

Traditional Artists as Teaching Artists

Making sense of working in educational settings and aligning traditional arts to the Common Core

Partnership PTA Residency
traditional arts differentiated instruction
assessment methods
Artist-in-residence
teaching to the core PTO
Classroom teacher
Grant
state standards
documentation
Core Arts Standards
Common Core

paraprofessional
grade appropriate
the core frameworks
Standards
MECAP
professional development hours

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Traditional Arts are artistic activities that are passed down from one generation to the next within families and communities and are regarded as part of their heritage. These activities can include music, dance, storytelling, crafts, skills, celebrations and architecture. Communities can be defined in many ways, such as groups that share the same ethnic heritage, language, geographic area, religion, occupation, or way of life.

Sharing the cultural and artistic traditions of a community offers many opportunities for youth to engage in hands on experiential learning and make connections to their culture and heritage through the arts. These connections can be used to support the curriculum of many subjects including social studies, history, citizenship, earth science, english language arts, mathematics, and of course the visual arts, music, dance and theatre. Through artistic traditions and skills students learn about other cultures as well as their own. They develop empathy and understanding for the expressions of other cultures as well as reaffirm what makes their own community unique. By inviting a traditional artist into the classroom you are fostering learning connections beyond the school day and for lifelong learning.

This guide is a compilation of resources that can help classroom teachers, subject teachers, and teaching artists see the many ways traditional arts, music, and dance can support K-12 curriculum while aligning to the Common Core Standards. The guide also helps to break down some concepts and vocabulary used in educational settings that might be unfamiliar for traditional artists, like “What exactly is the Common Core?” The guide includes checklist and resources that breaks down the artist in residence process by providing checklists for partnerships between a classroom or subject teacher and a traditional artist.

The New Hampshire State Council on the Arts has a [juried Traditional Artists Roster](#) where you can view profiles of tradition bearers in NH. If you are an artist you can apply to be juried onto the roster. We also offer [grant writing workshops](#) and resources for either artist or teacher to utilize once a project has been developed.

While the goal of this guide is to provide both teachers and traditional artists with resources to understand the language and expectations of an artist in residence or visiting artist collaboration, there is nothing that can replace face-to-face planning and discussion on what is possible.



Some of the Traditional Arts found in New Hampshire



cooperage, lutherie, quilting, wood carving, ox yoke making, decoy carving, furniture making, Chinese folk dancing, timber framing, snowshoe making, fly tying, stone wall building, spinning, African drumming & dance, lace-making, musical instrument making, dog sled making, Polish paper cutting, African-American gospel music, Scandinavian knitting, scrimshaw & flintlock rifle building, Western Abenaki ash & sweet grass basket making, Russian iconography, Scottish Highland piping, drumming & dance, woodcarving, New England social dance & music, Chinese classical dancing, French-Canadian fiddling & song, Shaker oval box making, decorative painting, Uruguayan folk dancing, canoe building, Jewish Klezmer music, Native American beadwork, Irish celtic dancing, boat building, dried wreath making, Latvian weaving, Chinese knot tying, rug braiding, sign carving, harness making, rug hooking, fish net making, Contra Dancing, Square Dancing

New Hampshire State Council on the Arts Resources for Traditional Arts & Artists

[Traditional Arts Program](#)

[Folklife Website](#)

[Traditional Artist & Folklife Listing](#)

[Apprenticeship Grants](#)

[Arts in Education Grants](#)

[Public Value Partnership Grants](#)

[Artist Entrepreneurial Workshops](#)

[Email Communications & Updates](#)

What is a Teaching Artist?

A Teaching Artist is a professional visual, performing, or literary artist who works in schools and in the community. The

Teaching Artist may perform for the students and teachers, may work in long term or short-term residencies in classrooms or in a community setting, or may lead in program development through involvement in curricular planning and residencies with school partners. The

Teaching Artist is an educator who integrates the creative process into the classroom and the community.-

The Association of Teaching Artists
<http://www.teachingartists.com/>

Making sense of: STANDARDS

what are they and why do they matter?

Common Core

assessment methods

Core Arts Standards

state standards

Understanding how the Traditional Arts support educational standards is important for both teaching artists and classroom and subject teachers who want to incorporate Traditional Arts in the classroom. Standards are the guideposts for what students should be learning in specific content areas at different points in their educational careers. These benchmarks help guide educators toward preparing college and career ready students.



Developed: 2010

A voluntary national set of standards for English Language Arts and Mathematics adopted by over 45 states, and pulled from the strongest models of state standards nationwide. Although the Common Core references the Arts*, Arts specific standards are not included.

Schools in New Hampshire are transitioning to the **Common Core** for English Language Arts and Mathematics. New Hampshire currently uses a K-12 Arts curriculum framework that was developed in 2001, but will consider also adopting the **National Core Arts Standards**.



Because there are no Arts specific standards outlined in the **Common Core**, the National Coalition for Core Arts Standards is currently developing a set of **National Core Arts Standards** to complement the **Common Core Standards** in English Language Arts and Mathematics. The last time national arts standards were developed was 1994. The new **National Core Arts Standards** will be for dance, media arts, music, theatre & visual arts.

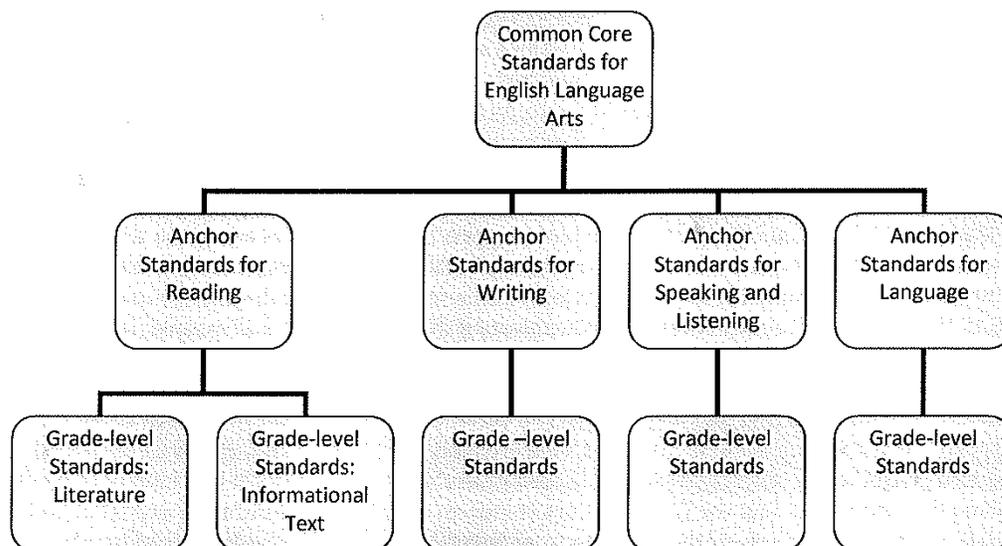
* The full title of the CCSS for ELA is, *The Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, & Technical Subjects*. The standards call for instruction of ELA skills be an interdisciplinary shared responsibility throughout social studies, the sciences, and technical subjects. The Arts are considered a technical subject, and therefore share responsibility for teaching ELA standards.

Traditional Arts and Folklife Connections to the Common Core

This guide builds on the outstanding research done by the College Board in 2012 on the Alignments of the Common Core to the practices of Arts-based learning. As stated earlier in this guide, the Common Core Standards do not include any specific Arts standards even though they reference the Arts. The National Coalition for Core Arts Standards is currently in the process of developing specific Core Arts Standards to complement the Common Core Standards in English Language Arts and Mathematics. In their report the College Board states,

“Given the central role that the Common Core Standards are playing in education and school reform initiatives nationwide, it is a priority of the (National Coalition for Core Arts Standards) to ensure that the goals and objectives of the Core Arts Standards relate clearly, directly, and meaningfully to the Common Core, and that these connections are actively considered as a part of the standards writing process. In an effort to inform the work of the standards writers, the College Board researchers undertook a study of the Common Core Standards as they relate to arts-based learning.”

The Common Core Standards includes 2 different groups of benchmarks. The Anchor Standards are larger umbrella benchmarks that students should be able to achieve and demonstrate for College and Career readiness. There are also grade specific standards which serve to provide benchmarks appropriate to the grade level that students should be able to demonstrate in order to achieve the larger Anchor standards by the time they graduate. The College Board has put together a diagram below to help illustrate the 2 different kinds of standards.



To read the full report on the alignments of Arts Based Practices to the Common Core visit:

<http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf>

The College Board then worked with the National Coalition of Core Arts Standards to “develop a set of Philosophical Foundations and Lifelong Goals- a series of five statements and related goals that articulate the benefits of arts involvement on a broad scale (College Board 6).” Please see their chart below:

What follows are the charts that the College Board produced that aligned the Philosophical Foundations and Lifelong Goals of Arts-based Learning to the Common Core Anchor Standards. Traditional Arts and folklore add another degree of connection to these alignments as Traditional Arts also connect directly with history, culture, and sense of place. The study of Traditional Arts and local history is often conducted through first person interviews. This guide has added red checkmarks to the College Board’s original chart to highlight the expanded connections that Traditional Arts and folklore can make to the Common Core Standards.

| Philosophical Foundation | Lifelong Goal |
|--|---|
| <p><u>The Arts as Communication</u> In today’s multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).</p> | Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses/conveys/communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others. |
| <p><u>The Arts as Creative Personal Realization</u> Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.</p> | Artistically literate citizens find at least one art form in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult. |
| <p><u>The Arts as Culture, History, and Connectors</u> Throughout history, the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each art form shares common goals but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals’ own and others’ cultures and societies, while also providing opportunities to access, to express, and to integrate meaning across a variety of content areas.</p> | Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts, and other knowledge. |
| <p><u>Arts as Means to Well-being</u> Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional well-being.</p> | Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts. |
| <p><u>The Arts as Community Engagement</u> The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that brings communities together (responding).</p> | Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities. |

In addition, researchers referenced a document outlining the four **creative practices** of imagination, investigation, construction, and reflection that are essential to arts practice across the disciplines. NCCAS leadership states that “[t]hese meta-cognitive activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfer to all aspects of learning and life in the 21st Century.” (National Coalition for Core Arts Standards, 2012)

| Creative Practices | |
|--------------------|--|
| Imagine | To form a mental image or concept |
| Investigate | To observe or study through exploration or examination |
| Construct | To make or form by combining parts or elements |
| Reflect | To think deeply or carefully about |

COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

| COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS- INTRODUCTORY MATERIALS | | | | | | | | | | |
|--|-----------------------|---------------------------------------|--|-------------------------------|------------------------------|--------------------|-------------|-----------|---------|---|
| Philosophical Foundations and Lifelong Goals | | | | | | Creative Practices | | | | |
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | Imagine | Investigate | Construct | Reflect | |
| Introduction | ✓ | ✓ | | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| Students Who Are College and Career Ready in Reading, Writing, Speaking, Listening, and Language: | | | | | | | | | | |
| They demonstrate independence. | ✓ | ✓ | | | | ✓ | ✓ | ✓ | | ✓ |
| They build strong content knowledge. | ✓ | | ✓ | | | | ✓ | | | ✓ |
| They respond to the varying demands of audience, task, purpose, and discipline. | ✓ | | | | | ✓ | ✓ | ✓ | | ✓ |
| They comprehend as well as critique. | ✓ | | | | | | ✓ | | | ✓ |
| They value evidence. | ✓ | | | | | | ✓ | | | ✓ |
| They use technology and digital media strategically and capably. | ✓ | | | | | ✓ | ✓ | ✓ | | ✓ |
| They come to understand other perspectives and cultures. | ✓ | | ✓ | | ✓ | ✓ | ✓ | | | ✓ |

Note: This table provides a brief overview of this segment of research, but it does not constitute the full study. For a more detailed analysis of alignment, including notes on the specific connections in language and goals between the two documents, please refer to the alignment charts on pages 25-67.

COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

| COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR READING | | | | | | | | | | |
|--|--|---------------------------------------|--|-------------------------------|------------------------------|---------|--------------------|-----------|---------|--|
| Standard | Philosophical Foundations and Lifelong Goals | | | | | | Creative Practices | | | |
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | Imagine | Investigate | Construct | Reflect | |
| 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. | ✓ | | ✓ | | | ✓ | ✓ | | ✓ | |
| 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. | ✓ | | | | | | ✓ | | ✓ | |
| 7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively as well as in words. | ✓ | | ✓ | | | ✓ | ✓ | | ✓ | |
| 8. Delineate and evaluate the argument and specific claims in a text, including the validity of 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. | ✓ | | ✓ | | | ✓ | ✓ | | ✓ | |
| 10. Read and comprehend complex literary and informational texts independently and proficiently. | ✓ | | | | | ✓ | ✓ | | ✓ | |

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COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR WRITING

Standard

Philosophical Foundations and Lifelong Goals

Creative Practices

| Standard | Philosophical Foundations and Lifelong Goals | | | | | | Creative Practices | | | |
|---|--|---------------------------------------|--|-------------------------------|------------------------------|--|--------------------|-------------|-----------|---------|
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | | Imagine | Investigate | Construct | Reflect |
| 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. | ✓ | | | | | | ✓ | ✓ | ✓ | ✓ |
| 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, produce and publish writing and to interact and collaborate with others. | ✓ | | | | | | ✓ | ✓ | ✓ | ✓ |
| 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 or informational texts to support analysis, reflection, and research. | ✓ | | ✓ | | | | ✓ | ✓ | ✓ | ✓ |
| 10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single setting or a day or two) for a range of tasks, purposes, and audiences. | ✓ | | | | | | ✓ | ✓ | ✓ | ✓ |

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COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR SPEAKING AND LISTENING

| Standard | Philosophical Foundations and Lifelong Goals | | | | | | Creative Practices | | | |
|---|--|---------------------------------------|--|-------------------------------|------------------------------|---------|--------------------|-----------|---------|--|
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | Imagine | Investigate | Construct | Reflect | |
| 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. | ✓ | | ✓ | | | | ✓ | | ✓ | |
| 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. | ✓ | | | | | | | ✓ | ✓ | |

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COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

| COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR LANGUAGE | | | | | | | | | |
|--|--|---------------------------------------|--|-------------------------------|------------------------------|--------------------|-------------|-----------|---------|
| Standard | Philosophical Foundations and Lifelong Goals | | | | | Creative Practices | | | |
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | Imagine | Investigate | Construct | Reflect |
| 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. | | | | | | | | ✓ | |
| 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. | ✓ | | | | | | ✓ | ✓ | ✓ |
| 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 accurately use 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: This table provides a brief overview of this segment of research, but it does not constitute the full study. For a more detailed analysis of alignment, including notes on the specific connections in language and goals between the two documents, please refer to the alignment charts on pages 25-67.

COMMON CORE STATE STANDARDS/CORE ARTS STANDARDS GUIDING DOCUMENTS: OVERVIEW OF ALIGNMENT

| STANDARDS FOR MATHEMATICAL PRACTICE | | | | | | | | | | |
|---|--|---------------------------------------|--|-------------------------------|------------------------------|---------|--------------------|-----------|---------|--|
| Standard | Philosophical Foundations and Lifelong Goals | | | | | | Creative Practices | | | |
| | Arts as Communication | Arts as Creative Personal Realization | Arts as Culture, History, and Connectors | Arts as a Means to Well-being | Arts as Community Engagement | Imagine | Investigate | Construct | Reflect | |
| 1. Make sense of problems and persevere in solving them. | ✓ | | | | | ✓ | ✓ | ✓ | ✓ | |
| 2. Reason abstractly and quantitatively. | | | | | | ✓ | ✓ | ✓ | ✓ | |
| 3. Construct viable arguments and critique the reasoning of others. | ✓ | | | | | | ✓ | ✓ | ✓ | |
| 4. Model with mathematics. | | | | | | ✓ | ✓ | ✓ | ✓ | |
| 5. Use appropriate tools strategically. | | | | | | ✓ | ✓ | ✓ | ✓ | |
| 6. Attend to precision. | ✓ | ✓ | | | | | | ✓ | ✓ | |
| 7. Look for and make use of structure. | | | | | | ✓ | ✓ | | ✓ | |
| 8. Look for and express regularity in repeated reasoning. | | | ✓ | | | | ✓ | | ✓ | |

Note: This table provides a brief overview of this segment of research, but it does not constitute the full study. For a more detailed analysis of alignment, including notes on the specific connections in language and goals between the two documents, please refer to the alignment charts on pages 25-67.

Developing an Elevator Speech: Outlining Layers of Learning

Now that we have deciphered the Common Core and seen what areas the Traditional Arts can support the instruction of these standards, it is time to think more specifically about what you as a traditional artist would like bring to an educational setting. What will your residency look, feel, and sound like? In some instances you may be collaborating with a classroom teacher or afterschool provider to develop a residency plan together from the beginning. At other times you may have to present or pitch the valuable skills, art form, and cultural connections that you would like to share with students. The following worksheet takes you through some planning steps about your future residency. This worksheet is designed to help you be prepared to deliver an “elevator speech” and feel confident sharing the work you want to engage in. The following materials were created by New Hampshire Teaching and Eco-Artist, [Cynthia Robinson](#).

Layers of Learning: Describing Your Work

Your “Elevator Speech” or quick description of what you do in school programs, workshops and/or residencies needs to include some of your important “key words”. Think about your work and see if you can jot down short sentences that address:

| | |
|--|--|
| Your overall concept/ goals | |
| Your process/ activities | |
| Techniques students will Learn | |
| Materials students will use | |
| How the work will be presented | |
| Documentation Avenues | |
| Evaluation/ Assessment- how will we all know it worked? | |

**LAYERS OF LEARNING
SCHOOL SPEAK- GROWING VOCABULARY LIST**

Vocab to know- part of school agendas: (Not an all- inclusive list...)

| | |
|---------------------------------|----------------------------|
| Standards | Grade appropriate |
| Frameworks | Documentation |
| "The Core" | Assessment methods |
| NCLB (No Child Left Behind) | Differentiated Instruction |
| "School in need of improvement" | Teaching to the core |
| School Board decision | NECAP |
| Professional development hours | NWEA |
| Paraprofessional | PTO/PTA |

Words to use in proposing an experience that will connect to student learning agendas: (I do not pretend that this is an all-inclusive list, nor that using these words fixes everything! But it's a place to start in understand school language ...)

| | | |
|----------------------------|--------------------|----------------------------------|
| Scope and sequence | Guiding questions | Presentation of knowledge/skills |
| Assessment | Guiding principles | Demonstrating learning |
| Evaluation | Gain knowledge | Responding to text/information |
| Leadership | Demonstrate | Identify attributes |
| Comprehension | Critical thinking | Explore |
| Contextual learning skills | Problem solving | Investigate |
| Integrate information | Decision making | Classify |
| Media literacy | Communication | Implement |
| Prediction | Innovation | Strategies |
| Hypothesis | Observation skills | Analyze |
| Complexity | Evidence | Interpret |
| Conclusions | Text | |
| Procedures | Applying skills | |
| Compare | | |

Layers of Learning Potential Curriculum Connections Worksheet

| Learning area | Standard #1 | Standard #2 |
|------------------------|-------------|-------------|
| Arts | | |
| Language Arts | | |
| Math | | |
| Science | | |
| History/Social Science | | |
| Health | | |
| Technology | | |

LAYERS OF LEARNING ARTISTIC/PROJECT GOALS, LEARNING OUTCOMES, AND ACTIVITIES WORKSHEET

| ARTISTIC/PROJECT GOAL (To provide, to explore, to create...) | LEARNING OUTCOME (Students will understand, experience, implement, ...) | ACTIVITIES (Specific steps) |
|--|---|---------------------------------------|
| | | |
| | | |

Once you and your collaborator have agreed to the possibility of an Artist visit or Artist-in-Residence there is a lot of foundational planning that needs to happen before the residency can take place. Here is a checklist for successful collaboration developed by the Arizona Arts Commission.

Expectations for Teacher(s)

Make the Artist Feel Welcome

- Prepare your students.
- Post big ideas and inquiry question(s).
- Be an active participant and learner during the collaboration.
- Introduce the artist to your building, especially to the office staff, the custodial engineers, the lunchroom staff and the administrators.
- Provide a nametag for the artist.
- Make nametags for the students.
- Have materials ready. Make copies if needed.
- Make sure your classroom is ready and punctual.
- Offer a secure place for the artists' personal items (coat, bag).
- Show the artist the closest bathroom.
- Have time report forms ready.
- Offer school lunches to the artist.
- Give the artist a copy of the schedule and classroom locations.
- Exchange emails and phone numbers.
- Determine good times to contact each other.
- Create continuous feedback conversations.
- Determine with your students and team how to best say "Thank you" to your partnering artist when the collaboration is completed.

Make Connections to Your Students' Prior Knowledge

- Use your students' prior knowledge to "hook" and prepare them for the upcoming collaboration. Think about your students' strengths and the gaps in their understanding of the topic to be studied.
- Discuss big ideas and inquiry questions to determine what the students think or know prior to the experience.
- Brainstorm with your team about other ways to prepare your students.

Plan for Classroom Management

- Discuss the subject of management in depth before the collaboration begins, and share the results with the students explicitly. For example, "Our visiting author will be in charge and I will be assisting her, because she has something special to teach us all. Our regular classroom rules will be in effect, and there will be the same consequences if problems occur."
- Be present in your classroom at all times. As the legally responsible party, classroom management is primarily the responsibility of the teacher.

- Give the artist a degree of autonomy and leadership to do the job of the artist.
- Lend support to the artist in his/her leadership role. The artist's ability to manage the room flows directly from the relationship the children have with you, their teacher, until the artist is able to build his/her own relationship.
- Compromise. There may be stylistic differences between your management system and the artist's desire to let the creative process unfold.
- Build trust through regular and open talk about your shared decisions regarding limits for students.
- Talk about any questions, doubts or points of conflict. Don't wait and stew.

Plan Your Role When the Visiting Artist Is In Your Classroom

- Plan to participate both as an active learner, completing the activities alongside your students,
- and to act as a coach and second instructor.
- Stay in your classroom. You are the licensed and legally responsible adult in the classroom and should never leave the artist alone with your students.
- Do not grade papers or work on the computer; you will be signaling to the students that what is going on is not of interest or value to you.
- Carry out daily informal conversations about how things are going with the artist and other team members.

Make Use of This Opportunity for Embedded Professional Development

- Make the most of this rare opportunity to watch your students learn with another adult.
- View the partnering artist as a resource for you and your students.
- See your students and your curriculum in new ways.
- Gather new ideas, strategies and information you can implement on your own.

Communicate with Parents

- Send home a letter to families explaining the goals of the collaboration.
- Define the dates and invite the parents to see activities in progress.
- Invite them to volunteer.
- Remind them to mark their calendars for the culminating event.
- Send home a Family Survey when the collaboration is complete.*

*See Family Survey, page 78

Communicate Within Your Building

- Inform all impacted teachers and staff about the collaboration, especially if the normal routine will be disrupted. Ask permission rather than forgiveness.
- Give timely notice if you change class times, lunch periods, collaborative schedules, etc.
- Share the collaboration with the specialists. If she/he knows the goals of the project she/he may be able to create links that will boost the students' learning.

Complete Mid-course Reflections and Revisions

- Schedule ongoing reflection sessions with your team during the planning meetings. The number of mid-course reflections/revisions will depend upon the duration of the collaboration.
- Maintain an ongoing dialogue with your collaborating artist and coordinator to see if plans need modification.
- Use the ARTFUL reflection tools during your reflections and revisions.
- Remember this is meant to be both a reflection/revision for the school personnel and for the artist.
- Ask a peer coach to facilitate reflections meetings. It is beneficial if the facilitator is not directly involved in the collaboration itself.

Document Evidence of Student Learning

Some options for documentation include the following:

- Keep samples or copies of student work.
- Keep pre-, mid- and post assessments using the ARTFUL assessment tools or other assessment tools your team has created for this project.
- Keep student and/or teacher and artist journals.
- Take digital or analog video and/or photos.
- Interview and record students, artist and teacher using the reflective protocols.
- Create student portfolios.
- Be an active participant in the mid-course and final reflections.

Complete the Final Reflection

- Complete the evaluation of the project and share it with the participants.
- Many ARTFUL teams assemble their documentation and reflections into a PowerPoint or slide presentation that can be shared with the greater community.

Expectations for Artist(s)

Plan for Classroom Management

- Discuss the subject of management in depth with your collaborating teacher. Describe your management plan explicitly to the students when you first meet with them.
- Remember that the teacher should be present in the classroom at all times. As the legally responsible party, classroom management is primarily the responsibility of the teacher. Be sure to alert the coordinator or an administrator if there is a problem.
- Seek to build relationships. Your ability to teach effectively flows directly from the relationship the children have with their own teacher—until you are able to build your own relationships with the students.
- Compromise. There may be stylistic differences between the teachers' management system and your desire to let the creative process unfold. Teaching the creative process explicitly usually helps the teacher and the students to understand the value and the protocols for experimentation.
- Build trust through regular and open talk about decisions regarding limits for students. Reflective protocols can be helpful tools to facilitate these conversations.
- Talk about any questions, doubts or points of conflict. Don't wait and stew.

Schedule and Manage Time Effectively

- Be clear and consistent on time-related matters.
- Start and finish on time. This shows respect for the students and teacher. Schools have complicated schedules because students see a variety of teachers in a given day. Changes have domino effects.
- Obtain a copy of the schedule.
- Make sure you follow the decided times. If changes are needed, request that adjustments are made in a timely manner.
- Have all materials ready.
- Plan enough time to talk with your collaborating teacher. The best collaborations happen when the amount of planning time approaches the amount of contact time with students.
- Ask for a minimum of one hour of planning time for every four contact occasions.
- Be aware of the culminating event date; plan backward from it.
- Determine if you will lead the culminating event.
- Reserve the dates for the mid-course reflections/revisions and final reflections on your calendar.

Clarify Role as an Artist in the Classroom

- Discuss which collaboration model you will be using with your partnering teacher. Will you be presenting, or co-teaching and co-designing the learning activities? Come to a shared understanding of the way you will work in the classroom.
- Make room for the teacher to actively participate as a learner, completing the activities alongside the students.
- Include the teacher by engaging him/her in the learning experiences as a coach and/or a role model learner.
- Remember that the teacher must always be present in the room; he or she is the licensed and legally responsible party. Because teachers are generally burdened with heavy work-loads, occasionally one is tempted to sit at the back of the room grading papers or working at the computer. Such behavior inadvertently signals to the students that what is going on is not of interest or value to the teacher, gradually eroding the learning climate. Should this occur, reengage the teacher by politely requesting that he or she assist you with a specific task.
- When possible, schedule a workshop with teachers. Teach a lesson to teachers that will be taught to their students. Ask them to brainstorm with you how they might make connections between your lesson and the standards and grade level expectations that they must address with their students.

Help the Students Achieve Your Goals

- Address each student by name.
- Believe all students can succeed.
- Ask yourself "What do I want the students to understand? Why does it matter?" as you plan the collaboration using the Backward Planner.
- Use the Backward Planner as a guide to design the ways the students will show you that they understand the important ideas.
- Design learning activities with small steps built-in for those who need the work broken down into discrete tasks.
- Design open-ended tasks for the students who want to take on a challenge.
- Make the **big ideas** and your expectations clear. If you are clear about what success will look like, and if you clearly demonstrate both the process you wish the students to use and the qualities their work will embody, you will have a greater chance of reaching success with 100% of the students.
- Work with the teacher to achieve success with each and every child, regardless of where he or she enters the process. Hold problem-solving conversations with the teacher on a regular basis to address impediments to success. Take it student by student.
- Ask yourself "What did I want the students to understand? Did they come to understand it?" when your collaboration is complete.

Decide If You Need Parent Volunteers

- Determine at what point you will most need volunteers.
- Define step by step the tasks the volunteers will do.
- Ask the teacher or coordinator to arrange for parent volunteers, giving them enough time to carry out your wishes.

Create an Accurate List of the Materials Needed

- Discuss the materials budget with the team.
- Specify materials you need, being mindful of the bottom line.
- Decide who will select, pick-up, buy, order, store, etc.
- If you will purchase the supplies up front, ask about the process for being reimbursed. Be sure to obtain the school's Tax Exempt number to avoid paying taxes. You cannot be reimbursed for the tax amount.
- Be sure to keep good records and receipts as schools are audited frequently.

Communicate the Payment Schedule You Would Prefer

- Communicate about your fee early on. To be paid for hours or for reimbursements you will need to provide an tax identification number or a social security number.
- Local customs vary as to the need for a formal contract for independent contractors. Decide if one is needed or desirable.
- Make sure you know how many days you are scheduled for both contact time with students and planning time.
- Obtain answers to the following questions:
 - What is the rate of pay for student contact time?
 - What is the rate for planning time?
 - What paperwork do you need to fill out?
 - What documentation is needed for reimbursed expenses?
 - What is the payment schedule?
 - Will the combined income paid by the district to you as a contractor exceed the district's limit for independent contractors?

Communicate with the Building Staff

- Sign in daily. Wear a nametag while you are in the school building.
- Introduce yourself to the custodial engineers, the office staff, the lunchroom workers and the administrators. They are powerful people in the building. Be sure that you meet each of these players before your work in the school begins; try to share your visit with them in some way intermittently. Then, when you need their help—and you will—your request will be more welcome.
- Always ask permission rather than forgiveness.

Complete Mid-course Reflections and Revisions

- During the initial planning meetings you'll want to schedule upcoming reflection sessions with your collaborators. The number of mid-course reflections/revisions will depend upon the duration of the collaboration.
- Maintain an ongoing dialogue to see if plans need modification. Involve the coordinator, peer coach or an administrator if there are problems with your collaborating teacher.
- Use the ARTFUL Reflection Protocols during your reflection and revision.
- Remember that reflections and revisions address both the school and you as an artist.
- Ask a peer coach to facilitate reflection meetings. It is beneficial if the facilitator is not directly involved in the collaboration itself.

Document the Collaboration

Think about what provides evidence of student learning; some options for documentation include the following:

- Keep samples or copies of student work.
- Keep pre-, mid- and post assessments. Use the ARTFUL assessment tools or other assessment tools your team has created for this project.
- Keep student and/or teacher and artist journals.
- Take digital or analog video and/or photos.
- Interview and record students, artist and teacher.
- Create student portfolios.
- Be an active participant in the mid-course and final reflections.

Plan for the Culminating Activity

- Plan this event with your collaborators.
- Remember this is a required element of the collaboration, but the event is not necessarily a sharing of finished products. Lecture demonstrations, open final rehearsal, works in progress and informal sharing sessions are also possibilities.
- Show what the students are learning and celebrate their authentic work for a real audience in the way that makes most sense. The amount of time together with the students, their age levels and the time of year, will all factor into the decision you and your collaborators make as to the end products and their dissemination.

Complete the Final Reflection

- Participate in the final tuning of the collaboration and the examination of the resulting student work.
- Use the feedback gained to plan for improvements and adjustments in the next implementation of the project.
- Complete any required written evaluation of the project and file it with the coordinator.
- Help write the final reports for any grants.