The Teaching Artist training project was supported by grants and in-kind donations from these partners.
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Teaching Is Learning

The goal of successful teaching is NOT teaching—it’s LEARNING.

Good Teaching Is…

- **Student centered.**
  It starts with students’ interests and what they already know, offers them choices and responsibilities, and features lessons that connect rather than fragment ideas across subject areas.

- **Cognitive.**
  Learning is the consequence of thinking and making work that demonstrates mastery of meaningful ideas and compelling problems. Good teaching employs methods for students to express their ideas and learning (including the arts) and makes student reflection a regular part of the learning experience.

- **Social.**
  Students learn better together. Teachers nurture the community of learners and provide intellectual, emotional, and social supports to students.

Adapted from research at the Harvard School of Education, National Academy of Sciences, and the University of Chicago.
Getting Started in Schools

1. **Fingerprinting**

   You must get fingerprinted and have a criminal background check to work in public school. Individual school districts or the County Office of Education will provide further information and fees for this service.

2. **Independent Contracts**

   At the time that a school decides to hire you, you will fill an independent contract form. The school's administration will assist you. This form includes your billing address, proof of insurance, rate of pay, length of service, rate of pay, and scope of services to be provided. Typically, any contracts over $15,000 require School Board approval and take quite a while to clear. Contracts for less still often require approval by a district fiscal oversight committee. In planning your services, allow time for these approvals.

3. **Informational flyer or pamphlet**

   - Include a summary of your expertise and skills so school administrators and teachers can match curriculum needs to what you offer. For example, if you are a dancer, list what you could teach such as creative movement, ballet, tap, hip hop, Folklorico, folk dancing, choreography, etc.
   - Tell about your experience working with children. List what kind of presentations you can provide: assemblies (whole school, or grade levels) or individual classrooms. The schools have informed us that they don’t know what services from artists are available, so be specific about what you have to offer.

4. **Gathering Materials**

   Start gathering materials for your proposed lessons. You cannot assume that the schools and teachers will provide materials. You will need to check ahead of time with teachers to ask that students have paper, pencils, glue, and scissors. Some classrooms will not have CD players, projectors, chart paper, markers, glue, and other materials necessary for your lesson.

5. **The School Site**

   - You will be working with the principal or vice principal and the office manager to complete the independent contract.
   - Ask for a map of the school site.
   - Find the location of the adult bathrooms.
   - Get a copy of the bell schedule.
   - Notice the times for recesses, lunch, and dismissal.
   - Ask about duplicating procedures.
What is Arts Integration?

The John F. Kennedy Center for the Performing Arts defines arts integration as follows: *Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form and another subject area and meets evolving objectives in both.* For example, after rigorous instruction in dance and science, students might demonstrate their understanding of the rotation of the planets and of elements of dance by choreographing a dance.

What are other approaches to teaching arts in schools?

**Arts as Curriculum:** Whether taught by arts specialists, teaching artists or multiple subject teachers, the arts should be taught as “stand alone” classes.

**Arts Infusion:** Students’ learning and outcomes in infused approaches are focused on strong relationships between complementary subjects. A project or activity may show students’ learning in one subject, but arts standards are not taught. For example, students studying ancient civilizations, might be inspired by Greek architecture, but are not taught the principles of design that were used to create timeless structures.

**Parallel Instruction:** Two or more teachers agree to focus on a common topic or concept. Students may make connections between disciplines when there is synchronization of subjects. However, each teacher focuses on the content and processes that are representative of each distinct discipline. For example, students are learning about art from the Harlem Renaissance in their Visual Arts class while they study that time period in their History class.

**Cross-Disciplinary Instruction:** Two or more subject areas are selected that address a common theme, concept, or problem. The teachers work together on a project that shows student learning. For example, a History, Music and English teacher work together on a Madrigal Feast that demonstrates student understanding of history, music and literature in Renaissance England.
Pedagogical Shifts demanded by the Common Core State Standards

There are twelve shifts that the Common Core requires of us if we are to be truly aligned with it in terms of curricular materials and classroom instruction. There are six shifts in Mathematics and six shifts in ELA/Literacy.

### Shifts in ELA/Literacy

<table>
<thead>
<tr>
<th>Shift</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift 1</td>
<td>Balancing Informational &amp; Literary Text</td>
</tr>
<tr>
<td></td>
<td>Students read a true balance of informational and literary texts.</td>
</tr>
<tr>
<td>Shift 2</td>
<td>Knowledge in the Disciplines</td>
</tr>
<tr>
<td></td>
<td>Students build knowledge about the world (domains/content areas) through TEXT rather than the teacher or activities</td>
</tr>
<tr>
<td>Shift 3</td>
<td>Staircase of Complexity</td>
</tr>
<tr>
<td></td>
<td>Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space and support in the curriculum for close reading.</td>
</tr>
<tr>
<td>Shift 4</td>
<td>Text-based Answers</td>
</tr>
<tr>
<td></td>
<td>Students engage in rich and rigorous evidence based conversations about text.</td>
</tr>
<tr>
<td>Shift 5</td>
<td>Writing from Sources</td>
</tr>
<tr>
<td></td>
<td>Writing emphasizes use of evidence from sources to inform or make an argument.</td>
</tr>
<tr>
<td>Shift 6</td>
<td>Academic Vocabulary</td>
</tr>
<tr>
<td></td>
<td>Students constantly build the transferable vocabulary they need to access grade level complex texts. This can be done effectively by spiraling like content in increasingly complex texts.</td>
</tr>
</tbody>
</table>

### Shifts in Mathematics

<table>
<thead>
<tr>
<th>Shift</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shift 1</td>
<td>Focus</td>
</tr>
<tr>
<td></td>
<td>Teachers significantly narrow and deepen the scope of how time and energy is spent in the math classroom. They do so in order to focus deeply on only the concepts that are prioritized in the standards.</td>
</tr>
<tr>
<td>Shift 2</td>
<td>Coherence</td>
</tr>
<tr>
<td></td>
<td>Principals and teachers carefully connect the learning within and across grades so that students can build new understanding onto foundations built in previous years.</td>
</tr>
<tr>
<td>Shift 3</td>
<td>Fluency</td>
</tr>
<tr>
<td></td>
<td>Students are expected to have speed and accuracy with simple calculations; teachers structure class time and/or homework time for students to memorize, through repetition, core functions.</td>
</tr>
<tr>
<td>Shift 4</td>
<td>Deep Understanding</td>
</tr>
<tr>
<td></td>
<td>Students deeply understand and can operate easily within a math concept before moving on. They learn more than the trick to get the answer right. They learn the math.</td>
</tr>
<tr>
<td>Shift 5</td>
<td>Application</td>
</tr>
<tr>
<td></td>
<td>Students are expected to use math and choose the appropriate concept for application even when they are not prompted to do so.</td>
</tr>
<tr>
<td>Shift 6</td>
<td>Dual Intensity</td>
</tr>
<tr>
<td></td>
<td>Students are practicing and understanding. There is more than a balance between these two things in the classroom – both are occurring with intensity.</td>
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www.engageNY.org
How Are the Common Core State Standards and Arts Integration Related?

The Common Core State Standards shift emphasis to a curriculum that provides students with an opportunity to solve problems and make meaningful connections within the arts and across disciplines; encouraging students to generate new insights and to synthesize new connections and relationships between ideas.

Key points:

The curriculum should facilitate meaningful connections and relationships between ideas and across subject area boundaries.

The curriculum should focus on close reading and evidential reasoning from text (print, images, and performances).

The curriculum should also facilitate the skills of comprehension, evaluation, synthesis, and reporting.

The curriculum should support an integrated model of literacy across disciplines (literacy includes the literacies of dance, visual art, theatre, and visual literacies found in the use of technology).

The demonstration of an integrated arts lesson was an awesome, exhilarating experience. It made me realize how rich and integrated a lesson could be.
21st Century Skills

Critical Thinking and Problem Solving

- Understanding through sound reasoning
- Complex choices and decisions
- Interconnections among systems
- Clarifying points of view
- Solving problems by analyzing and synthesizing information

Communication

- Sharing thoughts and ideas effectively in speaking, writing, and artistic processes

Collaboration

- Work effectively with teams
- Demonstrate flexibility and compromise to accomplish a common goal
- Shared responsibility for collaborative work

Creativity

- Originality and inventiveness
- Responsive to new and diverse perspectives

While designing arts lessons, keep these skills in mind. Highlight one or two of them to include in lesson planning. Teach these skills intentionally and call out for students when they are being used. Allow for students to reflect on their own growth in these skills.

Taken from Partnership for 21st Century Skills website

Today’s students are moving beyond the basics and embracing the 4C’s — “super skills” for the 21st century!

**Communication**
Sharing thoughts, questions, ideas, and solutions

**Collaboration**
Working together to reach a goal — putting talent, expertise, and smarts to work

**Critical Thinking**
Looking at problems in a new way, linking learning across subjects & disciplines

**Creativity**
Trying new approaches to get things done equals innovation & invention

For more 4C resources from the Partnership for 21st Century Skills, including the animated film ABOVE & BEYOND by Peter H. Reynolds & FableVision, journey to www.p21.org/4Cs
Classroom Expectations

Write your classroom expectations before you ever enter the classroom.

- What are your expectations for conversation?
- When may students talk to each other?
- How do students get help?
- How do students get your attention?
- What will students do when they need to sharpen a pencil or use the restroom?
- How will students monitor their own noise and activity level?

Write your expectations for the arts learning activity.

- What is the task?
- What is the end product?
- How will you assess/evaluate the product?
- How will you assess students’ level of mastery of the Arts Standard(s)?
- How will you assess students’ level of mastery of the Common Core State Standard(s)?
Write your expectations for movement in the classroom.

- When may students move about?
- How may students move about?
- How will they get and return materials

Write your expectations for classroom participation.

- What does student participation look like and sound like?
- How will you know that students are fully participating?

Write your expectations for talking in the classroom.

- What will conversation sound-like and look-like?
- When and how will students talk during your lesson?

Write your expectations about students asking for help.

- How will students signal for help?
- How do they get your attention?

Adapted from *Champs: A Proactive and Positive Approach to Classroom Management*, pg. 149
What is your response for students who say they are finished with their project?

Visual Art

- Revision: Look at your artwork from a distance. Is there a part you want to change, emphasize, or redo? Is there a part of your work that needs more to fit the criteria for success?

- Elaboration: Look at your artwork from a distance. Look for areas or parts that need more line; color; shape; shading; emphasis; repetition; definition, etc. to make your work more successful.

Performing Arts

- Revision: Is there a part of your performance you could clarify or change? Is there a part of your performance you could revise to better meet the Criteria for Success for the project?

- Elaboration: Is there a part of your performance where you can add more detail or emphasis?

Note: The teacher must stay in the room during your lesson. There MUST be a credentialed teacher in the room at all times. If the teacher tells you he/she needs to use the restroom (use the phone, etc.) and he/she will return quickly, tell him/her that you cannot be left alone, and he/she will need to call the office to ask for coverage before leaving the room.

If there is conflict or a serious situation occurring during your lesson, defer to the teacher to intervene. The school most likely has a standard protocol for dealing with these kinds of problems.
Attention Signals

An attention signal is important in classroom instruction to get students’ attention and focus. It helps the success of the lesson. It is important to choose and practice an attention signal so that it becomes second nature to you. This is how you get students to instantly pay attention to you and to hear and follow your directions. Do not proceed with the lesson if you don’t have students’ attention. You also need to teach and practice the attention signal you use with the class several times before you start your lesson. The classroom teacher may have established an effective attention signal for the classroom. For consistency, use the teacher’s attention signal if appropriate.

1. A common attention signal is to raise your arm and hand above your head and say, “Class, your attention please.” Keep your hand in the air until all students are quiet and looking at you. Practice this with the class until they can instantly give you their attention. Give specific positive feedback to those who respond until all do, e.g. “You are quiet, I have your attention.” You can count those who are quiet and say, “I see five quiet people, now I see six quiet people.” A variation on this is to have students raise their hands in the air when they see your hand in the air.

2. Another attention signal some teachers use for primary students is to say, “One, two, three, eyes on me.” Then give specific feedback for how many students’ eyes are on you.

3. You can say something like, “If you can hear my voice, clap one time; if you can hear my voice, clap two times, if you can hear my voice, clap three times.”

4. Some teachers use a bell or other noise maker to get students’ attention.

5. Give Me Five is another popular attention signal. The teacher says, “Class, give me five.” The teacher then holds up one finger, then two, then three, then four, then five. The class is to be totally quiet and paying attention before the last finger goes up (all five fingers—so this is an open hand). A variation of this is to start with five fingers and count down to zero. Zero means no talking.

6. Raising your hand above your head and leaving it up until all students also have their hands in the air and are quiet is another commonly used signal.
7. If movement and talking are involved in the planned activity, you may want to use an attention signal like turning on and off the lights to signal quiet.

8. If students are working in collaborative groups, especially if they are moving around the classroom, you may need to forewarn each group that you are about to ask for the whole group to stop working and focus. Give a time limit as a warning, e.g. “In two minutes, be ready to share. In one minute we will share.”

The coaching was helpful so that I was able to have guidance in teaching and managing the class with better success. I got lots of positive feedback and great suggestions for making improvements.

2014 Teaching Artist
VOICE LEVELS

1. **NO TALKING:**
   SILENT BODY, SILENT MOUTH

2. **WHISPER:**
   SPY TALK, SO ONLY THE PERSON NEXT TO YOU CAN HEAR

3. **QUIET TALKING:**
   SO ONLY PEOPLE NEAR YOU CAN HEAR

4. **PRESENTATION VOICE:**
   SO THE ENTIRE CLASS CAN HEAR YOU

5. **OUTDOOR VOICE:**
   SO YOU CAN BE HEARD ON THE PLAYGROUND
Determine Your Rules

Develop a set of rules for the period of your instruction.

- Rules should be stated positively.
- Rules should be specific and refer to observable behaviors.
- Rules need to be posted in a visible location.

Here is an example of observable classroom rules:

- Keep hands, feet, and object to yourselves.
- Follow directions the first time they are given.
- Stay on task during all work time.
- Only the materials manager in each group may get up to get or return supplies.
- Stay in your space bubble (personal space) when moving around the classroom.

Some things to consider when creating your classroom rules:

- What is your tolerance for background noise?
- What is your tolerance for interruption?
- What is your tolerance for background movement?
- What do you do about students asking to use the restroom, sharpen a pencil, or get a tissue? You may need to default to the teacher for these. Work this out with the teacher before the lesson begins.
- How do you prevent hurtful comments?
- How do you encourage appropriate comments when looking at student art/projects?

One rule to consider is that art implements and materials are tools, and if students use them inappropriately they cease to become tools and become toys. If this happens the students lose the use of the tool. Students need to know this before any implements/tools/materials are handed out. Demonstrate how students are to use the implement/tool.
Techniques to Correct Classroom Behaviors

Praise Students Who Are Behaving Responsibly

Find students who are doing exactly what you asked them to do. Use descriptive, specific praise directed to those students. It is extremely important that the praise is very specific and given at that moment, e.g. “Joanna, you are using the scissors correctly, exactly as I asked so that they only cut one line right now.” This kind of praise provides correction for the other students. Be careful not to give praise such as “great job, excellent, good work”, etc. It is not specific enough and students won’t know what they are being praised for. Giving specific praise takes practice. Avoid saying responses like “Good job” and “Excellent work” without telling students exactly what they did that merited “Good job” or Excellent work”.

Pre-correction

Prompt the desired behaviors by explaining and demonstrating the desired behaviors. One way to do this is to describe and model what you should see and hear during the activity. Then set high expectations for behavior by telling students you know they will make special effort to follow all rules.

Proximity

Continue with the lesson moving throughout the room, getting close to students whose behavior needs to change.

Eye Contact

Make eye contact with the students whose behavior needs to change.
Gentle Verbal Reprimand

This is a verbal correction. Move to the student and quietly remind him/her what they should be doing at that moment, e.g. “If you have something to say, you need to raise your hand and wait to be called on.”

Verbal reprimands are

- Short
- Brief
- Given only when near the student
- Respectful in tone and content
- Clear and unequivocal
- State the expected behavior
- Given to give a feeling of privacy

Sometimes I am so focused on getting through the lesson that I’m not paying attention to student behavior. I realize now that I need to be consistent in my class expectations. I need to recognize when I have kept them at one activity too long. I also need to practice reinforcing the lesson goals when assessing student work.
Encouraging On Task Behavior

Keep students on task by responding as they are working:

- Tell me about your work.
- Show me a part you are happy with.
- Show me a part you might want to change or keep working on.
- Look at your work in a different way, turn it around, on its side, and see how it looks different.
- Show me all the different lines (colors, shapes, textures, forms you used).
- Show me the focal point in your work.
- Show me the areas of emphasis, or contrast.
- Explain how you made the textures (forms, etc.).
- Show me the negative/positive shapes.

Encourage Students by Giving Specific Feedback:

- “I see you mixed blue and yellow to make green”
- “You really listened to directions because I see that you ______.”
- “I appreciate that you followed the rubric and used several different kinds of line in your drawing.”

Adapted from Champs: A Proactive and Positive Approach to Classroom Management; pp. 118-122
Materials Management

Managing materials efficiently and effectively is a vital part of a lesson. Inefficient management can stop the best planned lesson in its tracks and result in students not learning what you wanted them to learn.

Planning

1. List all materials needed for your lesson, including pencils, paper, glue; all materials you could expect teachers to have on hand. Don’t assume these are available. Check with teachers to see what they have on hand before arriving at a school. Assemble all materials and plan on how to transport them compactly to the school so you don’t have to run back and forth to your car.

2. Technology: Some classrooms will not have projectors or other technology you plan on using. Check with the school and teachers about what is available. Plan on bringing your own laptop, projector, speakers, and cd players, if needed.

3. Ask the teacher where to set up materials in the classroom before arriving at the school. Plan on arriving early so you can enter the classroom and set up materials before your lesson. Make sure the placement of materials is easy to access from all parts of the room. Let the teacher know if you need access to water (for painting, etc.). Some classrooms do not have water. If so, you will need to bring containers of water for painting and for brush cleaning. If space is needed for movement, make arrangements with the teacher about how desks and chairs will be moved, or about how to arrange for an alternate space (such as an empty classroom or the cafeteria stage).
Getting and Returning Materials

An efficient way to pass out and return materials is to create cooperative groups of students (groups of four work well), and assign jobs to each student in the group.

- One student is the Materials Manager, and is the only student in each group allowed out of their seat. When given the direction, the Materials Manager goes to the materials area in the room and gathers what each student needs in that group. This student returns all materials to the materials area when given that direction.

- One student is the Time Manager, and keeps track of how much time is left for a given activity. This person reminds students to stay on task, so that all will be able to finish the activity.

- One student is the Encourager. This student tells students that they can do the job, especially if another student is having difficulty. This job entails giving positive feedback about accomplishing the goals.

- One student is the Facilitator. This student repeats directions, answers questions, and makes sure students understand what they are supposed to do.

If you choose to do so, you could print out the job cards (below). One set of four for each group. Each group’s cards might be printed on different colored paper. If so, create eight sets in case you are in a class of 30 or so students. If you have a group less than four, then make sure that the smaller group has a Materials Manager and a Facilitator. The other jobs can be shared. Other roles for students may include Reporter and Writer.

Reminder: You must model the behavior required for the cooperative jobs. Giving oral directions is not enough; you must explain and model. Make sure students understand what each role looks like and sounds like.
<table>
<thead>
<tr>
<th>Materials Manager</th>
<th>Time Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Get materials for each person in your group.</td>
<td>• Know how much time your group has to complete the activity.</td>
</tr>
<tr>
<td>• Return materials for each person in your group.</td>
<td>• Let your group know how much time is left.</td>
</tr>
<tr>
<td>• Clean up area.</td>
<td>• Tell your group when time is up.</td>
</tr>
<tr>
<td>• Throw away trash</td>
<td>• Clean up area.</td>
</tr>
<tr>
<td></td>
<td>• Give Materials Manager trash to throw away.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Encourager</th>
<th>Facilitator</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Tell students they can do the activity- they need to try and to put a lot of effort into what they do.</td>
<td>• Make sure all students understand the directions. Repeat directions as needed for your group.</td>
</tr>
<tr>
<td>• Give positive feedback about what students are doing correctly.</td>
<td>• Make sure students are staying on task- let them know what they need to do next.</td>
</tr>
<tr>
<td>• Offer to demonstrate how to do something.</td>
<td>• Make sure all students finish the assignment. Ask all students to tell what they did to fulfill the assignment (check the criteria for success)</td>
</tr>
<tr>
<td>• Clean up area.</td>
<td>• Clean up area. Give trash to the Materials Manager to throw away.</td>
</tr>
<tr>
<td>• Give Materials Manager trash to throw away.</td>
<td></td>
</tr>
</tbody>
</table>
Student Engagement

Students learn best when actively engaged in activities. This means responding, moving, talking about content, and doing the assignment during the learning experience.

Avoid have students sitting passively and listening for periods of time. A rule of thumb to use is to have students listen for the equivalent minutes for their age: an eight year old can listen for about eight minutes, then he or she needs some transition (movement, change of activity). Also avoid consistently asking for students to raise their hands to answer questions or provide a response. If overused, students learn that if they don’t raise their hands, they can avoid having to think about the response.

Here are some active engagement techniques to check on student understanding to include in your lessons:

1. **Think, Pair, Share or Write**

   Model this before asking students to do it. Tell students you want them to use the following procedure to respond to questions.

   - Say “THINK” and model thinking for 5 or more seconds.
   - Say “PAIR” and model how to turn to an elbow partner (a person closest to you) to share thinking between the two of you. One speaks first and then the other.
   - Say “SHARE” and tell students that each one needs to be prepared to share what they and their partner said about their thinking with the class.
   - Say “WRITE” and students write about what they talked about.

2. **3-2-1/ Fist to Five/ Thumbs Up, Thumbs down**

   Ask students to show their level of understanding using their fingers.

   - 3-2-1: Students hold up three fingers to show they understand, 2 to show partial understanding, and 1 if they don’t understand.
   - Fist to Five: Students hold up 5 fingers for good understanding, 4, 3, 2, or 1 fingers to show their degree of understanding, or their closed fist if they don’t understand.
   - Thumbs Up/Thumbs Down: Students show understanding with thumbs up, little or no understanding with thumbs down.
3. **Colored Cards**

   Each student receives two different colored cards (ex. red and green). Each color represents a response. Students raise a card to provide a response to questions that are asked.

4. **Gallery Walk**

   Students get up and walk in assigned groups to a specific stop to look at and discuss the work they see. They move to the next stop at a given signal and discuss each piece of work. This can be used to check for understanding during the steps of an activity to see if all understand the directions, or can be used as an assessment at the end of an activity.

5. **Vote With Your Feet**

   The teacher makes a statement. Students who think that the statement is true go to one end of the room. Students who think that the statement is false go to the other end. Students who are not sure go to the middle of the room. Students discuss the statement and present reasons for their thinking. This can also be used this process for questions with three possible answers. Students choose the answer they think is correct and move to that position.

6. **Lines of Communication**

   Students stand in two lines facing each other. One line is A-the other is B. (If there is an odd number, have one group of three, or have the teacher pair with a student.) A’s have a set time to respond to a teacher prompt while B’s listen. Then B has equal time for their own response. After each prompt, the first person in the A line goes to the end and each person in the line moves down one space forming new partners.

7. **Four Corners**

   The teacher places a piece of chart paper or butcher paper in each corner of the room with a prompt written on it for student response. Students discuss and then write their responses on the paper. The groups rotate around the room and add their thoughts to each prompt.

8. **Quick Write/ Sentence Frames**

   - Students write continuously about a topic (without stopping) until time is called (generally 2-5 minutes).
   
   - Sentence Starters: provide a partial sentence with blanks for words you want students to fill in
What do you do when students say they are done with their work?

- Students check their work against the Criteria for Success chart (in Section Five)
- Students elaborate on a part of their work- you may suggest that they find a way to add more line, detail, color, etc. to their work.
- Students write an artist’s statement about their work: Title, subject, medium (media), theme, idea or message, and inspiration.
- Students may revise a part of their work to add emphasis, contrast etc.

What do you do when students compare their work to others in a negative way, or ask you if their work is good?

- Refer students to the Criteria for Success chart (in Section 5). If they can find all of the attributes for success in their work, then their work is successful. Then ask the student if he or she thinks the work is successful according to the criteria for success.

The collaboration was an amazing experience! We had great rapport, and I found her easy to work with. She made knowledgeable suggestions, but if I had different ideas, she was very agreeable. She allowed ample class time and was supportive during class by reinforcing arts concepts with students. She was helpful, but not bossy and stayed engaged throughout the process. I love her!

2014 Teaching Artist
Teaching to Standards

There are three categories of standards you will need to become familiar with in order to create lessons for public schools:

1. **National Common Core Standards for Language Arts and Mathematics**;

   **California State Common Core Standards by grade level**

   http://www.cde.ca.gov/pd/lt/docs/finalelacecssstandards.pdf

2. **California State Standards for History/Social Science and Next Generation Science Standards**


   http://cde.ca.gov/pd/ca/sc/ngsstandrards.asp

These content standards also have broad categories or strands. To find the specific grade level skill or content you have to look under grade levels and within each strand to a numbered standard.

- There are certain areas of study that are assigned to each grade level. For example, in History/Social Science fourth graders study the state of California, fifth graders study American History to the Civil War, and sixth graders study ancient civilizations. Consult with the classroom teacher to plan which content area that will be the focus of your lesson.

- California has adopted the national Next Generation Science Standards, but there are strong connections to the California Visual and Performing Arts at all grade levels.
3. California Visual and Performing Arts Content Standards


This contains California State Visual and Performing Arts Standards grades K-12 for dance, music, theatre, and visual art. There are five broad categories, called Strands, for all VAPA standards across all grade levels. These are 1.0 Artistic Perception, 2.0 Creative Expression, 3.0 Historical and Cultural Context, 4.0 Aesthetic Valuing, and 5.0 Connections, Relationships, and Applications.

- Each art discipline has specific standards under the heading of each of the strands. These standards will start with the strand number that is followed by a period and a number (e.g. 2.1). These include skills, thinking skills, ways of understanding, and creative processes that are specific for each grade level. For example fifth grade students learn one point perspective (2.1); sixth graders learn two point perspective (2.2) (Creative Expression standards).

- Choose the most important strand(s) and standard(s) for what you want students to learn from your lesson. At the end of the lesson, the students should have gained knowledge and skill in the standard(s). A good question to use for planning a lesson is, "What should students know and be able to do after this lesson?"

For me the most effective part of the training was learning how to integrate the arts with Common Core. I was surprised at how easily the arts could adapt to all the subjects students are learning in school.
College and Career Readiness Anchor Standards for Reading

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.¹

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.
College and Career Readiness Anchor Standards for Writing

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

9. Draw evidence from literary and or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
College and Career Readiness Anchor Standards for Speaking and Listening

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Note on range and content of student speaking and listening

To build a foundation for college and career readiness, students must have ample opportunities to take part in a variety of rich, structured conversations—as part of a whole class, in small groups, and with a partner. Being productive members of these conversations requires that students contribute accurate, relevant information; respond to and develop what others have said; make comparisons and contrasts; and analyze and synthesize a multitude of ideas in various domains.

New technologies have broadened and expanded the role that speaking and listening play in acquiring and sharing knowledge and have tightened their link to other forms of communication. Digital texts confront students with the potential for continually updated content and dynamically changing combinations of words, graphics, images, hyperlinks, and embedded video and audio.
College and Career Readiness Anchor Standards for Language

The K–5 standards on the following pages define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Note on range and content of student language use

To build a foundation for college and career readiness in language, students must gain control over many conventions of standard English grammar, usage, and mechanics as well as learn other ways to use language to convey meaning effectively. They must also be able to determine or clarify the meaning of grade-appropriate words encountered through listening, reading, and media use; come to appreciate that words have nonliteral meanings, shadings of meaning, and relationships to other words; and expand their vocabulary in the course of studying content. The inclusion of Language standards in their own strand should not be taken as an indication that skills related to conventions, effective language use, and vocabulary are unimportant to reading, writing, speaking, and listening; indeed, they are inseparable from such contexts.
Common Core Standards Key Points in Mathematics

The K–5 standards provide students with a solid foundation in whole numbers, addition, subtraction, multiplication, division, fractions and decimals—which help young students build the foundation to successfully apply more demanding math concepts and procedures, and move into applications.

Priorities in Mathematics

Kindergarten

1. The standards focus on number core: learning who numbers correspond to quantities, and learning how to put numbers together and take them apart (the beginnings of addition and subtraction).

K-2 Standards

2. Addition and subtraction, measurement using whole number quantities.

K-5 Standards

3. Fractions, negative numbers, and geometry.
4. Procedural skill
5. Conceptual understanding

Emphasis on Hands-On Learning

6. Geometry
7. Algebra
8. Probability and Statistics

Common Core Standards for Mathematical Practice

Math.PracticeMP1 Make sense of problems and persevere in solving them.
Math.Practice.MP2 Reason abstractly and quantitatively.
Math.Practice.MP3 Construct viable arguments and critique the reasoning of others.
Math.Practice.MP4 Model with mathematics.
Math.Practice.MP5 Use appropriate tools strategically.
Math.Practice.MP6 Attend to precision.
Math.Practice.MP7 Look for and make use of structure.
Math.Practice.MP8 Look for and express regularity in repeated reasoning.
Creating Criteria for Success

Criteria for success are actions and products that must be present for the activity to meet standards and achieve the desired outcomes. Criteria for success name or describe the attributes or characteristics of the product or performance.

Criteria for success should answer the question, “What should be present in student work to know if students were successful?”

Students should know the criteria for success for your lesson. This will help them achieve the desired outcome. List the criteria for success on chart paper or the white board before the lesson.

Criteria for Success--One Point Perspective Drawing

(Grade 5 Visual Arts Standard: 2.1 Use one-point perspective to create the illusion of space. Grade 5 ELA CCSS: Anchor Standard: Point of View; Listening and Speaking 5:4 Report on a Topic Sequencing Ideas Logically)

The one-point perspective drawing exhibits

- foreground, middle ground, background
- a horizon line
- a vanishing point
- relative sizes of shapes within lines retreating to vanishing point (shapes get smaller as they get closer to the vanishing point)
- overlapping
- brighter colors and larger shapes in the foreground

Talking about one-point perspective drawing includes

- explaining the order of steps to create a one-point perspective drawing
- explaining how the relative sizes of shapes creates the illusion of space
- making a conjecture about where an imaginary viewer of the scene would be in order to see the image in a one-point perspective drawing
- inferring why the imaginary viewer would be in that scene

Practice writing the criteria for success for an arts-integration lesson.

NOTES:

___________________________________________________________________________________
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___________________________________________________________________________________
Collaborative Planning Worksheet

<table>
<thead>
<tr>
<th>Name</th>
</tr>
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<tbody>
<tr>
<td>Date</td>
</tr>
<tr>
<td>Art Discipline</td>
</tr>
<tr>
<td>Grade Level</td>
</tr>
<tr>
<td>Project (What will students be creating?)</td>
</tr>
<tr>
<td>VAPA Standard(s):</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>CCSS ELA or Mathematics Content Standard(s):</td>
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<tr>
<td></td>
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<tr>
<td>Common verbs and thinking skills in CCSS and VAPA standards:</td>
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<td></td>
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<tr>
<td>21 Century Skills (Critical Thinking; Creativity, Collaboration, Communication):</td>
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<td></td>
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<tr>
<td>VAPA Objective: Students will know and be able to</td>
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<tr>
<td></td>
</tr>
<tr>
<td>CCSS Objective: Students will know and be able to</td>
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<td></td>
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<tr>
<td>Books, Equipment, Materials, Supplies:</td>
</tr>
</tbody>
</table>
Engagement (connect to prior knowledge):

Artistic Perception Exploration (What will students be looking at, listening to, or reading and how will they share their exploration with you and others?):

Model, demonstrate new skills or teaching

 Demonstrate procedures and model Thinking Aloud (As you demonstrate, talk about what you are thinking as you work) Add steps as needed.

1. 
2. 
3. 

 Students work along with you as you demonstrate (add steps as needed)

1. 
2. 
3. 

Creative Expression (what, why, how, will students be creating work?):

 Students work independently or in collaborative groups on the assignment (add steps as needed)

1. 
2. 
3.
Checking for Understanding – How will you make sure students are “getting it” throughout your lesson-(questioning, thumbs up/down, observation, etc.)

Criteria for Success for the lesson (students are successful if they....)

Reflection:
(Questioning students about their process and results. What could they have done differently? What part of their work did they like? What part of their work could they add to? How was their effort during the assignment?) Will this be oral or written?

Assessment--checklist, rubric scoring guide, student writing, student oral presentation, class discussion, etc.

Closure
  o Revisit objective
  o Restate the learning

NOTES:_________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
<table>
<thead>
<tr>
<th>VAPA Standards addressed in the Integrated Lesson</th>
<th>Connections with Content Areas (English Language Arts, Science/Math/History-Social Science/Next Generation Science Standards)</th>
<th>Common Core State Standards addressed in the Integrated Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Perception:</td>
<td></td>
<td>English Language Arts</td>
</tr>
<tr>
<td>Creative Expression:</td>
<td></td>
<td>Mathematics</td>
</tr>
<tr>
<td>Aesthetic Valuing:</td>
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<tr>
<td>Historical and Cultural:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connections:</td>
<td></td>
<td></td>
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<tr>
<td>Arts Discipline:</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Standards addressed:</strong></td>
<td><strong>What are the connections between VAPA and the content area?</strong></td>
<td><strong>Standards addressed:</strong></td>
</tr>
<tr>
<td><strong>VAPA Objective</strong></td>
<td><strong>Content and VAPA Connections Objective</strong></td>
<td></td>
</tr>
<tr>
<td>Students will be able to</td>
<td>Students will be able to make connections between art standards and other standards by</td>
<td></td>
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<tr>
<td></td>
<td>21st Century Skills Objective</td>
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<tr>
<td></td>
<td><strong>Critical Thinking, Creativity, Collaboration, Communication</strong></td>
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<tr>
<td></td>
<td>Students will be able to</td>
<td></td>
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</tbody>
</table>
How will you determine if students have mastered the standard, learned the skill, and created a work that meets all of the criteria set for success?

Checklists

- Make a checklist using the criteria for success for the project. Check off the skills that students mastered.

Critiques

- Students display their work. The student explains his/her work and how he/she met the criteria for success. The group tells what the work accomplished for the criteria for success finding evidence in the work. The group comes to consensus about the work meeting criteria for success. Ensure that all oral responses are framed in a positive manner. Ask for suggestions from the artist to embellish, revise, or elaborate their work.

Gallery Walks

- Display students’ work around the room, as in an art gallery. Students form groups of 3 or 4. Select a starting place for each group (at a different work). Give groups guidelines about what to discuss as they view each work. Use the Criteria for Success as talking points. Set a time limit for each viewing and signal groups to move to the next art work. Listen in on groups to assess their level of understanding.

Discussion Using the Criteria for Success

- Students tell how they used the elements of art in their work based on the focus of the lesson.

- Students tell how they used the principles of design in their work based on the focus of the lesson.

- Students tell how they accomplished meeting the criteria of success.
Rubric Scoring

Rubrics are guides used to assess the level of mastery students achieve. Some rubrics are written with 5, 4, or 3 levels of achievement. You might want to assess each skill or success criteria in your lesson, so the rubric would have sections for each skill.

<table>
<thead>
<tr>
<th>3 (highest level)</th>
<th>2 (midlevel)</th>
<th>1 (lowest level)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines: Students used five types of lines.</td>
<td>Lines: Students used 3-4 types of lines.</td>
<td>Lines: Students used 1-2 types of lines.</td>
</tr>
<tr>
<td>Composition: Students used all of the paper to create the line composition.</td>
<td>Composition: Students used most of the paper to create the composition.</td>
<td>Composition: Students used half or less of the paper to create their composition.</td>
</tr>
</tbody>
</table>

Writing

- Students use the vocabulary of art (elements of art, principles of design) to describe their work. They outline their thinking and the work process to explain their work.
Teaching Artist Lesson Checklist

☐ I have identified an attention signal to use in classrooms.

☐ I have developed a list of classroom rules.

☐ I have gathered all materials needed for my lessons.

☐ I have developed a plan for how students get and return materials.

☐ I have developed a plan for how students may talk, move, and participate in my lesson.

☐ I have a plan to give specific praise to students and for corrective feedback when needed.

☐ I have created criteria for success for my lesson

☐ I am familiar with the Common Core Standards for Language Arts and Mathematics.

☐ I have a plan to collaborate with classroom teachers.

☐ I am familiar with the Visual and Performing Arts standards and use them to design my lesson.

☐ I have a lesson plan to guide my teaching.

☐ I know how I will assess the effectiveness of my teaching.

☐ I have a way to assess students’ mastery level of the objectives of my lesson.
Appendix
# Teaching Artist Observation

**Artist_________________________  Site____________________  Grade_______  Date ____________**

**Lesson _____________________________________**

Is this a (circle one) beginning, middle, or ending lesson in the unit?

(Circle One)  Dance                       Visual Art                            Theatre

Lesson is mainly Artistic Perception; Creative Expression, Historical/Cultural Connection, Aesthetic Valuing and/or Connections, Relationships, Applications

<table>
<thead>
<tr>
<th>NA-Not Applicable</th>
<th>1- Not Observed</th>
<th>2-Minimally Observed</th>
<th>3 Observed</th>
<th>Comments</th>
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</table>

**Management**

<table>
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<tr>
<th>NA</th>
<th>1</th>
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<th>Comments</th>
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<tbody>
<tr>
<td>Preparation</td>
<td></td>
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<tr>
<td>Efficient time management</td>
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<tr>
<td>Efficient materials management</td>
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<tr>
<td>Lesson plan is available</td>
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<tr>
<td>Classroom procedures established</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Efficient attention signal use</td>
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</table>

**Engagement**

<table>
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<th>2</th>
<th>3</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Use of engagement strategies (think, pair, share, etc)</td>
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<tr>
<td>Use of specific feedback</td>
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<tr>
<td>Arts inquiry (questioning)</td>
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<tr>
<td>Activates prior knowledge</td>
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**Arts Learning**

<table>
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<th>1</th>
<th>2</th>
<th>3</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connects arts to CCSS/ content area</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>VAPA standard(s) made clear to students</td>
<td></td>
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<tr>
<td>Models arts objective/skills effectively</td>
<td></td>
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<tr>
<td>Engages students in reflection about arts learning</td>
<td></td>
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<tr>
<td>Closes lesson with restatement of arts learning.</td>
<td></td>
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<tr>
<td>Clear collaboration with classroom teacher.</td>
<td></td>
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<tr>
<td>Fresno Arts Council</td>
<td>Name_______________________________</td>
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<tr>
<td>Teaching Artists</td>
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<tr>
<td>Exit Questionnaire</td>
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</tbody>
</table>

**In what ways did the Teaching Artist Training prepare you for teaching arts-integrated lessons to elementary students?**

**What areas of the training do you feel need more emphasis and time?**

**Which parts of the training do you feel were the most effective for you? Why?**
<table>
<thead>
<tr>
<th>Describe the collaboration between you and your partnering teacher. What went well? What could be improved?</th>
<th>Assess your understanding of using the Visual and Performing Arts Standards and the Common Core Standards to create an arts-integration lesson.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe your level of comfort using essential questions in your lesson planning.</td>
<td>Would you be able to explain arts-integration (Visual and Performing Arts Standards and Common Core Standards) lessons to school administrators or students’ parents? Why or why not?</td>
</tr>
<tr>
<td>What advice would you give to artists who want to become Teaching Artists?</td>
<td>Evaluate your experience and ability to manage a group of elementary students in order to complete your project (what are your areas of strength; areas of weakness, what do you feel you still need help with?)</td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Did you refer to the training materials as you worked with the teacher</td>
<td>Explain what you expected from observation and coaching visits.</td>
</tr>
<tr>
<td>and students on your project? If so, why? If not, why not?</td>
<td>What was helpful about the coaching?</td>
</tr>
<tr>
<td></td>
<td>What could be improved?</td>
</tr>
<tr>
<td>Explain what your next steps will be to further your role as a Teaching</td>
<td>Have you completed a flyer or brochure outlining your services as a</td>
</tr>
<tr>
<td>Artist.</td>
<td>Teaching Artist? If not, why?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Collaborating Teacher
Teaching Artist
Questionnaire

All responses are confidential.

<table>
<thead>
<tr>
<th>Describe your working relationship with your Teaching Artist.</th>
<th>What were your Teaching Artist’s strengths?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>In your opinion, what do you feel your Teaching Artist’s needs to improve on in order to teach art to elementary students?</th>
<th>Explain how the Teaching Artist enhanced (or not enhanced) the teaching of the art discipline in your classroom.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Would you recommend your Teaching Artist to other teachers? Why or why not?</td>
<td>In what ways do you feel that Teaching Artists are important (or not important) to your teaching of art in your classroom?</td>
</tr>
<tr>
<td>Do you feel that the art-integrated lesson address both the VAPA standards and the Common Core Standard(s) chosen for the lesson?</td>
<td>Was there enough time for you to collaborate with your artist on your arts-integration lesson?</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>What are some suggestions you have about including Teaching Artists in your classroom teaching of an arts discipline?</td>
<td>Do you feel confident that you could teach the arts-integration lessons you and the artist planned by yourself in the future?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Teaching Artists Coaching Questions

What essential question are you working on?

What Common Core standard(s) is/are the focus of your lesson; what VAPA standard?

What is the objective of today’s lesson?

What are the students supposed to know and be able to do at the end of your lesson?

What evidence do you have about how the students did in your lesson?

Explain what went well in your classroom management plan; what didn’t go so well?

How will you revise your management plan for the next lesson?

Explain how you checked for understanding during your lesson.

Explain how you had students reflect on their learning at the end of the lesson.

Tell what you would do differently in your next lesson.
Line is the path of a point moving through space, a directional mark. It can vary in width, length, direction, curvature, and even color. A line is longer than it is wide. When a line meets itself, it creates a space. Vocabulary: Horizontal, vertical, diagonal, parallel, continuous, contour, straight, long, short, thick, thin, jagged.

Shape is the element used to describe two-dimensional area planes or objects (height and width). Shape may be geometric or organic (freeform). Shapes may be man-made or those found in nature. Vocabulary: square, rectangle, triangle, circle, oval, geometric, organic, freeform.

Color is a visual sensation which causes stimulation of the eye (optic nerve) by the reflection or absorption of light from a surface. The three primary colors are red, yellow, and blue, and these be combined in various ways to form all other colors. Secondary colors are made from the primary colors and are orange, green, and purple. Vocabulary: Color wheel, spectrum, secondary and tertiary, warm and cool colors, neutral, intensity, pigment, hue, tint, shaped, value, complementary, analogous.

Texture is the surface quality of materials either by touch (real texture) or visual illusion (implied texture). Textures are described as smooth or rough, soft or hard, shiny, bumpy, and slick among other descriptions. Vocabulary: tactile, natural, man-made, pattern, real, implied.

Value is a comparison of light and dark, from black to white with all the gradations of gray in between. It also refers to the lightness or darkness of a color. Tints are made by adding white to a color. Shades are made by adding black to a color. Vocabulary: contrast, shading, shadow, highlight, monochromatic (shades and tints of one color)

Form is the element used to describe three-dimensional objects (height, width, and depth). It may be geometric (cube, prism, cone, cylinder, pyramid, sphere) or organic (freeform). It may be used to describe man-made objects or those from nature. Shapes can represent forms on a two-dimensional surface by use of shading and perspective (an illusion of form and depth). Vocabulary: plane, sphere, cone, cube, pyramid, prism, cylinder, closed form, open form, mass, volume

Space is the element that is the area within and around objects. It can be visual or actual. Positive space is the content of a shape or form with edges and/or surfaces; the actual object that takes up space. Forms and shapes have substance and occupy positive space. Negative space is the empty area or volume around a shape. An illusion of space is created through the use of relative size, placement, overlapping, and through perspective. Vocabulary: near, far, under diminish, overlap, foreground, middle ground, background, converging lines, viewpoint, horizon line, vanishing point, perspective.
PRINCIPLES OF DESIGN

BALANCE
An arrangement of parts so that they seem to be equally important. Balance can be symmetrical or asymmetrical.

SYMMETRY
Balance where the two halves of a composition are alike or similar.

ASYMMETRY
Balance achieved by the placement of unequal parts.

CONTRAST
Placing opposites (dark/light; warm/cool; etc.) close to one another.

DOMINANCE
Emphasis of one part of a design, often used to create a center of interest.

REPETITION
Repeating an element (line, shape, color, texture, form) to achieve a unified arrangement of parts.

RHYTHM
Regular repetition of an element to create a feeling of movement.

UNITY
Created when the parts of a composition relate to one another.

THEME AND VARIATION
Using a dominant characteristic (theme) with minor changes (variation) to create unity.
THE ELEMENTS OF DANCE

Body

What

Space

Where

Time

When

Energy

How
The Elements of Poetry

Language
Choice of Words

Rhythm/Music
Sound Elements

Voice (Magic)
Individual Spirit

Imagination/Imagery
Word Pictures

Feelings
Shared States of Being

Form
Particular Vessel to Hold Words
THE ELEMENTS OF THEATRE

Space
WHERE YOU PERFORM
WHERE ACTION OCCURS

Time
WHEN IN HISTORY
PERIOD OF THE DAY

Imitation
REPRODUCTION OF
THOUGHTS & IDEAS

Action
MOVEMENT OF PEOPLE,
OF STORY

Language
USE OF THE WORD,
WRITTEN, VERBAL

Energy
INTENSITY
How do the Common Core standards relate to the goals of arts education, and what does Common Core-aligned arts instruction look like? In an effort to address these questions, one of the Common Core’s authors developed a document titled Guiding Principles for the Arts, applying ELA goals and themes to arts-based learning. Among his recommendations are for arts teachers and students to engage in deep, sustained study of a limited number of works of art (paralleling the ELA Standards’ recommendation of studying fewer texts in greater depth), and to utilize the arts as powerful tools to develop and refine skills of observation and interpretation that are a cornerstone of the Common Core. (Coleman, 2011). Arts advocates have echoed this recommendation, emphasizing the idea that visual literacy is a component of overall literacy, and that responding thoughtfully and critically to a painting, film, or performance hones the same skills of analysis and interpretation that are strengthened by the close reading of a text. (Zuckerman, 2012; Munson, 2012). This argument suggests that aligning arts education with Common Core objectives may not detract from arts instruction and impose additional expectations on arts teachers; rather, the Common Core can potentially provide arts teachers with a common language with which to describe the cognitive skills that they are already addressing and cultivating through rigorous and meaningful arts experiences. (Pg. 4)
Benefits of Art Education

What the research shows: Benefits of Arts Integration

**Arts integration** (general). Research indicates that arts inclusion enhances cognitive engagement among students; provides a better sense of ownership of learning; improves attention, engagement, attendance and perseverance among students; provides unique avenues for parent and community involvement; and inspires positive transformation of school community and culture.

**Visual arts.** Research shows that meaningful integration of the visual arts enhances reading skills and interpretation of text; improves content and organization of writing; develops reasoning abilities (mathematical and scientific); improves attention to detail and detail in context; and improves the ability to find outliers (useful in mathematics and science).

**Music.** Students who engaged in music infused throughout the curriculum exhibited improved cognitive development; enhanced spatial and temporal reasoning; improved mathematics reasoning; increasingly positive self concept/confidence; improved literacy and performance on SAT (verbal); and enhanced English fluency for non-native speakers (when combined with an English as a Second Language curriculum).

**Drama.** Students participating in drama showed enhanced story comprehension better understanding of characters and motivation; improved peer interaction/collaboration; enhanced writing proficiency and prolixity; better understanding of conflict, resolution, relationships and empathy; enhanced problem-solving abilities and better understanding of complex relationships.

**Dance.** Research indicates that participating in dance positively impacts self confidence; social tolerance; connections to history, civics and social studies (through the use of storytelling dances); organization* creativity and non-verbal reasoning; development of individual and collaborative work skills; applications and concepts in mathematics; creative expression and learning persistence.

Excerpted from “Arts Integration Across the Curriculum” Leadership, Association of California School Administrators
Visual Thinking Strategies

Visual Thinking Strategies was developed by two psychologists, Abigail Hoosen and Philip Yenawine, in order to deepen students’ critical thinking, reasoning ability, and visual literacy skills. It is an effective method used to decode and interpret visual material.


The Steps in Visual Thinking Strategies

1. Show the visual (art print, slide, painting, etc.)

2. Give students time to look.

3. Paraphrase each comment and point to that part of the picture that the student refers to.

4. Ask, “What’s going on in this picture?” There are no incorrect responses. Remain neutral. Accept what students say without judgment. They will have to provide evidence for their response when you ask the next question.

5. When a student responds, follow up with the question, “What do you see that makes you say that?”

6. Ask, “What more can you find?”

7. Continue with the follow up question, “What do you see that makes you say that?”

8. Link students similar ideas together:. “John said this area here looks dark and scary because it is black and gray- Jennifer’s idea was that the people in the picture looked scared.”

9. Encourage all students to respond. Thank the students at the end of the session. Compliment their ability to find evidence to support their responses.
Internet Resources

Teaching Artist Support Collaborative
www.tascocalifornia.org
Association of Teaching Artists (NY)
www.teachingartists.com
Region 7 Visual and Performing Arts
www.teacharts.org
County Superintendents Arts Initiative
www.ccsessarts.org
California Arts Council
www.cac.ca.gov/

Performing Arts
John F. Kennedy Center for the Performing Arts
https://artsedge.kennedy-center.org/educators.aspx
Luna Dance Institute
http://lunadanceinstitute.org
Arts For Learning
www.arts4learning.org
Young Audiences
http://www.youngaudiences.org
San Francisco Symphony
http://www.keepingscore.org/education

Visual Arts
ArtsOnia
http://www.artsonia.com
Incredible Art Department
Getty Museum (Los Angeles)
http://www.getty.edu/education/
Los Angeles County Museum of Art
http://collections.lacma.org
Google Cultural Institute
www.google.com/culturalinstitute/project/art-project
Visual Thinking Strategies
http://www.vtshome.org/
### Role Playing Cards

<table>
<thead>
<tr>
<th>You are a student whose hands are always busy even when you are supposed to be listening and following directions.</th>
<th>You are a student who turns around and looks at others and laughs while the teacher is talking. You are always catching some other student’s eye and trying to make them laugh.</th>
</tr>
</thead>
<tbody>
<tr>
<td>You are a student who asks to use the pencil sharpener, use the restroom, and get a drink of water (at different times) while the teacher is giving directions. You interrupt the teacher and ask, “When is lunch?”</td>
<td>You are a student who has a book in your lap and are secretly reading it while the teacher is teaching.</td>
</tr>
<tr>
<td>You are a student who says, “Stop it”, loudly while the teacher is teaching. You are reacting to a student who is looking at you.</td>
<td>You are a student who wants to help your neighbor do everything. You are busy showing that student what to do while your work sits on your desk.</td>
</tr>
<tr>
<td>You are a student who is looking at the teacher, is listening and is following directions.</td>
<td>You are a student who gets lost following directions and is far behind the rest of the class.</td>
</tr>
</tbody>
</table>
### VAPA Standard(s):  
First Grade: 1.3 Identify the element of line in the environment and in works of art. 4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

### CCSS ELA or Mathematics Content Standard(s):  
Reason with shapes and their attributes. (Identify lines that will become shapes when they touch).

### Common verbs and thinking skills in CCSS and VAPA standards:  
Identify, reason, plan, communicate

### 21 Century Skills (Critical Thinking; Creativity, Collaboration, Communication):  
Collaborate with partner to find line and shape, communicate with group about shape composition, reason (critical thinking) about line and shape to make a meaningful composition.

### VAPA Objective: Students will know and be able to  
Draw four different kinds of lines: straight, curved, diagonal, horizontal/vertical. Create and identify shapes as lines meet. Communicate idea about how lines become shapes and how artists use lines and shapes.

They will be able to use the entire paper for their drawing (touch three sides of the paper with shapes).

### CCSS Objective: Students will know and be able to  
create and explain a shape composition (reason with shape attributes), identify the shapes, and explain the placement of the shapes in the composition.

### Books, Equipment, Materials, Supplies:  
- Art Print: “Bird in the Night”, Joan Miro  
- 9 x12 or 6 x6 drawing paper  
- Crayons or Markers  
- Shape manipulatives (blocks)

### Process:  
**Engagement (connect to prior knowledge):**

1. Students name lines they know (pre-assessment). They identify lines in their environment.  
2. Students name shapes they know, identify shape names when shown a manipulative, and find shapes in their environment.
Artistic Perception Exploration (what will students be looking at, listening to, or reading and how will they share their exploration with you and others?):

Model, demonstrate new skills or teaching
Demonstrate procedures and model Thinking Aloud (as you demonstrate, talk about what you are thinking as you work) Add steps as needed.
1. Line Kung Fu (student engagement). Students stand and play the game Line Kung Fu. They create the lines with their arms as the teacher calls out the lines.
2. Shape Kung Fu. Students create shapes with their bodies.
3. Show the art print “Bird in the Night”. Question students about what they see. Students find lines and shapes in art print and discuss how the artist used lines and shapes.

Students work along with you as you demonstrate (add steps as needed)
1. Introduce the lines they don’t know. Demonstrate how to draw.
2. Show how shapes are created when lines meet. Demonstrate how to draw.
3. “Think Aloud” demonstrate creating a shape composition making sure shapes touch three-sides of the paper to fill the space. Demonstrate reasoning about placement of shapes in composition. Students practice this after with a partner after the demonstration.

Creative Expression (what, why, how, will students be creating work?):
Students work independently or in collaborative groups on the assignment (add steps as needed)
1. Give students the art problem:
   a. Use four different kinds of line: straight, diagonal, curved, and horizontal (and vertical).
   b. Create shapes with lines. The shapes much touch at least three sides of the paper.
   c. Choose 2 colors plus black to make lines in your picture
   d. Be able to tell the rest of the class about how you planned your shapes to touch three sides of your paper.

Checking for Understanding – How will you make sure students are “getting it” throughout your lesson-(questioning, thumbs up/down, observation, etc.)

2. Walk around giving specific positive feedback, challenging students if they are not fulfilling the assignment, “How can you make your shapes touch three sides of the paper?” “How did you decide how many squares, triangles, circles etc. to use in your composition?”
### VAPA Lesson Plan

**Art Discipline:** Visual Art  
**Grade Level:** 1  
**PROJECT:** shape drawing

#### Criteria for Success for the lesson (students are success if they....)

- a. Use four different kinds of line: straight, diagonal, curved, and horizontal (and vertical).
- b. Create shapes with lines. The shapes must touch at least three sides of the paper.
- c. Choose 2 colors plus black to make lines in your picture
- d. Be able to tell the rest of the class about how you planned your shapes to touch three sides of your paper.

**Reflection:**
(Questioning students about their process and results. What could they have done differently? What part of their work did they like? What part of their work could they add to? How was their effort during the assignment?) Will this be oral or written?

**Assessment:** checklist, rubric scoring guide, student writing, student oral presentation, class discussion, etc.

- Observation: four kinds of lines, shapes being created by lines touching, and creating a shape composition that touched three sides of the paper.
- Communication: students are able to discuss the process of creating the shape composition.

**Closure**

- **Revisit objective:** Today your job was to learn about four different kinds of lines, to use these lines to create shapes, and to find them around you and in artwork. You thought about the shapes and how to use them to touch three sides of your paper to create a composition.
- **Restate the learning**
  Let’s name the four kinds of lines we learned about today, the shapes they create when they touch, and how we used lines and shapes to create a piece of artwork.

**Notes:**
<table>
<thead>
<tr>
<th>Notetaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom management</td>
</tr>
<tr>
<td>Questioning</td>
</tr>
<tr>
<td>Getting attention</td>
</tr>
<tr>
<td>Collaborations</td>
</tr>
</tbody>
</table>