before leaving at the end of this week. I wonder if this week is meeting the expectations they had prior to attending. I wonder how they found out about this opportunity. I wonder how much and what kind of planning was involved for Ralph, Ann, Patti, and the team. I wonder how the team approaches this week similarly to or differently from the writing project experience. I wonder what other kinds of classes or events are held in this building and this room. I wonder when this museum was built and how it came to be. I wonder how many St. Louisans do not even realize it exists. I wonder if any of my students would be interested in visiting.
3:14	Ann asks group to enjoy finding a partner and sharing their writing. I notice one person asking his partner, "you wanna go first?"	I am reminded of my own need to ask "who wants to go first?" during my writing project experience.
3:18	Ralph brings group back with a clap. He asks now for groups of 4 to get together. Each person will have one minute to articulate out loud to the group what kind of emergent rudimentary insights are bubbling to the surface. He asks them to avoid feeling the need to sound smart and profound. He wants them to get to the WTF or the SO WHAT?	It is hard to stay out of their discussions. I wonder what the groups are talking about.

	Groups quickly and willingly share with one another.	I notice some people talking more than once. I wonder what is bubbling to the surface.
	Ralph keeps the group on task by timing their one minute sharings with his iPhone and announcing them to the group.	I wonder if groups are paying attention to Ralph's timing or just engaging in discussions as they wish.
3:24	Ralph gives two minutes for groups to decide what they want to share with all.	I notice groups don't want to stop talking.
3:27	<p>Ralph counts down 3,2,1, and groups cannot stop talking. He gives -1, -2, -3, and they calm down but laugh.</p> <p>Groups are asked to share.</p>	
3:28	<p>One group discusses public vs. private spaces and experiences. This discussion also lead to the idea that people can be together in a community but never actually bring your private self to that experience. There were socially appropriate ways to act in a private or public way in today's activity.</p> <p>The next group discussed the struggle in learning.</p> <p>The next group talked about building trust within the community where they could relook, resee, relisten, and fail. And they talked about this in relation to social justice.</p> <p>The next group talked about personal tensions in relation to art and the instructions to do art this way. Also, mentioned their own students' engagement or lack their of.</p> <p>Ralph clarifies that they experienced tensions today, and he wonders what kinds of tensions we feel in our work environment.</p> <p>The last group emphasized community</p>	

and how they are constantly trying to build it. They also mentioned being within and without.

Ralph mentions that we need to think about what KIND of community we want to create.

Ralph wonders what kind of sense people are making of the last couple of days. Any final words?

One woman discusses that Francesca said their goal was to explore, not make money; she jokes that Ralph must have told Francesca what to say!

Ann touches on the time Takashi spends exploring before he comes to the “ahh, that’s it” moment.

Another says that the idea of exploring is not just in one direction. She is excited with the uncertainty and variance in her mood. The tension is exciting not negative.

One woman mentions finding the center and letting the kids find it on their own like Takashi, as opposed to what we usually do which is a sort of checklist to make sure we get everything done throughout the year.

One woman says her goal this morning was to be more social. But she said today they were doing something isolating: creating art. She has had an epiphany that community is not necessarily only social. Networks can still form when we are working separately together. Everyone provided.

3:40

Ann reminds the group that we will meet in Forest Park tomorrow morning at the St. Louis statue in front of the SLAM at 9:50 and enter when it opens at 10:00am.

I wonder what the group members think about the experience so far and what they anticipate for the rest of the week.

EOD – Day 3 - Wednesday, July 11, 2012

Time	Note-taking	Note-making
1:10	Group meets at the St. Louis Art Museum. Today they have been prototyping a design for a car. Now they are debriefing in their writer's notebooks some of their noticings about going through the design process.	I wonder if they had difficulty really listening to their partner's needs and wants in a car. I wonder if they had difficulty making changes to their original design for a later draft. I wonder what happened this morning that has made them fall behind on their schedule.
1:19	Ann asks participants to stand and talk to anyone in the room to see what ideas and noticings they had. See if others had similar feelings or not. Group members quickly move to find someone to discuss with.	I wonder how their varying backgrounds and needs are influencing their noticings. I wonder what kinds of goals each has for this workshop.
1:30	<p>Patti writes "explore," "envision," and "enact" on top of each piece of paper. Group discusses each stage of the process.</p> <p>Sam mentions the intention of being empathetic.</p> <p>A woman mentions her connection back to the idea of community. Because she felt comfortable with Sam, she wanted to please him, but she knew it would be ok if she didn't get it quite right.</p> <p>Another found the word "empathetic" unnecessary on day 3. She says maybe on day 1, but by day 3 she doesn't see the connection because she was already interested and excited.</p> <p>Another woman mentioned that she had to put her desires aside so that she could really listen to what her partner wanted.</p> <p>Another woman talked about standing in someone else's shoes and taking the ego out of it. Because I won't be driving this car; my partner will be.</p> <p>Another woman brought up the fact that we don't all use the same vocabulary. We have different definitions for terms such as "sexy." Is</p>	

“sexy” a Bronco or a Mercedes? We have to ask our partner to elaborate on what they would like and what they believe “sexy,” for instance, means.

1:34

Ann guides the group to move away from thinking about exploring and onto envisioning.

I wonder if they have a difficult time making this mental switch.

One woman says she had a lot of fun taking away constraints and going with the wild ideas she thought of. Others agreed that this was fun, while others mentioned that it was uncomfortable and difficult to take risks and think outside of the box.

Ann mentions that when she asked her education students to come up with a wild, radical ideas for teaching a lesson, but all ended up using paper and pencil.

I wonder how many times I have failed to truly think outside of the box. I wonder why teachers are not given more time to think and plan. I wonder why teachers are not encouraged to be creative.

One woman mentions that students don’t have enough opportunity to think outside of the box.

Another said she liked that she could keep checking in with partner even during the envisioning phase.

Ann says that typically we are our own feedback givers, but there is something powerful about having another person to speak to along the way.

This reminds me of the thinking partner concept. What a valuable tool it will be this coming school year!

1:40

Ann guides the group to move to the final stage: enact.

One woman mentions struggling to get through with a time limit. She felt panicked.

I wonder how often my students feel stressed about the time.

Another said this is what we do to our students all of the time, and they feel the same panic. She also said that even during the enacting phase she was still revising. Students also need to know that even a “final draft” is still just a draft.

Ann wonders what happened during the building. How was it different from

just describing the product to the partner.

Fred says he only feels a need to make the parts that are actually practical. If he knows it's not going to work, he doesn't feel the urge to mess with it.

One woman felt hampered by the materials. She wishes she had legos.

Another said she really tried to remember what Ralph said...don't think about it too hard, just get started!

Ann asks what happens when we go low resolution?

One woman answered that their models are actually messy but they had fun and could actually get serious about needing help constructing. But she said they listened to each other in a way they haven't been able to before. We're not laughing at each other; we're laughing together.

One woman says that something Fred mentioned is still resonating with her: the implication that wild and crazy things have to be impossible? That's where we get stuck in education...we have a great idea for our schools and then feel like "well, that's never going to happen!" So we give up. Kids do the same thing. Also, other teachers say to each other, "oh well I've tried that...it doesn't work!"

Another woman mentions a friend's company Despair.com. He says there would be a lot more successful human beings if we could just learn to say yes instead of no.

Another woman feels frustrated with teachers who give assignments but don't do them along with their students.

How do you push yourself and others to keep prototyping what seems

I wonder if I still have my legos from childhood. Perhaps I should add them to my classroom supplies.

I'm thinking about students who want their first draft of an essay to be perfect. I'm also thinking quite a bit about the peer review process and how it could be more successful.

I wonder if everyone in this room can relate to the feeling of someone saying "oh that's impossible." I wonder why we give up so easily sometimes.

I wonder how I would find time to do all of my assignments.

	<p>impossible. Are there techniques?</p> <p>Ann mentions play and collaboration.</p> <p>Ralph says that this process may not have gotten you the answer, but it got you closer to making a connection that may lead you to the answer. He discusses the “Adjacent possible.”</p> <p>Fred mentions the seeming contradiction between two things he likes and finds truth within: letting go of past drafts while not losing the original intention.</p> <p>Ann believes they don’t entirely clash because in one phase we are just envisioning. Here we should push past our original ideas. But once I get to enact I can ask, what was that original idea? Maybe I do want to go back to it?</p>	<p>I realize I am lucky to work with a department of educators who are willing to play and collaborate when we are given the time.</p>
1:55	<p>Ann mentions that they will be working on design processes again tomorrow. But now we will take advantage of being at the museum with Mike.</p> <p>Ralph says tomorrow they will apply responsive design to their own projects. He assigns a NING posting for this evening.</p>	<p>I wonder what the group members hope to get out of tomorrow’s session. How will they use creative design in relation to their own work?</p>
2:00	<p>Group moves to gallery.</p>	
2:15	<p>Mike prepares to enact his IIMP by pre-briefing with Dawn. She asks, what is it that you want to bring to today’s experience building on what we did yesterday?</p> <p>Mike says that Takashi brought up community yesterday, and being in an art museum he’s thinking about creativity. So he wants to explore creativity in multiple ways.</p> <p>Dawn reiterates and then asks what he envisions us doing to get the creativity flowing.</p>	<p>I wonder if Mike is nervous about enacting his IIMP.</p>

	<p>He says he wants us to feel allowed to break the boundaries and rules we typically feel we must follow in an art museum.</p> <p>Dawn asks what he is wanting people to walk away with.</p> <p>Mike doesn't want us to think about how we can use this in our classrooms, writing groups, or classrooms. Instead he wants us to take bits and pieces and come up with our own prototypes and ideas.</p>	<p>I wonder how Mike will accomplish this.</p> <p>I wonder what bits and pieces I might take back to my own classroom.</p>
2:21	<p>Mike feels the need for a palate cleanser. He doesn't want us to think about responsive design or anything we've discussed this morning. Instead he wants us to experience.</p> <p>He asks group to stand up. Take deep breaths, stretch to the sky, reach to the floor, make feet into tree roots, shake it out, twist, stretch.</p>	<p>I wonder if group members feel silly doing this in a public sphere like a museum. I wonder if my students would play along with such palate cleansers.</p>
2:24	<p>Mike begins by discussing the wildness of creativity. He asks everyone to howl with him in the art museum: something we're usually not supposed to do in this setting.</p>	<p>I wonder how far the sound of our voices travels throughout the museum. I wonder what museum visitors are thinking right now.</p>
2:26	<p>Mike shares an awesome quote...ask him to repeat.</p>	
2:28	<p>Group members turn to opposite wall now. Mike asks them to just look. After about a minute, he asks them to chat with a partner about what they noticed. Many begin to point and show their partner different areas on the piece of art. Not only do they point, but they also make swooping motions with their hands.</p>	<p>I wonder what group members see in this painting. I wonder what connections, if any, they make to their own life experiences.</p>

2:30	Now Mike asks them to come closer. They move their chairs. He has them remove a piece of paper from their notebooks to make a telescope. He gives them one minute to silently look at the painting once again.	I wonder what a closer look helps them to notice.
2:32	He asks them to chat once again now mentioning any new things they noticed. Again group members begin pointing and talking.	I wonder what they are discussing.
2:34	Mike says the next step will involve sketching. I see a couple of face scrunch up in fear. They are asked to sketch the entire painting for one minute. When he says "5 seconds left," they moan.	I wonder why we fear drawing so much. I wonder how my students would feel if I asked them to draw something. I remember feeling this same fear when I first worked with Mike several months ago and he asked us to draw in our sketchbooks.
2:35	Mike says the next portion he pulled from Jack Kerouac: "sketching with language." Now they are to complete the sketch using only words. They should write it on top of their sketch during the next couple of minutes.	I could certainly see this being a useful exercise in the classroom.
2:39	In this museum, he would like to get people to move beyond drawing and writing about the art. Mike reads a quote about being childish and letting loose. He would like two of the groups to use only kinesthetic and two of the groups to use only sound to respond to the art.	I wonder what group members are thinking about this task. I wonder how general public would ever come to respond to art in this manner without guidance and permission.
2:40	Two group members are asked to come up to demonstrate body-storming. They are not allowed to talk or over-think. Mike tells them to strike a pose in response to the painting. They pause. They repeat doing two more poses. Then he asks them to make their final pose move. Then he asks them to move around with each other and interact without talking.	I wonder if they feel uncomfortable.

<p>2:45</p>	<p>Groups are told to spread out and respond to the painting in this same way: two groups through sound only and two through movement only. I notice that some seem embarrassed and hesitant to participate. I also notice that museum visitors are watching our group.</p> <p>Although Mike asked the groups not to talk, every group is talking. In fact there is more talking than anything else.</p>	<p>I wonder what museum visitors think we are up to. I wonder what questions they would ask us if given the chance. I wonder if they are envious and wish they could join.</p> <p>I wonder how Mike feels about the participant's choice to talk and create a plan. Is he ok with this? Does he wish he had explained the directions differently?</p>
<p>2:57</p>	<p>Mike adds a twist: he will combine each sound group with a movement group. They have a couple of minutes to prepare and then they will perform.</p>	<p>I wonder if they are supposed to be talking now.</p>
<p>2:59</p>	<p>Mike brings all group members back together and creates a sort of stage. He encourages members to feel safe in this place because we will not laugh at each other. Also, when we are not performing, he would like us to be thinking, noticing, and coming up with questions they have. But the performers will not be able to answer the questions or talk about their intention. Because the artists are typically not here to tell us about their work.</p>	<p>I wonder how this activity would go over in a classroom full of teenagers. Would students laugh at each other or would they take it seriously?</p>
<p>3:02</p>	<p>Patti's group volunteers to go first. When they finished, Mike asks observers to share their noticings. One woman asks a question and an actor instantly gives a response. Mike reminds actors that they are need to refrain from speaking at this time.</p> <p>There are many noticings:</p> <ul style="list-style-type: none"> -the repeating melody -trees and nature -felt like there was a resolution -creepy feel -something hopeful and stabilizing <p>There are many wonderings:</p> <ul style="list-style-type: none"> -were there any changes made once music was added to the movement 	<p>I wonder what has urged them to go first. Are they excited? Do they just want to get it over with?</p>

	<p>-what would it look like if musicians were positioned between the movers</p> <p>-did they stand separately because they created separately</p>	
3:11	<p>Mike asks second group to come forward to perform. They seem like they are making last minute changes instead of simply sharing.</p> <p>Mike states that they are making changes based on the previous performance.</p> <p>I notice a museum visitor, a young lady, looking in the doorway and frowning in a confused, judgmental sort of way.</p> <p>The observers share noticings:</p> <ul style="list-style-type: none"> -vocal sounds were used only at end; there seemed to be a release through this -the voices added a human element -there seemed to be a beginning and end -there was communication between the musicians and movers which makes the performance more intense because they are willing to make eye contact and communicate silently <p>Mike asked what would you change:</p> <ul style="list-style-type: none"> -Some discuss changes in those people who left the scene or remained present 	<p>I wonder how going second has made this easier or more difficult.</p> <p>I wonder if he is ok with this.</p> <p>I wonder who silenced her creativity so early in life?</p>
3:18	<p>Mike says that he has sometimes asked observers to jump in and join the participation, but we don't have enough time today.</p>	
3:19	<p>Mike brings closure with a reading.</p>	

3:20

Mike debriefs with Dawn. She states that he wanted us to feel free to be creative.

He thinks it's interesting that there was still a struggle even in a group like this. But he likes to see the end result. And he wonders if words could actually have had the same understanding of this piece as our sound and movement.

Dawn says that Mike wanted us to feel free to be loud and wild.

Mike said he noticed people peeking in the doorways watching us. And he likes the public aspect of this. He wants people to leave the museum thinking, "hmmm, I've never seen that before. I wonder what they're up to?"

Dawn mentions that Mike invited us to take away bits and pieces.

Mike invites anyone to respond and share how they might use bits and pieces.

One woman likes the use of short writing and language used to describe the art like they did early on over the top of their sketch.

Jeff states that when students are asked to read something, we're lucky to get them to read it once. He's wondering how we might get them to read it several times and use many modes for responding to the piece.

One woman says it is typical for us to write or draw about a text, but we rarely get to respond in other ways like movement and sound. We need to give shorter snippets and different ways of thinking about the short pieces. Simple, accessible, quick variety.

Another mentions that he teaches theatre, and he likes the use of movement and sound for use in that

	<p>sort of setting. Sometimes parameters or limits are what they need to really be able to respond to something. On stage, they only act when they are speaking. They stand still the rest of the time waiting for their next line. They need to think about sound and movement without being able to speak.</p>	
3:37	<p>Mike discusses the museum and docents needing to let go. Teachers need to start taking over this process.</p> <p>Patti talks about bringing her students to the art museum and having a security guard tell her group that they are not allowed to scream because “this is a museum.”</p> <p>Mike says that he thinks most artists enjoy this sort of response to their work.</p> <p>One woman mentions that she’s reminded how quickly she usually passes by a painting and on to the next one. She feels the need to slow down so that she can get more out of them.</p>	<p>I wonder how Mike and others will make this change occur.</p> <p>I wonder how we can learn to slow down.</p>
3:38	<p>Dawn leads a group POW for Mike.</p>	<p>I remember how great it feels to be inside the POW circle.</p>
3:48	<p>Group returns to classroom and watches a video of many people in this room discussing the process of co-learning.</p>	<p>I wonder who created this video and when. I wonder what questions they were asked to prompt their discussion.</p>
3:49	<p>Group watches 2 videos of Highland High School’s experiences with the art museum.</p>	<p>I wonder what group members think of our school and our students. I sit and feel proud to be a part of HHS and NWP.</p>

3:55

Mike wants students' voices to speak for themselves. He decides not to elaborate much on what we've heard. Ralph wraps up the day by discussing logistics of tomorrow's session. Ann asks for help in cleaning up the room.

Again I wonder if this week is living up to the participants' expectations. I wonder what they are thinking as they head back to their hotel rooms. I wonder what the next two days will hold for them.

Day 4 - EOD July 12, 2012 3rdspace
Location: World Chess Hall of Fame
Ethnographer: Meredith Murray

9:32 Patti opens with the rainstick. Chatter comes to a still. Patti begins with a quickwrite and are instructed to get out notebooks. A handful have computers. Before beginning writing, Ralph introduces Bill, a writer who transitioned from business writing to writing about creativity and innovation. He shares that this is absent from the business world and education. The book suggests using the non-dominant hand as a method of tapping into creativity--intuitive writing. Ralph shares that another guest will be joining at 10:30--Heidi. Heidi's purpose is to see what happens when a group of educator-leaders come together to engage in innovation and apply it to practice.

Patti brings attention back to the quickwrite and invites Bill to join, who does. Patti asks the group to think back over the last three days and highlights events/activities. Today, the quickwrite is to "explore where they have needs" at their respective sites. What can be taken back, what will that look like, and what's next? The group writes for five minutes.

It is part of the group's culture that the sound of the rainstick is a call to "order"--to engage as a group, rather than in their partnered or self-conversations. I am familiar with using notebooks for quickwrites and value the "writing to learn" experience it provides. I never know what will end up on the page once I begin. How does typing change that experience? I suppose I am engaging in that right now as I type the EOD...but as I think back to being a fellow and even as I complete morning pages, I feel that the act of putting pen to paper is meaningful. It is more...strenuous? Demanding?...than typing. Does that make the writing more powerful? The act and the words more significant? On the other hand, we are moving into a paperless society with more digital natives than digital immigrants, and perhaps by bringing in computers the "digital native"--the individual choice is being honored..autonomy within the community. I wonder what the impact on this community would have been had there been a demand for pen to paper? Resistance? Break in trust or confidence with their leaders? I think of the different sites and the different communities led by these individuals. Do they offer their communities the same choice for processing, or have a rigid idea of "how it should be done"? Do they notice the opportunity to work as a community in a way that works best for each individual, and the implications of what that means for building a strong community?

Ralph involves different experts from different spaces in this 3rd Space, and I am reminded of his article on cultural landscapes and crossing cultural boundaries. Has the group read the article? How would the experience be shaped by reading it or not reading it? Reading it right away, in the middle, or near the end of the institute? In my own learning with the writing project, I have found "experience first, read later" to be powerful and effective---I make connections and find "a name" for what I've been

engaging in--a rhyme and reason for doing what we do, the theory behind the action. By becoming informed by the literature after the process, I build my own "Aha!"--as i draw on that experience and connect it to the research.

Patti summarizes the last few days to connect the past, present, and future--here's where we've been, which brings us to what we do now, so that it can inform what we do later. By making these connections and making plain their relevance each experience is valued--reminded of journeys, histories, and personal narratives which were so important in the summer institute as well.

9:44 Patti brings the quickwrite to a close and asks the members to share from their quickwrite, sharing with someone from a different site. I see four members leave their seats and partner up. The others turn to whomever they are seated next to. One person is on her iPhone. It is loud with chatter. Patti brings the group together, but is quickly met with a need for more time to share. She allows the sharing to continue. Chatter continues, noise escalates, laughter.

I am surprised there is not more movement. Did the members seat themselves purposely next to a person from a different site? Does that mean there was an expectation that they would be sharing with a person from another site? Is it a practice in this community's culture to converse with those they are not very familiar with? Was that established the first day? The loud chatter and frequent laughter, as well as the request for more time, relays that though they might not have been acquainted with the partner before Monday of this week, they are comfortable and invested. The common goal of being in this space propels them together? Carefully crafted community-building activities bringing them together in as little as three days?

9:52 Patti brings the group together and asks for member to share out to the group. One member explores the notion of marrying play and learning in her space, rather than having them as rigid, separate ideas. "Don't pass the torch, share the torch"--figurative language that another member believes applies to Responsive Design. Patti rephrases "true collaboration; not "let's talk about collaboration" but actually collaborate". A member questions "we know these things matter, but how do we "do" that?" Patti calls this a nice segue into the day's focus. Another member "sharing ideas through a shared language--how do we name it, talk about it, and experience it." Patti: " We have a common language here, taking that, and moving it [she talks several steps to her right] here. I use the term ethno-infiltrating." Mike M. shares how being involved with the Co-Lab, he has noticed the acquisition--the sharing of--language."

Although I was not present the first three days, I can conclude that they included play as a way to build a trusting and positive community, and then learning from that play (perhaps reflecting on how group play informs "who we are"

when functioning in a community). I conclude that time was spent in deep collaboration--am thinking of a design challenge, coming up with an idea and bringing it into being for another through empathic listening, questioning, and creating. Several members name collaboration as a theme in their writing, and have come to the question "what do we do with it?" Patti and the other leaders did not have to share directly the day's focus, and instead provided the members with a writing experience that allowed them to arrive at it on their own--they ask the question, so will the day's focus and activities have more value? I think yes--in my own experience, my questions and inquiry results in increased motivation and stronger resolve to explore the possibilities, much more so than being told "this is what we are focusing on." Narrowing and refining to this focus of "what now" was the intent of the quickwrite--I wonder how the leaders would have connected the members to this focus if they hadn't arrived at it on their own?

9:59 Ann takes the lead. She tells the group they will be involved in "tightly structured" protocols, as this might provide the members with some of those tidbits they can carry back to their sites. She asks the members to continue their conversations about what they believe is needed at their site, and refers to it as a "green nugget". Jeff holds up green slips of paper which Ann points at. She instructs the group that they will talk in partners to refine and form a need statement, to be written on the green paper. The need statement is meant to be written FOR the partner BY the other partner. Ann says to be writing for other person give an advantage as there is room to clarify and question-- the person writing the statement doesn't know all about it. Each person shares for approximately four minutes. I see one person without a partner?

By crafting a needs statement for someone else, empathic listening is practiced as is the paraphrasing technology I was introduced to in CI 581--were the 3rd Space members instructed on this technology, or "come in to it" on their own through the design challenge? If they "came to it", are they aware of it's significance in a collaborative partnership? I ask because so often we engage in something without noticing what it does--how it shapes, influences, or changes the course of collaboration. Am reminded of something Patti said when debriefing the quickwrite: not talk about collaboration, but actually do it. Empathic listening and paraphrasing technology are both ways to actually collaborate. Keep coming back to the word "meta"--meta-cognition---meta-collaboration? Thinking about how we collaborate in order to learn from it--to be able to recognize and name false collaboration from true collaboration. To answer the question "what is true collaboration, how do we know, what are we doing, seeing, feeling, hearing, etc when it is REALLY happening? This was touched on during the quickwrite, but not sure at this point in the experience if "meta-collaboration" is intentional, or a potential bonus outcome.

10:20 Ann announces a short break, and gives directions for what is to follow the break. The partners will break away and join with their "site clumps",

bringing with them the needs statements formed by their partners.

By keeping the members abreast of what is to come, even the short break becomes time, space, opportunity to process and continue 'self-talk'.

10:35 Ann brings the group together. At this time the individuals that come from the same site team up to share their needs statements. The task at hand is to work on a collective needs statement--selecting either one or the other, creating a new statement that brings the two statements together, or coming up with a brand new statement. Ann shares that the statement will be worked with for the next few hours. The members have 15 minutes to share, discuss and agree upon a final needs statement.

Each individual brings to the group their own idea of what they believe the site needs. Now with fellow site members, they will evaluate the needs statements. By each having their own statement share first, each person is able to contribute to the group as well as have a voice in the group. These individual voices come together to make a group voice--a chorus can be louder, more complex, and perhaps more pleasing to the ear than a soloist, but a chorus is comprised of soloists who agree to make music together. Here, I see how the individual statements can be drawn on to name a need that each person is invested in. Meta-collaboration moment: is it necessary in true collaboration for each individual to have their own idea of what can better the group? I see it in action here, and also when the partner needed to be able to share their idea in the drafting of the needs statement. I think it is significant that individuals have autonomy and a personal voice, but also the flexibility to let the idea go or allow it be merged with another idea. It is not a competitive atmosphere--I don't overhear arguing--and it is not about having the best idea, or making sure one idea is selected over another. Instead, it is about evaluating as a group which idea has the group's best interest in mind. Cooperative, collaborative, cohesive but NOT competitive.

11:05 The small groups are once again brought to a whole by Ann. Ann summarizes the small events each individual engaged in to make the small group possible, and also reaches back to yesterday--she reminds the group of envisioning, which they will practice in a different way. She tells the group they will have an opportunity to interact with each group's need statement in a gallery walk. She then hands the reins to Ralph.

Ralph says a bit more about the gallery walk, but first before starting he invites every one to stand and join him in the middle of the room. He asks for groups of four. Each group needs to name an idea person. The remaining three members of the group will use the language "Yes, but..." in response to the ideas given by the idea person. Ralph sets the scene: name ideas for planning a retirement party. After the groups "have their goes" Ralph asks the idea person to share what that was like for them: "I felt

small..." "Pressured..." "Inadequate..." Ralph instructs the group to repeat the process, but this time the three members will respond to the idea person with "Yes, and..." Following the process the idea people share: "My idea got better" "I felt good" "We were able to brainstorm as a community". Ralph asks the members to keep that spirit of building together with the language "yes, and..." as they perform the gallery walk.

Each leader couches the experience the community is about to embark on in what has already been done. It is very clear how the activities build on one another or can be drawn on to enrich the next activity, again reminiscent of a common journey or story. Don't forget the past as it informs the present and future. Our background allows us to perform the literate actions necessary to educate others. What would the impact be if instead of leaders naming where the group has been, they ask the members to name what their past experiences are? Is this best asked before or after the next step in the sequence? To ask before would have the members begin predicting at the next step, maybe naming new possibilities for the next step that haven't before been considered by the leaders. To ask after has the members reflect on what experiences were necessary to complete that step, maybe making plain the significance of sequence--perhaps the PILA ellipses could be introduced or practiced.

Ralph scaffolds the gallery walk with "Yes, but..", "Yes, and...". The members are expected to use this technology in response to the need statements of each group. A shared language is provided and expected, and as a result of the "yes, but.." "Yes, and.." experience, there is a common understanding of what each means and implies--the power to build something or break something. When Ralph asks to keep this spirit in the gallery walk, there is the expectation that the gallery walk will build the ideas, not judge or critique them, and not break them.

11:16 The members return to their work stations and print their needs statement on a sheet of chart paper. Ann facilitates: each person needs a pen. Starting at own poster, the leaders will rotate the group to a new poster. At that new poster, read the needs statement as a group and write as many "Yes, and.." statements as they can in the 2-3 minutes that will be provided. Lots of chatter, some laughter. Ann instructs the groups to rotate again. Becomes more quiet, no laughter. A third rotation. A group lingers over a poster, while the group meant to take it over looks on. A fourth rotation, Ann requests that the groups enjoy reading the responses left by groups before them. Groups talk in hushed tones. The groups are asked to finish off their comments and move to the next poster. Hushed tones continue.

I notice the group goes from very talkative to more subdued with each rotation. Perhaps with each rotation, they have a better understanding and more confidence in what they are meant to do. Also with each rotation, there is more to take in--the need statement and the mark of the previous group. Ann highlights this when she says "enjoy reading the responses left by groups before them." In this way, the small

groups still interact with the whole community. There is a layered approach to involvement--individual in that they brought a need statement to the small group, small group that built a need statement that best represents the group drawing on the needs expressed by the individual, and now as a whole community as they work to "plus" and build on the need expressed by the group.

11:42 Ralph revisits the process to demonstrate how each group now has an explicit idea that has been built upon and can now be called a collective idea. He refers to the idea as a gift. He invites each person to read through all the ideas without "yes butting" them. The second task is to sift through the ideas and find connections among them, noting similar ideas and connections with circling ideas and drawing connecting lines on the chart. Groups stand over their charts, some lift them off the table and turn them on a corner or their side.

At 11:53 Ralph brings the group to a whole. He asks that they consider the different facets of the idea clusters on the chart, and find that "red-hot" idea--the one that the group feels compelled to explore. This is to be copied on a post-it note. As Ralph gives these instructions, he pulls in yesterday's experience with ideating and creating.

I see groups writing up multiple ideas, each on a separate post-it note.

At 12:11 Patti announces lunch.

Again, a careful revisiting of past to name how we were brought to this point, before moving to the next step. When Ralph calls the need statement a collective idea, he affirms what I explored above--a layered approach of individual contribution, small group contribution, and whole group contribution.

As the groups study their idea clusters to take away a few "red-hot" ideas, they refine the collective idea into something purposeful, practical, and applicable to their own sites--moving back into small group mind-set but with the influence of the whole community--these ideas would not exist without that input--will it continue to the individual scale? What will become of the green nugget needs statements that kicked the whole thing off? Maybe taped in writer's notebooks to be revisited later.

1:23 Ralph brings the group back to the task. He asks that the groups resume the task of putting facets of "red-hot" ideas down on post-it notes, and also prepares the group for the next step. He refers to the design challenge yesterday, and instructs the groups to place the post-its with the ideas on the chart--what would these ideas look like back home?; construct a prototype for the idea(s). This will be build on a new sheet of chart paper. He also shares that groups will then "Yes, and..." the prototypes.

Ralph draws on yesterday's experience to frame this step. It gives a

connection and meaning to the activity--the group understands "prototype", and "envision." What common experience allows them to accept these words and know their meaning? The design challenge....use of these terms frequently by all leaders... I am reminded of what Mike M said following today's quickwrite about his involvement with CoLab and his noticing of language used by CoLab leaders trickling out into communities they interact with. I observed the same thing at this year's ISI, last year's ISI, and in my own classroom. A common language begets common culture, common practice, common values and common mindsets--all invaluable to growing as a community. What common language/common practices are happening at other sites...am now wondering if there will be/if there was an opportunity for these separate sites to share their unique community culture.

1:41 Ralph informs the groups to get to a place where they can share the prototype with other sites, and other sites can then learn from that prototype. He hopes that at the end of the day each site will be able to articulate via Digital IS the needs statement and "what if" model [prototype] that was created. It helps make visible to the "100s of others like you who are not here" what we've been doing."

1:50, Ralph asks the sites to pair up. He visits each site and facilitates who to pair up with and gives guidance: share the prototype. The listening site will paraphrase and will give feedback using "yes, and.." or "what if...". Clarifying questions can be asked. No "yes, but..." Someone is asked to be timekeeper so that both sites are able to share and give feedback.

Ralph facilitates--he gives framework for sharing, listening, and giving feedback but each group controls the information--it was constructed by them, they own it, and the facilitator gives room to honor the work and learn from the work. Functioning in this frame, which gives purpose and intention to the activity, the groups still paint the canvas. I think of "collaboration" in my own professional community--one person controls the frame, the colors, the brushstrokes, and the plan of how it will come together...until it is hijacked by another with their own "best" plan of action. Back to "meta-collaboration": does collaboration require structure? To what extent can collaboration be structured---at what point is it too much (thinking of my professional community) and at what point is it not enough--a broken frame and all the colors bleed out in different directions...dang that aptly describes collaboration in my own professional community as well...

Ralph makes clear the intent to publish the prototypes--the necessity of sharing with those that can't be in this community with us. I wonder how sharing that affects the work the sites do---they have an audience to share with. This audience will shape what they say and how it is said. Reminded of As We Speak--would an excerpt from this book be beneficial here, as the members prepare to make their prototypes--ideas that they want to see in action and see valued by others--public?

This step continues to draw on empathic listening, paraphrasing technology, and incorporates "yes, and/yes, but"--by embedding this in the activities it gives members

ample opportunity to practice them and make them more natural and authentic to their collaborative processes. What shifts are taking place in how these members conceptualize and practice "collaboration"?

2:35 Ralph brings the groups back to a whole. He shares that tomorrow time will be spent revising these ideas they worked with today. First, the groups will work with their writing project sites to revise and articulate the prototype using the National Writing Project sites's Digital IS. It is described as a resource site and a funding stream. Based on the question: "If Digital IS the way we write today...what does that mean for the way we teach writing?" Focuses on teaching AND learning--how we learn as peers, the modalities of learning...Connected learning: support thinking holistically about learning in network and social environments. Co-constructing meaning (digital and non-digital) is a core. Members can blog about teaching and learning with and from writing and share resources such as inquiries into practice. The writing project sites will turn their prototypes into a resource on this website.

Concern from a member that they will be making public an idea that hasn't been fully explored or formed. Ralph: stresses the word emergent. "How does a site birth an idea at a low-resolution?"

"Going public with process...what I'm doing and what I'm thinking about."

"Being even more public with what drives our practice to generate healthy conversations about education."

The members receive instruction on how to log-in and create resources. They are asked to share the context of their site and their emergent need statement.

The group is given time to explore and familiarize themselves with the site.

There is concern about not publishing something that is "perfect." It is pointed out that the purpose is not to share a perfect, fleshed out idea but instead share how we arrive at that idea and put it into action. I like Ralph's question which essentially asks "how do the writing projects produce an idea...what is the process that goes into it..." making visible the collaboration, the "meta-collaboration" perhaps, on a forum that I think thrives on how we learn, and what can be learned by sharing; very far I think from sharing a perfect end-product, which seems to put a model on display and doesn't always address how "that person got there."

Friday, July 13, 2012

Ethnographer ~ Cara Lane

Ralph got this party started ~ We all stepped outside for the first activity before everyone "unfurled." Outside, Ralph talked about the "explorations" that have happened during this workshop. He discussed the notion of how people are "pushed" to be creative and how participants are examining their role as a leader. The question is "How do we become a group" and deal with "making something with what you're given."

Patti got the outside activity going with the Dragonfly mentioning that “true collaboration isn’t me doing it on my own and then passing it off.” **Does the surprise and discomfort “push” people to do things they wouldn’t normally do? How does that discomfort pull new ideas? How does repeating the process (a 2nd and 3rd time) impact the contributions people are willing to make (are they more relaxed, more willing to take risks?)? I saw and heard people looking for ways to make contributions.**

After dragonfly, octopus, and helicopter **How has this activity “loosened” the group in order to get them ready for the day’s agenda?**

Ralph gives the writing prompt “What is a 3rd Space?” (5 min. QW) this was followed by a pair/share (read exactly what you wrote). There is a lively interaction between participants. Movement of hands, eye contact, smiling, pauses as people think while others patiently listen. **This is what engagement looks like.**

Group share ~ One shared her partner’s (Karen’s) response brought something new to her. Another, Erin, shared the notion of inviting others into this 3rd space “so that they can value” what is going on here—those who are the policy makers. “The 3rd space is the dragonfly...realize that collaboration is the new ideas that come out of true interaction” Another “1+1 doesn’t = 2, it is = 3” “The space in my own head where I am free to imagine the impossible” “Going beyond 3 dimensions...” Going back and reexamining the first two spaces in order to understand that 3rd space. “Freeing space where you can be creative (without constraints)...get the juices flowing” “A place to gain some balance and GO” “Priorities are different...the laws of physics are different” “within a safe space, you can take risks” “be authentic” “The intentional creation of space to do work that is important to us...busy doing other things that we need or think that we need to do” Bread-baking analogy.

What inspiring connections. The level of thinking just kept elevating with each “voice” that shared insights.

Ralph shared many examples of spaces where people/cultures investigate issues and consider new ideas...”rather than give you theory in the beginning, which is important, but let’s let you create it, and live it.” He gave members 45 minutes to get together with your site leader. **I see people talking quickly, excited by their ideas. There is a stillness that has come over the room as people are concentrating on the task at hand. Some are working alone, some in pairs, some in small groups. Everyone is either writing, talking, or listening.**

All worked together (including the Ethnographers for the day) to plan for future projects together. Mike prompted people after the break to get out the Garcia article and take 15 minutes to review, take notes, and refresh themselves on the content before moving to the next activity. **Everyone appears to be diligently preparing for the article activity. I wonder how everyone is processing the same information differently.**

Mike brings everyone’s attention to the paper with three columns for participants to use where they can “think through some things” and make connections between what they’ve just read, and what they’ve done during the course of this week. He got people to get into groups of four and five where members shared their observations from the three column sheet they used. **Group members appear to be engaged as they share, listen, respond, and reflect upon everyone’s contributions. I wonder how much richer each person’s connections are to the content within the article after everyone has had the opportunity to share and listen to each other.**

Mike “shifts the center of gravity,” and gets the group to discuss and apply the connections between what they’ve done here with the principles shared in the article. People hit on the notion that it was the “process” not the “product” that was so important—that’s what people are really “taking with them.”

Many commented on the concept of how teachers/leaders work “with the system” rather than against it. There are ways to be flexible and open to engage with the standards in a positive manner. The question was also raised regarding the danger of being too covert regarding success in their classrooms. A lively discussion ensued and had to be interrupted so that people could eat lunch.

William Donius talked to us about the application of neuroscience. Ideas for today ~ how can we think differently and how might this affect our lives? *We get “encultured” in our brain, so it’s important to keep things fresh in our creativity.

Bill had participants react and get to as many associations as possible to a slide with six red squares on paper. **I wonder what’s going on here...where is this going?** He explained that this was a way to “unlock your genius.” After discussing some theory behind left vs. right brain mentality, Bill had participants choose one of two images and draw it (one image is upside down, the other, right-side up). After a discussion about why drawing the upside down image was potentially “easier” to draw than the right-side up image (not as many distractions or associations), We then talked about the idea of “disrupters.” The question is: “If I were an animal, what animal would I be?” The directions were to answer with the dominant hand, then write your name with your non-dominant hand. The activity’s purpose was to “free” the mind. That activity segued into a more “practical” application by asking the question “What can I do to better inspire the student? How can I reach them?” And how can I “Better align with their needs?” Ralph interjected and things were readjusted to ask the question “What’s the take-away from this week?” (answer with your dominant hand, then put your pen in your non-dom hand and answer “What is the best take-away from this week? What can I use? What is most helpful? **Go!**

) People are writing “fast and furiously” (Bill) People have to be stopped in order to bring their attention back to the group

Bill asked if there was a disruptive process (when using the non-dom). People shared that they did find that there were discoveries (the dom was more detailed and the non-dom was more broad ~ a different language was used, the insights don’t have to be so convoluted). **I see how this slowing down, this purposeful, thoughtful process is so helpful to uncover what is important, or at least what you didn’t realize was there.**

After a break (where Bill signed copies of his book) and a group photo before some members of the group had to leave, Fred led the group in an exercise with hand/finger movements. Then, Ralph prompted the group to write a response to the question “I now realize that I need to...” Ralph then asked the groups to share with a partner. He then asked the members to consider “What will happen next? What’s the next big wave?” The prompt was “What if we...”(keeping in mind the work that we’re doing today) and fill in the blank with the non-dominant hand. **The possibilities seem endless with this many people in the room.**

Ralph instructed people to rip out a fresh sheet and revise his/her “What if” statements. Ralph engaged the members in a “crowd sourcing” activity. **There’s a lot of energy in the room, and people are game for participating enthusiastically.**

Ralph had the top six voted ideas for “What If” read. Those “handlers” were then sent to various parts of the room, while the remaining members split to join the six “ideas.” These small groups then brainstormed ways to make these happen with “yes, and” additions. **Groups raced to write as many possibilities that they could in the time allotted. It was a creative time.** Group members were then challenged to make a 60 second pitch that captures the essence of this “great idea.” Groups then performed their pitches. **These were awesome and hilarious!**

Ralph directed people to the NING for the last 5 minutes so that members can add their reflections. Mike gave everyone a Post-It so that people might distill the one idea they will for SURE take back to their

classroom and utilize (so that in a few months people have something to show for this time. The last 45 minutes of the day will be spent socializing and saying good-bye to peers, colleagues, team members, and friends.

Ethnography of the Day for 3 RD SPACE

Friday, July 13, 2012 by Donna Goetz at St. Louis Tavern of the Arts

Note Taking	Note Making
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<p>9:30 Ralph gets the group's attention. Tells them to go outside for a creative outside the box activity. Before they begin their explorations, Ralph tells the group not to "think too much about it." Ralph asks them, "How do we become a group?"</p> <p>9:32 Patty tells the group that they will build a dragonfly using themselves as building materials. The group follows Patty around the sidewalk and makes a dragonfly. Next Ralph tells them to make an octopus. A group member suggests a helicopter.</p> <p>9:41 The group files back into the café after the improve exercise. Ralph has the group perform a quick write: What is a 3 RD SPACE? He tells them "to think about that and see where it takes you."</p> <p>9:47 Ralph tells the group to pair and share and "read to each other what you wrote."</p> <p>9:52 Ralph calls the group to order and the members now share with the whole group. A key concept emerging is collaboration and sharing. One member asks "How do we invite others into the 3 RD SPACE? Ralph says that as leaders they can invite others in. An energetic discussion emerges.</p> <p>10:06 Ralph has members get into groups for the next exercise. Lunch selections before beginning. They begin to discuss in groups ideas they can take home and implement themselves.</p> <p>10:15 While participants discuss their idea, the Leadership Team discusses and plans</p>	<p>I wonder what Ralph has in mind.</p> <p>I notice the group members nod their heads.</p> <p>I wonder how the group will collaborate.</p> <p>I notice much laughing and smiling as the group quickly moves from task to task. I wonder what passersby think of this exploration.</p> <p>I notice that the group has already established a community. They all quickly begin writing. I wonder what a 3 RD SPACE is.</p> <p>They all appear eager to share.</p> <p>I notice that Ralph connects each response to a specific 3 RD SPACE experience. I wonder if members will invite others in when they get home.</p> <p>I wonder if members are sad that the week is coming to a close.</p> <p>I wonder what ideas they have explored. I notice how quickly a sense of community developed in just one week.</p> <p>I wonder if they are pleased with how the week's experiences were enacted. What will the participants take away from the experience?</p>
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<p>10:31 EOD's invited to participate in "what if" discussion of how to continue relationships and build on ISI experience. Ralph says, "I wonder what would happen if we created a 3 RD SPACE for continuity."</p>	<p>Everyone agrees that we need to continue to collaborate and share.</p>
<p>11:00 Mike begins a book clubbing experience. He asks the group to read and annotate the article "What We Do Best, Making the Case for Museum Learning."</p>	<p>I notice group members intently reading. I wonder what connections they are making.</p>
<p>11:20 Mike tells the group to find ideas for each perspective on the worksheet. Group members reflect back on their explorations during the week and come up with some big ideas. He says, "Individually process using the space using the thinking space provided."</p>	<p>Group members begin their note taking.</p>
<p>11:30 Mike organizes members into small groups and gives them time to surface their ideas.</p>	<p>I notice that Mike stops at each group and listens to the conversation. Participants appear excited about their ideas.</p>
<p>11:46 Mike uses the rain stick to focus them into a whole group. Some groups not ready to share. Mike gives them extra time.</p>	<p>Participants animatedly continue to share in small groups. I wonder what ideas are surfacing.</p>
<p>11:56 Mike conducts a "big conversation to share back." A lively conversation ensues. A key point which emerges is intrinsic activities and learning experiences. Ralph paraphrased Camille: What would have been the difference if participants were told what to do rather than work through the process to create something?</p>	<p>I wonder what experiences and opportunities to create they will provide for their own students.</p>
<p>12:15 Break for lunch</p>	<p>I wonder what conversations are bubbling to the surface. I notice that participants continue to discuss ideas.</p>
<p>1:00 Ralph focuses the group for the afternoon. He introduces author William (Bill) Donius.</p>	<p>I wonder if any of the participants had a "big aha moment."</p>
<p>1:05 Bill Donius leads the group in an exploration of creativity and how to activate different parts of the brain. Unlock your genius. He provides some exercises to tap</p>	

into the left/right brain using dominant and non-dominant hands. He has the group write their “take-aways” first with dominant, then with non-dominant hand.

2:15 The group pows Bill.

2:17 Break. Bill signs his book for the participants.

2:28 Group Photo

2:40 Ralph brings the group back to focus. Fred leads them in a brain game. Ralph asks them to relook at the responses they wrote for Bill. He has them write a reflection: I now realize I need to... Then Ralph has them find a partner and read and listen.

2:50 Ralph has group write again. He asks them to consider: “In order to continue this work, what if we...” Ralph asks them to use non-dominant hand thinking.

2:52 Ralph conducts a rapid crowd sourcing exercise. Participants revise their “what if” and write it on a piece of paper. They then have five rounds to compare and rate the ideas. The top six ideas become the focal point for a small group activity. Ralph tells the group to engage in rapid ideating using yes, and technology.

3:16 Ralph has groups develop a one minute pitch.
Each group gets an opportunity to deliver their pitch.
Group “Pow”

3:35 Ralph wants to continue the energy and asks them to get on the 3 RD SPACE NING and work on the reflection. Mike asks them to write down one small think they can do in the next week.

I wonder if he felt the pow-er.

I wonder what the book will unlock for them.

A community forever. Going forth to spread the message and establish other communities.

I notice the group deep in thought, writing their ideas. I wonder what they will take away from the experience.

I wonder what creative ideas will bubble to the surface.

I notice the leadership team participating. I notice a real sense of community.

I wonder how many yes and’s each group will come up with.

**I notice groups quickly synthesize their big ideas.
Energy radiates from the group members.**

I wonder how many will follow through. Everyone appears to be truly committed. I notice they waste no time to begin their reflections.

4:00 Happy Hour	This experience comes to an end, but new experiences await in 3 RD SPACE.
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Outside, Ralph talked about the “explorations” that have happened during this workshop. He discussed the notion of how people are “pushed” to be creative and how participants are examining their role as a leader. The question is “How do we become a group” and deal with “making something with what you’re given.”

Patti got the outside activity going with the Dragonfly mentioning that “true collaboration isn’t me doing it on my own and then passing it off.” **Does the surprise and discomfort “push” people to do things they wouldn’t normally do? How does that discomfort pull new ideas? How does repeating the process (a 2nd and 3rd time) impact the contributions people are willing to make (are they more relaxed, more willing to take risks?)? I saw and heard people looking for ways to make contributions.**

After dragonfly, octopus, and helicopter **How has this activity “loosened” the group in order to get them ready for the day’s agenda?**

Ralph gives the writing prompt “What is a 3rd Space?” (5 min. QW) this was followed by a pair/share (read exactly what you wrote). There is a lively interaction between participants. Movement of hands, eye contact, smiling, pauses as people think while others patiently listen. **This is what engagement looks like.**

Group share ~ One shared her partner’s (Karen’s) response brought something new to her. Another, Erin, shared the notion of inviting others into this 3rd space “so that they can value” what is going on here—those who are the policy makers. “The 3rd space is the dragonfly...realize that collaboration is the new ideas that come out of true interaction” Another “1+1 doesn’t = 2, it is = 3” “The space in my own head where I am free to imagine the impossible” “Going beyond 3 dimensions...” Going back and reexamining the first two spaces in order to understand that 3rd space. “Freeing space where you can be creative (without constraints)...get the juices flowing” “A place to gain some balance and GO” “Priorities are different...the laws of physics are different” “within a safe space, you can take risks” “be authentic” “The intentional creation of space to do work that is important to us...busy doing other things that we need or think that we need to do” Bread-baking analogy.

What inspiring connections. The level of thinking just kept elevating with each “voice” that shared insights.

Ralph shared many examples of spaces where people/cultures investigate issues and consider new ideas...”rather than give you theory in the beginning, which is important, but let’s let you create it, and live it.” He gave members 45 minutes to get together with your site leader. **I see people talking quickly, excited by**

their ideas. There is a stillness that has come over the room as people are concentrating on the task at hand. Some are working alone, some in pairs, some in small groups. Everyone is either writing, talking, or listening.

All worked together (including the Ethnographers for the day) to plan for future projects together.

Mike prompted people after the break to get out the Garcia article and take 15 minutes to review, take notes, and refresh themselves on the content before moving to the next activity. **Everyone appears to be diligently preparing for the article activity. I wonder how everyone is processing the same information differently.**

Mike brings everyone's attention to the paper with three columns for participants to use where they can "think through some things" and make connections between what they've just read, and what they've done during the course of this week. He got people to get into groups of four and five where members shared their observations from the three column sheet they used. **Group members appear to be engaged as they share, listen, respond, and reflect upon everyone's contributions. I wonder how much richer each person's connections are to the content within the article after everyone has had the opportunity to share and listen to each other.**

Mike "shifts the center of gravity," and gets the group to discuss and apply the connections between what they've done here with the principles shared in the article. People hit on the notion that it was the "process" not the "product" that was so important—that's what people are really "taking with them." Many commented on the concept of how teachers/leaders work "with the system" rather than against it. There are ways to be flexible and open to engage with the standards in a positive manner. The question was also raised regarding the danger of being too covert regarding success in their classrooms. A lively discussion ensued and had to be interrupted so that people could eat lunch

William Donius talked to us about the application of neuroscience. Ideas for today ~ how can we think differently and how might this affect our lives? *We get "encultured" in our brain, so it's important to keep things fresh in our creativity.

Bill had participants react and get to as many associations as possible to a slide with six red squares on paper. **I wonder what's going on here...where is this going?** He explained that this was a way to "unlock your genius." After discussing some theory behind left vs. right brain mentality, Bill had participants choose one of two images and draw it (one image is upside down, the other, right-side up). After a discussion about why drawing the upside down image was potentially "easier" to draw than the right-side up image (not as many distractions or associations), We then talked about the idea of "disrupters." The question is: "If I were an animal, what animal would I be?" The directions were to answer with the dominant hand, then write your name with your non-dominant hand. The activity's purpose was

to “free” the mind. That activity segued into a more “practical” application by asking the question “What can I do to better inspire the student? How can I reach them?” And how can I “Better align with their needs?” Ralph interjected and things were readjusted to ask the question “What’s the take-away from this week?” (answer with your dominant hand, then put your pen in your non-dom hand and answer “What is the best take-away from this week? What can I use? What is most helpful? **Go!**) **People are writing “fast and furiously” (Bill) People have to be stopped in order to bring their attention back to the group**

Bill asked if there was a disruptive process (when using the non-dom). People shared that they did find that there were discoveries (the dom was more detailed and the non-dom was more broad ~ a different language was used, the insights don’t have to be so convoluted). **I see how this slowing down, this purposeful, thoughtful process is so helpful to uncover what is important, or at least what you didn’t realize was there.**

After a break (where Bill signed copies of his book) and a group photo before some members of the group had to leave, Fred led the group in an exercise with hand/finger movements. Then, Ralph prompted the group to write a response to the question “I now realize that I need to...” Ralph then asked the groups to share with a partner. He then asked the members to consider “What will happen next? What’s the next big wave?” The prompt was “What if we...” (keeping in mind the work that we’re doing today) and fill in the blank with the non-dominant hand. **The possibilities seem endless with this many people in the room.**

Ralph instructed people to rip out a fresh sheet and revise his/her “What if” statements. Ralph engaged the members in a “crowd sourcing” activity. **There’s a lot of energy in the room, and people are game for participating enthusiastically.**

Ralph had the top six voted ideas for “What If” read. Those “handlers” were then sent to various parts of the room, while the remaining members split to join the six “ideas.” These small groups then brainstormed ways to make these happen with “yes, and” additions. **Groups raced to write as many possibilities that they could in the time allotted. It was a creative time.** Group members were then challenged to make a 60 second pitch that captures the essence of this “great idea.” Groups then performed their pitches. **These were awesome and hilarious!**

Ralph directed people to the NING for the last 5 minutes so that members can add their reflections. Mike gave everyone a Post-It so that people might distill the one idea they will for SURE take back to their classroom and utilize (so that in a few months people have something to show for this time. The last 45 minutes of the day will be spent socializing and saying good-bye to peers, colleagues, team members, and friends.