Docent Training Handout: Token Response Activity
September 26, 2011
Ruth Slavin

Who created Token Response?

The Token Response activity was originally developed and published, including as a packaged game, by two leading art educators: Dr. Mary Erickson and Dr. Eldon Katter.

Token Response was developed by them as an instructional resource to challenge students to encounter important questions and distinctions about art and their responses to it. It stimulates active looking, thinking and discussing works of art, deals with issues in aesthetics and art criticism, and to a lesser extent, art production.

The following description of the Erickson/Katter tokens and proposed use was originally taken from a J. Paul Getty Museum website describing the game form:

Token Response is an interactive game that helps students learn about art criticism and aesthetics, created by Dr. Mary Erickson and Dr. Eldon Katter. It contains a set of eight tokens (30 each) that represent different ideas about art. The tokens represent personal preference, economic considerations, time expenditure, preference of others, originality, craftsmanship, judgment, and dislike. There are many ways to play the game, making it applicable to all age groups.

One example of a way to play the game is to put out several postcards or small prints of artworks on a table. Have each student examine the works. Pass out one token to each student and ask him or her to place their token by the postcard that fits the idea the best in their opinion (the "heart" token represents the work they personally like the best, the "dollar bill" token the one they think is worth the most money, etc.)

The game is really a discussion tool, as after the students make their choices, you lead them in a discussion about their choices and the reasons why they made them. They discuss ideas about the value of art, originality, and beauty, to name a few. It is also fun to examine patterns that occur, such as if many students choose one artwork as the one they like the best, but another for which they think shows the most craftsmanship. You can ask them why similarities and differences of opinion occur.

What is the value of this and related activities in a museum setting?

Since the time of its invention, Token Response has been used extensively in classrooms and museums. In particular, museum educators have realized the value of its key strategies and underlying ideas. To unpack a few of these:

Visitor choice: Study after study in museum education has shown that visitors value "choice and control"— while this may seem entirely obvious, incorporating these elements into the standard tour experience is not always easy.

Personal response: There is really no getting away from personal response! And really—why would we want to? This activity builds upon the natural inclination to form impressions and to make judgments.

Deepening the conversation: In encouraging visitors to have a more sustained encounter, this activity can model and structure more extended conversations about art. Whatever their level of knowledge and life experience, visitors can bring associations and facts they have to their conversation. One benefit of this is that art is perceived as connected to the rest of life in a complex, yet natural way.

Allowing for differences: conversations about art often examine in a natural and relatively uncontroversial way the fact that we have different opinions about and reactions to works of art, validating individuals as

Personal Response Prompts
Ruth Slavin

These prompts are in the spirit of, and inspired by Ray Williams, and by our work together at the Ackland Art Museum from 1991-1998. Some are drawn directly from Ray Williams' article Honoring the Personal Response, A Strategy for Serving the Public Hunger for Connection. (Journal of Museum Education, Vol 35, No 1, Spring 2010) which Pam has shared with you.

Here are the prompts we used in the session on exploring personal response.

Find a work of art that you find moving: what does this work of art tell you about your own life?

Think about a hope or aspiration you have for the future. Find a work of art that connects with that aspiration or hope. Think about the connections.

Choose a gallery and find a work of art that is most like you. What similarities do you find?

Think of a person who is very important to your life today. Find a work of art you would like to share with them. Think about your reasons for choosing this particular work of art.

Find a work of art that speaks to you on an emotional level. Take time to experience it fully. Be aware of changing physical sensations, fleeting thoughts or memories.

Find a work of art that reminds you of something in your past. Think about the connections.

Find a work of art that represents someone or something you don't understand or find difficult.
Try to describe the qualities or characteristics that are challenging.

Find a work of art that reminds you of someone you admire --write about the connections to yourself and what you value in life.

Find a work of art that possesses qualities or suggests a side of yourself you would like to develop--write about these qualities.

Find a work of art that sparks your imagination and takes you to another place--journey there in your imagination.

The Music Teaching Artist's Bible

Becoming a Virtuoso Educator

ERIC BOOTH

11

The Entry Point Question
Where to Begin?

Onstage, the string quartet is performing a complex musical work, say Beethoven's Quartet in F Major (op. 59, no. 1). In the audience is an adult who doesn't know much about classical music and has never heard a string quartet perform before.

The goal: to help that person get inside that piece of music in a way that she finds meaningful.

The challenge: to get beyond mere information delivery, a common enough approach and one that may help the unsophisticated listener admire the work from the outside, but one that doesn't tap the work's power from within or invite in the less-experienced listener.

The solution: apply the *engagement before information* guideline, which requires selecting an entry point—a particular aesthetic feature of the music—that will draw the listener into the piece.

Sometimes it's easier to grasp a concept from the distance of another art form, so let me introduce the term *entry point* through theater, the artistic discipline I studied and lived for decades.

David Shookhoff (my first teacher at Lincoln Center Institute back in the late 1970s and now director of education at Manhattan Theatre Club in New York) illuminated the entry point concept for me on my first day. In a workshop for prospective teaching artists of all artistic disciplines, he demonstrated how to introduce inexperienced theatergoers to a complex play by leading us through a preparation for Shakespeare's *Macbeth*. He didn't pick ten important ideas of the play to tell us about; he didn't have us read from the play; he didn't even teach us about a few key character-istics of Shakespearean drama (such as iambic pentameter or soliloquy structure). Instead, he took a central question dramatized in the play and

I asked a few experienced colleagues to identify a work they would like to have on a program, and what a good entry point for that piece might be. Look closely into their ideas.

Kelly Dylla (a violist, teaching artist, and now a University of Michigan M.B.A. graduate entrepreneur) took on the second movement of Beethoven's op. 59, no. 1. Eight minutes of string quartet music is complex stuff; there are probably ten good entry points she might have chosen. She picked the simple rhythmic pattern established in the first two seconds of the piece. She gambled that if listeners were on top of that musical idea, and were allowed to play with it creatively under her guidance, they would discover how it is used throughout the piece, and consequently many of Beethoven's choices would be revealed. Kelly's plan involved teaching the group the pattern and giving them a number of rhythmic challenges to solve (challenges Beethoven takes on in the composition) before they listened to the piece.

Richard Mannoia (clarinetist and teaching artist with the New York Philharmonic, 92nd Street Y, and other programs) said that Bela Bartók's *Contrasts*—a hefty mid-twentieth-century work for piano, violin, and clarinet—is something he would love to work on with an audience. His proposed entry point? The work's color palette. He would design activities that explored the work's unusual tonal range, spotlight key phrases, and have the audience try out some of the tools Bartók exploited as he pushed tones to expressive extremes to sharpen the audience's recognition of those unusual tone colors when they appeared.

Airi Yoshioka (teaching artist, violinist with the Damocles Trio, and faculty member at the University of Maryland, Baltimore County) came up with four good ideas. She first picked the first movement of one of her all-time favorite chamber pieces, the Schubert Cello Quintet, op. 163. She noted that some of its soaring, expansive melodies could serve as entry points themselves. But more effective, she felt, would be the various forms of accompaniment that enhance the melodies and give them impetus. A few accompaniments to the second theme are three triplets arriving on an eighth (in soft dynamic, they give a bouncy quality), two eighths and a quarter (grounding), and continuous arpeggiated sixteenth notes. Each figure adds a different emotional sheen and propulsion to the melody, and it is illuminating to explore how each one works. Airi thought she might take this approach one step further. Since some of the figures are used simultaneously, the musicians and audience could experiment with various combinations and note their impact.

Airi also mentioned an eight-week project she had done with public school second graders. All activities were based on Beethoven's op. 122A, Ten Variations on Wenzel Müller's song "Ich Bin der Schneider Kakadu,"

for piano, violin, and cello. The piece is an accessible work with a jovial and lighthearted theme and ten clearly articulated variations. She made up words to go with the tune, and the children were asked to compose a set of five variations of their own—and ten got to rehearse these with Airi's piano trio. After working on some revisions, they were rewarded with a performance of their work. According to Airi, the same project could readily be adapted to an interactive concert. The words she made up in the classroom to go with the melody could also be used to quickly teach the tune in a concert setting. Before hearing Beethoven's rendition, the audience could develop variations of character and emotion and articulate how each instrument should play them.

Airi also thought that the first movement of Zoltán Kodály's Duo for Violin and Cello is a perfect piece for investigating how two voices converse. The instruments' dialogue can be seen as question-and-answer, illuminating preparatory activities in conversational composition.

Airi also referred to her work with Mendelssohn's Octet. The layering of instrumental timbres is her entry to the fourth movement (presto). First she introduces the audience to a melody played by each instrument. Then she experiments with the overall effect, as when all instruments are playing the same thing, or when some are together and some not. She moves from there to show how to create different effects through layering.

Edward Bilous was interested in subtle colors of Elliott Carter's *Eight Etudes for Woodwind Quartet*—in his view, the best piece ever written for this configuration. One movement (less than two minutes long) consists of the group playing a single pitch: A 440, as he recalls. Because each player fades in and out at different times, the timbre of the note keeps changing. Also, since the piece is played without any sense of rhythm or meter, the very essence of the piece is color. He would love to prepare an audience to receive this work by engaging them in experimentation around this idea.

Last year, flautist Tanya Witek and her colleagues in the Teaching Artist Ensemble of the New York Philharmonic performed a slightly abridged version of Maurice Ravel's *Introduction and Allegro* (for harp, string quartet, flute, and clarinet) at their in-school concerts. Before the ensemble performed the entire work, students had the chance to listen to some sample backgrounds and excerpts and to orchestrate their own miniversions of portions of the piece. Ravel's way of blending timbres made a rewarding entry point because it is a sophisticated and rich concept that enables the listener to continually discover new combinations. This entry point also invites visual awareness—it can be difficult to tell which instruments are blending without looking at the performers.

CHAPTER 7

Discipline

n poverty, discipline is about penance and forgiveness, not necessarily change. Because love is unconditional and because the time frame is the present, the notion that discipline should be instructive and change behavior is not part of the culture in generational poverty. In matriarchal, generational poverty, the mother has the most powerful position and is, in some ways, "keeper of the soul." So she dispenses the judgments, determines the amount and price of penance, and offers forgiveness. When forgiveness is granted, behaviors and activities return to the way they were before the incident.

It is important to note that the approach to discipline advocated in this book is to teach a separate set of behaviors. Many of the behaviors that students bring to school are necessary to hep them survive outside of school. Just as students learn to use various rules, depending on the computer game they're playing, they also need to learn to use certain rules to be successful in school settings and circumstances. If students from poverty don't know how to fight physically, they are going to be in danger on the streets. But if that is their only method for resolving a problem, then they cannot be successful in school.

The culture of poverty does not provide for success in middle class because middle class to a large extent requires the self-governance of behavior. To be successful in work and in school requires self-control concerning behavior. What, then, do schools need to do to teach appropriate behavior?

STRUCTURE AND CHOICE

The two anchors of any effective discipline program that moves students to self-governance are structure and choice.

The program must clearly delineate the expected behaviors and the probable consequences of not choosing those behaviors. The program must also emphasize that the individual always has a choice—to follow or not to follow the expected behaviors. With each choice then comes a consequence—either desirable or not desirable. Many discipline workshops use this approach and are available to schools.

When the focus is "I'll tell you what to do and when," the student is unable to move from dependence to independence, remaining at the level of dependence.

DISCIPLINE
structure   choice
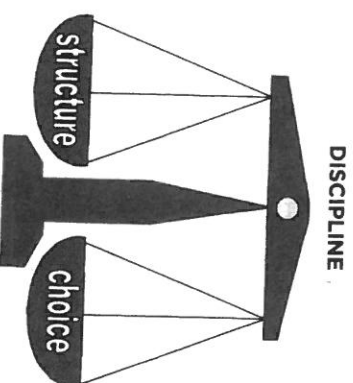
BEHAVIOR ANALYSIS

Mentally, or in writing, the educator is advised to first answer certain questions about the behavior. When these questions are answered, they lead to the strategies that will most help the student.

BEHAVIOR ANALYSIS

1. **What kinds of behaviors does a child need to be successful?**

2. **Does the child have the resources to develop those behaviors?**

3. **Will it help to contact parent(s)?**
   Are resources available through them?
   What resources are available through the school/district

4. **How will behaviors be taught?**

The following chart indicates possible explanations of behaviors, along with suggested interventions.

BEHAVIOR RELATED TO POVERTY	INTERVENTION
LAUGH WHEN DISCIPLINED: A way to save face in matriarchal poverty.	Understand the reason for the behavior. Tell students three or four other behaviors that would be more appropriate.
ARGUE LOUDLY WITH THE TEACHER: Poverty is participatory, and the culture has a distrust of authority. See the system as inherently dishonest and unfair.	Don't argue with students. Use the four-part sheet later in this chapter and have students write the answers to the questions. Model respect for students.
ANGRY RESPONSE: Anger is based on fear. Question what the fear is: loss of face?	Respond in the adult voice. When students cool down, discuss other responses they could have used.
INAPPROPRIATE OR VULGAR COMMENTS: Reliance on casual register; may not know formal register.	Have students generate (or teach students other) phrases that could be used to say the same thing.
PHYSICALLY FIGHT: Necessary to survive in poverty. Only know the language of survival. Do not have language or belief system to use conflict resolution. See themselves as less than a man or woman if they don't fight.	Stress that fighting is unacceptable in school. Examine other options that students could live with at school other than fighting. One option is not to settle the business at school, for example.
HANDS ALWAYS ON SOMEONE ELSE: Poverty has a heavy reliance on non-verbal data and touch.	Allow them to draw or doodle. Have them hold their hands behind their back when in line or standing. Give them as much to do with their hands as is possible in a constructive way.
CANNOT FOLLOW DIRECTIONS: Little procedural memory used in poverty. Sequence not used or valued.	Write steps on the board. Have them write at the top of the paper the steps needed to finish the task. Have them practice procedural self-talk.

BEHAVIOR RELATED TO POVERTY	INTERVENTION
EXTREMELY DISORGANIZED: Lack of planning, scheduling, or prioritizing skills. Not taught in poverty. Also, probably don't have a place at home to put things so that they can be found.	Teach a simple, color-coded method of organization in the classroom. Use the five-finger method for memory at the end of the day. Have each student give a plan for organization.
COMPLETE ONLY PART OF A TASK: No procedural self-talk. Do not "see" the whole task.	Write on the board all the parts of the task. Require each student to check off each part when finished.
DISRESPECTFUL TO TEACHER: Have a lack of respect for authority and the system. May not know any adults worthy of respect.	Tell students that disrespect is not a choice. Identify for students the correct voice tone and word choice that are acceptable. This allows students to practice.
HARM OTHER STUDENTS, VERBALLY OR PHYSICALLY: This may be a way of life. Probably a way to buy space or distance. May have become a habitual response. Poverty tends to address issues in the negative.	Tell students that aggression is not a choice. Have students generate other options that are appropriate choices at school. Give students phrases that can be used instead of the one(s) used.
CHEAT OR STEAL: Indicative of weak support system, weak role models/emotional resources. May indicate extreme financial need. May indicate little instruction/guidance during formative years.	Use a metaphor story (see example later in this chapter) to find the reason or need behind the cheating or stealing. Address the reason or need. Emphasize that the behavior is illegal and not an option at school.
TALK INCESSANTLY: Poverty is very participatory.	Have students write all questions and responses on a notecard two days a week. Tell students that each gets five comments a day. Build participatory activities into the lesson.

PARTICIPATION OF THE STUDENT

While the teacher or administrator is analyzing, the student must analyze as well. To help the student do so, this four-part questionnaire is given to the student for completion. This has been used with students as young as second semester of first grade. Children in poverty have the most difficulty with question #3. Basically, they see no other choices available than the one they have made.

In going over the sheet with the student, the educator is urged to discuss other choices that could have been made. Students often know only one voice. They don't have access to another way to deal with the situation. For example, if I slam my finger in the car door, I can cry, cuss, hit the car, be silent, kick the tire, laugh, stoically open the car door, groan, etc. I have a wide variety of choices.

NAME: _____

1. **What did you do?** _____

2. **When you did that, what did you want?** _____

3. **List four other things you could have done.**
   1. _____
   2. _____
   3. _____
   4. _____

4. **What will you do next time?** _____

THE LANGUAGE OF NEGOTIATION

One of the biggest issues with students from poverty is the fact that many children in poverty must function as their own parents. They parent themselves and others—often younger siblings. In many instances they also act as parent to the adult in the household.

Inside virtually everyone's head are three internal voices that guide the individual. These voices are the child voice, the adult voice, and the parent voice. It has been my observation that individuals who have become their own parent quite young do not have an internal adult voice. They have a child voice and a parent voice, but not an adult voice.

An internal adult voice allows for negotiation. This voice provides the language of negotiation and allows issues to be examined in a non-threatening way.

Educators tend to speak to students in a parent voice, particularly in discipline situations. To the student who is already functioning as a parent, this is unbearable. Almost immediately, the situation is exacerbated beyond the original incident. The tendency for educators to use the parent voice with students who are poor is based on the assumption that a lack of resources must indicate a lack of intelligence. Students and parents in poverty are very offended by this.

When the parent voice is used with a student who is already a parent in many ways, the outcome is anger. The student is angry because anger is based on fear. What the parent voice forces the student to do is use either the child voice or the parent voice. If the student uses the parent voice, which could sound sarcastic in this context, the student will get in trouble. If the student uses the child voice, he/she will feel helpless and therefore at the mercy of the adult. Many students choose to use the parent voice because it is less frightening than memories connected with being helpless.

Part of the reality of poverty is the language of survival. There are simply not enough resources for people in poverty to engage in a discussion of them. For example, if there are five hot dogs and five people, the distribution of the food is fairly clear. The condiments for the hot dogs are going to be limited, so the discussion about their distribution will be fairly limited as well. Contrast

that, for example, with a middle-class household where the discussion will be about how many hot dogs, what should go on the hot dog, how much of each ingredient, etc. Thus the ability to see options and to negotiate among those options is not well developed.

To teach students to use the "language of negotiation" one must first teach them the phrases they can use. Especially beginning in fourth grade, have them use the "adult" voice in discussions. Direct-teach the notion of an adult voice, and give them phrases to use. Have them tally each time they use a phrase from the "adult" voice. There will be laughter. However, over time, if the teacher also models that voice in interactions with students, one will hear more of those kinds of questions and statements.

In addition to this strategy, several staff-development programs are available to teach peer negotiation. It is important that, as part of the negotiation, the culture of origin is not denigrated, but rather the ability to negotiate is seen as a survival tool for the work and school setting.

THREE VOICES

Adapted from the
work of Eric Berne

THE CHILD VOICE *

Defensive, victimized, emotional, whining, losing attitude, strongly negative non-verbal.

- Quit picking on me.
- You don't love me.
- You want me to leave.
- Nobody likes (loves) me.
- I hate you.
- You're ugly.

- You make me sick.
- It's your fault.
- Don't blame me.
- She, he, _____ did it.
- You make me mad.
- You made me do it.

* The child voice is also playful, spontaneous, curious, etc. The phrases listed often occur in conflictual or manipulative situations and impede resolution.

THE PARENT VOICE * **

Authoritative, directive, judgmental, evaluative, win-lose mentality, demanding, punitive, sometimes threatening.

- You shouldn't (should) do that.
- It's wrong (right) to do _____.
- That's stupid, immature, out of line, ridiculous.
- Life's not fair. Get busy.
- You are good, bad, worthless, beautiful (any judgmental, evaluative comment).
- You do as I say.
- If you weren't so _____, this wouldn't happen to you.
- Why can't you be like _____?

* The parent voice can also be very loving and supportive. The phrases listed usually occur during conflict and impede resolution.

** The internal parent voice can create shame and guilt.

THE ADULT VOICE

Non-judgmental, free of negative non-verbal, factual, often in question format, attitude of win-win.

- In what ways could this be resolved?
- What factors will be used to determine the effectiveness, quality of _____?
- I would like to recommend _____.
- What are choices in this situation?
- I am comfortable (uncomfortable) with _____.
- Options that could be considered are _____.

understand the existing behavior and motivate the student to implement the appropriate behavior.

- For me to be comfortable, I need the following things to occur _____.

- These are the consequences of that choice/action _____.

- We agree to disagree.

USING METAPHOR STORIES

Another technique for working with students and adults is to use a metaphor story. A metaphor story will help an individual voice issues that affect subsequent actions. A metaphor story does not have any proper names in it and goes like this.

A student keeps going to the nurse's office two or three times a week. There is nothing wrong with her. Yet she keeps going. Adult says to Jennifer, the girl, "Jennifer, I am going to tell a story and I need you to help me. It's about a fourth-grade girl much like yourself. I need you to help me tell the story because I'm not in fourth grade.

"Once upon a time there was a girl who went to the nurse's office. Why did the girl go to the nurse's office? (*Because she thought there was something wrong with her.*) So the girl went to the nurse's office because she thought there was something wrong with her. Did the nurse find anything wrong with her? (*No, the nurse did not.*) So the nurse did not find anything wrong with her, yet the girl kept going to the nurse. Why did the girl keep going to the nurse? (*Because she thought there was something wrong with her.*) So the girl thought something was wrong with her. Why did the girl think there was something wrong with her? (*She saw a TV show . . .*)"

The story continues until the reason for the behavior is found, and then the story needs to end on a positive note. "So she went to the doctor, and he gave her tests and found that she was OK."

This is an actual case. What came out in the story was that Jennifer had seen a TV show in which a girl her age had died suddenly and had never known she was ill. Jennifer's parents took her to the doctor, he ran tests, and he told her she was fine. So she didn't go to the nurse's office anymore.

A metaphor story is to be used one on one when there is a need to

TEACHING HIDDEN RULES

For example, if a student from poverty laughs when he/she is disciplined, the teacher needs to say, "Do you use the same rules to play all computer games? No, you don't because you would lose. The same is true at school. There are street rules and there are school rules. Each set of rules helps you be successful where you are. So, at school, laughing when being disciplined is not a choice. It doesn't help you be successful. It only buys you more trouble. Keep a straight face and look sorry, even if you don't feel that way."

This is an example of teaching a hidden rule. It can be even more straight-forward with older students. "Look, there are hidden rules on the streets and hidden rules at school. What are they?"

After the discussion, detail the rules that make students successful where they are.

WHAT DOES THIS INFORMATION MEAN IN THE SCHOOL OR WORK SETTING?

- Students from poverty need to have at least two sets of behaviors from which to choose—one for the street and one for the school and work settings.

- The purpose of discipline should be to promote successful behaviors at school.

- Teaching students to use the adult voice (i.e., the language of negotiation) is important for success in and out of school and can become an alternative to physical aggression.

- Structure and choice need to be part of the discipline approach.

A FRAMEWORK FOR
UNDERSTANDING POVERTY

FOURTH REVISED EDITION

Ruby K. Payne, Ph.D.