



*Increasing student engagement and understanding of core content
through arts integration.*

HANDBOOK

2017 – 2018

This document draws upon the work of the following arts and education organizations:

Art is Education (Alameda County Office of Education)

Arts Every Day (Fresno County Office of Education)

ArtLine (Humboldt State University)

ArtPath (San Jose State University)

California Office to Reform Education (CORE)

California Department of Education

John F. Kennedy Center for the Performing Arts

National Art Education Association

www.artsintegration.net

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Introduction

The North Coast Arts Integration Project

<http://www.artsintegration.net>

The North Coast Arts Integration Project (NCAIP) is an arts education partnership between Eureka City Schools, Klamath-Trinity Joint Unified School District and Humboldt State University. The project is funded by the United States Department of Education *Arts in Education Model Development and Dissemination Program*, (AEMDD 2014 – 2018). The NCAIP is informed by, and over the four years, will contribute to the body of ongoing research that supports the importance of an education in the arts, specifically the arts integration model.

The NCAIP will significantly support the integration of the literary, performing and visual arts across the curriculum, grades TK – 8, with the primary aim of fostering creativity and engagement in its participants. Participants are self-selected classroom teachers and their students from Eureka City Schools and Klamath-Trinity Joint Unified School District. Community-based collaborative partners include local, professional Teaching Artists, the Arcata Playhouse, CenterArts, Dell’Arte International, Humboldt Arts Council and the Humboldt County Office of Education.

What is Art Integration?

<https://artsedge.kennedy-center.org/educators.aspx>

The arts require content, and this content can be drawn from a multitude of disciplines – history, math, science, English, health and so on. The arts are extremely flexible and at their core are naturally integrated with other disciplines. An example of arts integration is after rigorous instruction in dance and science, students demonstrate their understanding of the rotation of the planets and of the elements of dance by choreographing a performance piece informed by science study.

As defined by the John F. Kennedy Center for the Performing Arts:

Arts 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.

From: “Defining Arts Integration” by Lynne B. Silverstein and Sean Layne 2010, The John F. Kennedy Center for the Arts; and, *Art in Education: “A Curriculum Planning Guide”* by Jennifer Stuart, 2008, California College of the Arts and Center for Art and Public Life

What are the Benefits of Arts Integration?

What the Research Reveals –

Arts Integration (general)

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.

Dance

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 and science; creative expression and learning persistence.

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.

Music

Students who are 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).

Visual Art

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).

Excerpted from: "Arts Integration Across the Curriculum", Leadership Association of California School Administrators

What are Other Approaches to Teaching Arts in Schools?

Arts as Curriculum or “Art for Art’s Sake”: Whether taught by teaching artists, artist teachers, or multiple subject teachers, the arts are taught as “stand alone” classes.

Arts Enhancement or 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 design principles 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 a 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 Art 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 show 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.

From: Teaching Artist Handbook, Fresno Arts Council (2015)

The North Coast Arts Integration Project Approach and Pedagogy

Through a rigorously designed program of intensive and ongoing professional development and in-class coaching of teacher participants the project integrates the arts (visual arts, music, dance, theater, literary arts, media arts, and folk arts) throughout the TK-8 humanities classes (ELA and history/social studies) and STEM classes (Science, Technology, Engineering, and Mathematics).

The NCAIP uses a collaborative approach to inform the development and implementation of its programs. A network of teachers, teacher leaders, teaching artists, and arts administrators, producers and organizations work together with the intention of creating a program that is both impactful and sustainable.

The NCAIP approach to curriculum design, teaching, and assessment is informed by the following frameworks: *National Common Core Standards for Language and Mathematics, The Common Core State Standards, California State Standards for History/Social Science and Next Generation Science Standards, College and Career Readiness Anchor Standards, The Visual and Performing Arts Standards for California Public Schools, 21st Century Thinking Skills, Making Learning Visible, Visual Thinking Strategies and Studio Thinking.*

Further information on each of these frameworks is provided within this handbook.

The Teaching Artist

The term, *teaching artist*, refers to all types of artists who engage with school and after-school and community programs. The Association of Teaching Artists defines teaching artists as follows:

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, work in long-term or short-term residencies in classrooms or in a community setting, or 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. (Association of Teaching Artists, 2007)

From: Artful Teaching – Integrating the Arts for Understanding Across the Curriculum, K-8, David Donahue and Jennifer Stuart (eds.) 2010, The National Art Education Association

Internet Resources for Teaching Artists:

The Teaching Artists Guild (TAG)
<http://teachingartistsguild.org>

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

Teaching Artist Support Collaborative
<http://www.tascocalifornia.org>

Region 7 Visual and Performing Arts
<http://www.teacharts.org>

County Superintendents Arts Initiative
<http://www.ccsessarts.org>

California Arts Council
<http://www.cac.ca.gov>

Getting Started as a NCAIP Teaching Artist

1. Teaching Artist Information

Following the initial interview for employment, please email a copy of your current resume as well as a short bio to Sarah Peters , sahrara@gmail.com.

2. Authorization for Employment

Authorization for employment with NCAIP requires successfully completing the following:

1. An online background check questionnaire
2. A Live Scan
3. A Tuberculosis (TB) Test Clearance

INSTRUCTIONS:

1. Background Check Questionnaire

- You will receive the questionnaire via an email from the company, *Accurate*.

- Complete the questionnaire, as instructed.
- Email Sarah once you have completed and submitted the questionnaire.

2. Live Scan

- Get a **Request for Live Scan Service** form from Sarah.
Note: You may be required to complete additional “Request for Live Scan Service” forms for EACH participating school district.
- Take the form to the HSU Police Department, located on the ground floor of the Student Business Services (SBS) building on the HSU campus. The service is offered Mondays, Wednesdays and Fridays from 9:30 a.m. to 3:30 p.m. No appointment is necessary; first come, first served, and identification is required (i.e., California Driver’s License).
- The Live Scan service will be billed directly to HSU so you will not be required to pay a fee.

For further information:

http://www.humboldt.edu/police/programs/live_scan.html

3. Tuberculosis (TB) Test Clearance

If you have not had a TB test, or were tested more than two years ago:

- Get tested and submit a copy of the test result to Sarah or,
- Have your health care provider complete a TB Risk Assessment Questionnaire on your behalf and submit a copy to Sarah.

Note: The TB test results will be recognized by both ECS and KTJUSD.

3. Forms:

Once the collaboration has been established, and the teaching schedule completed you will need to fill out employment paperwork (so that you can get paid!). The following forms are available from Sarah Peters who will assist you with their completion:

- 1) Independent Contractor Agreement or HSUSPF Non-Student Timesheet
- 2) Statement of Work
- 3) Payee Data Record (STD 204) – one time only
- 4) Payment Request Form
- 5) Invoice

Travel Authorization for Teaching Artists and Participating Teachers

In order to be reimbursed for travel expenses, a **EUREKA CITY SCHOOLS Monthly Mileage Claim form** must be completed and is due the last business day of each month. The current rate per mile is 0.535. Reimbursement can take up to one month.

The form is available on the NCAIP website (in both a pdf and word document format) or from Sarah who will assist with completion of this form.

Setting Up the Collaboration

Sarah Peters will assist in setting up the collaboration. Typically the teaching artist will receive an email with contact information for the teacher. Then, the first meeting is set up. **Please remember to cc Sarah on any emails between you and the teacher.**

Planning the collaboration will involve meetings as well as the completion of several documents (see list on page 11). The initial meeting should take place at the school site. Following is information to assist in setting up the collaboration:

1. The School Site

During the first school site visit, the teaching artist should do the following:

- Check in at the office. You will be required to sign in and out, as well as be asked to wear an identification tag
- Ask for a **map** of the school site
- Ask for a copy of the **bell schedule**; note recess, lunch and dismissal times
- Ask for a copy of the **school calendar** (note early dismissal and professional development days, as well as holidays)
- Inquire about duplicating procedures
- Find the location of the adult bathrooms
- Familiarize yourself with the spaces you will be working in (classroom, multipurpose room, etc.)

2. The Collaborative Planning Meeting

Following is a list of topics to discuss during the meeting(s):

- **Introduction of the Teaching Artist to Students:** Decide if the teaching artist will be called by their first, or their last name.
- **Lesson Content:** Discuss which content area will be the focus of the lesson.
- **Teaching Responsibility:** Decide who will be teaching what portion of the lesson, and when (see “Writing Up the Lesson Plan”). It is recommended that the teacher be responsible for transitions at the beginning and end of class.
- **Seating Chart:** The teaching artist should be given a copy of the seating chart (if used/available). If a seating chart is not used, discuss strategies for the teaching artist to learn students’ names.
- **Permission to take/use images of students:** If visual/audio images will be taken during the residency, discuss the established protocol.
- **Classroom Management:** Discuss the established classroom management strategies. For example, what is the established attention signal? Are there positive reinforcements for behavior that the artist might use? Inquire about the school-wide discipline policy. *See Classroom Management support materials in appendix of this handbook.*
- **Modifications:** Discuss any adjustments that need to be made for students with special needs.

Note: The teacher must stay in the classroom during the art lesson. There **MUST** be a credentialed teacher in the room at all times. If the teacher tells you s/he needs to leave and will return quickly, tell him/her that you cannot be left alone, and s/he will need to call the office to ask for coverage before leaving the room. If there is a conflict or a serious situation occurring during your lesson, defer to the teacher to intervene.

3. Collaboration Documents

Please review the documents listed below prior to the first meeting. These documents are available on the NCAIP website – located under “Resources” – as well as in Appendix A of this handbook. **If you do not currently use Google for email, please create a Gmail account.** Share all completed documents with:

Sarah Peters sahrara@gmail.com

Bill Funkhouser funkhouserb@eurekacityschools.org

Heather Gaiera gaierah@eurekacityschools.org

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PLEASE NOTE THAT TEACHING ARTISTS WILL NOT BE PAID UNTIL THE FOLLOWING FORMS HAVE BEEN COMPLETED AND SUBMITTED:

1. Lesson Plan (final draft); and, 2. Teaching Artist Self Assessment

1. The Collaborative Planning Worksheet

During your first collaborative meeting complete this document, (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook). The Collaborative Planning Worksheet contains a section for listing the materials **that are available at the school site.**

2. The Teaching Artist Schedule

This document (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook) should be completed as soon as possible. Remember:

- Refer to school calendar (early dismissal and professional development days, holidays, etc.)
- Include Date, Time/Period, Location and a brief description of the Activity.

3., 4., 5., 6. Writing Up the Lesson Plan

There are four documents (available as google.docs on the NCAIP website as well as in Appendix A of this handbook) that will support the collaborative development of the curriculum:

Lesson plan template

Lesson Plan template with descriptions

Sample Lesson Plan

Rubric Example

Note: Decide who will be responsible for completing each section of the lesson plan and the rubric. As you complete the lesson plan please indicate who will be teaching what, and when in the “Daily Lesson Sequence” section.

7. Creating Criteria for Success: Rubrics and Other Assessment Tools

Discuss the Criteria for Success. Decide who will be responsible for evaluating and recording the results of the content specific assessments, (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook).

8. Teaching Artist Materials List

Complete the Teaching Artist Materials List (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook) and the materials section on the “Collaborative Planning Worksheet”. When possible determine materials cost.

Note: Share the google.doc with Bill Funkhouser who can assist you with completing the form, if necessary. He will purchase the materials, (rather than the teacher or teaching artist purchasing materials and submitting receipts for reimbursement).

9. Teaching Artist Check List

Use the checklist to help organize and prepare for the residency, (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook)

10. Teaching Artist Self Assessment

At the end of the residency the teaching artist will complete this form (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook).

11. Teacher Evaluation of the Teaching Artist

At the end of the residency the teacher will complete this form (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook).

12. Arts Integration Check List

At the end of the residency the teacher and teaching artist should complete this form together (available as a google.doc on the NCAIP website as well as in Appendix A of this handbook).

Teaching to Standards

Following are the categories of standards you will need to become familiar with in order to collaboratively create lesson and unit plans for public schools:

1. **National Common Core Standards for Language and Mathematics;
California State Common Core Standards by grade level**

<http://www.cde.ca.gov/re/cc/tl/whatareccss.asp>

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

<http://www.cde.ca.gov/ci/cr/cf/documents/histsocsciframe.pdf>
<http://cde.ca.gov/pd/ca/sc/ngsstandards.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, and there are strong connections to the California Visual and Performing Arts for all grade levels.

3. **Visual and Performing Arts Standards for California Public Schools
K – 12**

<http://www.cde.ca.gov/ci/cr/cf/documents/vapaframework.pdf>

The link above contains California State Visual and Performing Arts Standards grades K – 12 for dance, music, theatre, and visual art, (2001). 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/Cultural Context*
- 4.0 *Aesthetic Perception*
- 5.0 *Connections, Relationships, and Applications*

Definitions of each strand are as follows:

Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts disciplines.

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?”

Common Core State Standards

The Common Core State Standards (CCSS) for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: **Reading, Writing, Speaking and Listening**, and **Language**. Each category is organized by a set of anchor standards (Reading: 10, Writing: 10, Speaking and Listening: 6, and Language: 6) that span grades K – 12.

There are twelve pedagogical shifts (six in English Language Arts/Literacy and six in Mathematics) that the CCSS require of teachers so that they are aligned with the standards in terms of curricular materials and classroom instruction.

Shifts in English Language Arts/Literacy		
Shift 1	Balancing Informational and Literary Text	Students read a true balance of informational and literary texts.
Shift 2	Knowledge in the Disciplines	Students build knowledge about the world (domains/content areas) through TEXT rather than the teacher or activities.
Shift 3	Staircase of Complexity	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.
Shift 4	Text-based Answers	Students engage in rich and rigorous evidence based conversations about text.
Shift 5	Writing from Sources	Writing emphasizes use of evidence from sources to inform or make an argument.
Shift 6	Academic Vocabulary	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.

Shifts in Mathematics		
Shift 1	Focus	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.
Shift 2	Coherence	Principals and teachers carefully connect the learning within and across grades so that students can build new understanding onto foundations built in previous years.
Shift 3	Fluency	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.
Shift 4	Deep Understanding	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.
Shift 5	Application	Students are expected to use math and choose the appropriate concept for application even when they are not prompted to do so.
Shift 6	Dual Intensity	Students are practicing and understanding. There is more than a balance between these two things in the classroom – both are occurring with intensity.

How are the Common Core State Standards and Art 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. These shifts encourage 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 (literacies of dance, visual art, theatre, and visual literacies found in the use of technology).

Each Anchor Standard has a number of related standards in the Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the Visual and Performing Arts that in turn lead to effective classroom strategies for integrating the arts.

From: Teaching Artists Handbook, Fresno Arts Council, (2015)

College and Career Readiness Anchor Standards

The College and Career Readiness (CCR) Anchor Standards were developed first and then incorporated into the K-12 standards in the final version of the Common Core State Standards. The College and Career Readiness Anchor Standards address what students are expected to know and understand by the time they graduate from high school.

College and Career Readiness Anchor Standards for Reading

The K – 12 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.
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 – 12 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 informational/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 – 12 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 context 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 of 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 – 12 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 and 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, shading of meaning, and relationships to other words; and expand their vocabulary in the course of studying connect. 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, successfully apply more demanding math concepts and procedures, and move into applications.

Priorities in Mathematics

Kindergarten

1. The standards focus on number core: learning how 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.PracticeMP2** Reason abstractly and quantitatively.
- Math.PracticeMP3** Construct viable arguments and critique the reasoning of others.
- Math.PracticeMP4** Model with mathematics.
- Math.PracticeMP5** Use appropriate tools strategically.
- Math.PracticeMP6** Attend to precision.
- Math.PracticeMP7** Look for and make use of structure.
- Math.PracticeMP8** Look for and express regularity in repeated reasoning.

21st Century Skills

The term 21st century skills refers to a broad set of knowledge, skills, work habits, and character traits that are believed—by educators, school reformers, college professors, employers, and others—to be critically important to success in today’s world, particularly in collegiate programs and contemporary careers and workplaces. Generally speaking, 21st century skills can be applied in all academic subject areas, and in all educational, career, and civic settings throughout a student’s life. The “4C’s” of the skills are as follows:

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 your integrated art lessons, keep these skills in mind. Highlight one or two of them to include in lesson planning. Teach these skills intentionally and allow students to reflect on their own growth in these skills.

From: Partnership for 21st Century Skills website:
<http://www.p21.org/our-work/resources/for-educators>

Arts Learning Frameworks

Making Learning Visible

<http://mlvpz.org/>

Making Learning Visible (MLV) is a learning framework developed by researchers at Project Zero at Harvard, working collaboratively with educators at the Reggio Emilia school district in Italy. MLV is focused on the act of learning rather than on what is being learned. It takes the learning that is happening in the classroom and makes it accessible. Students visualize and make visible how they experience the learning process. It can be used with a wide range of students and subject matter with success. It demonstrates that everyone's ideas are important and encourages students to take pride in what they are learning. For example, a visual arts teacher can take photographs of students while they are making art and later ask them to describe what they were thinking while they were making art (in the photograph). This strategy allows students to develop metacognitive language for their thinking process and reveals important information that informs assessment of student learning.

Visual Thinking Strategies

<http://www.vtshome.org>

Visual Thinking Strategies (VTS) was developed by two psychologists, Abigail Housen and Philip Yenawin for elementary school students and teachers. VTS improves visual literacy, critical thinking and language skills through discussions of visual images and nurtures the anchor skills sought by the Common Core State Standards. VTS is a research-based teaching method founded on the premise that finding meaning in works of visual art involves a rich range of thinking skills.

Following are some features of the VTS program:

- Asks educators to facilitate learner-centered discussions of visual art
- Engages learners in a rigorous process of examination and meaning-making through visual art
- Measurably increases observation skills, evidential reasoning, and speculative abilities
- Engenders the willingness and ability to find multiple solutions to complex problems
- Uses facilitated discussion to enable students to practice respectful, democratic, collaborative problem solving skills that over time transfer to other subject areas, classroom interactions, and beyond
- Uses eager, thoughtful participation to nurture verbal language skills, and writing assignments to assist transfer from oral to written ability
- Produces growth in all students, from challenged and non-English language learners to high achievers
- Underscores connections to art and strengthens the role of museums as a valuable resource in students' lives
- Encourages a personal connection to art from diverse cultures, times and places
- Develops students' confidence to construct meaning from their observations
- Develops thinking and communication skills

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. For example say, “Jose said this area here looks dark and scary because it is black and gray. Julia’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.

You can find more information on Visual Thinking Strategies on www.vue.org

The Studio Thinking Framework

http://www.pz.gse.harvard.edu/studio_thinking.php

The *Studio Thinking* model defines categories of learning that artist-teachers attempt to nurture through studio arts instruction and emphasizes habits of mind that artist-teachers want their students to internalize. The framework describes two aspects of studio art teaching: (1) four *Studio Structures of Learning*; and, (2) eight *Studio Habits of Mind*.

The four *Studio Structures for Learning* focus on learning and are organized around patterns of time, space, and interactions. The structures are:

Demonstration-Lecture: Teachers (and others) deliver information about processes and products and set assignments; information is immediately useful to students for class work or homework; information is conveyed quickly and efficiently to reserve time for work and reflection; visual examples are frequent and sometimes extended; interaction occurs to varying degrees.

Students-at-Work: Students make artworks based on teachers’ assignments; assignments specify materials, tools, and/or challenges; teachers observe and consult with individuals or small groups; teachers sometimes talk briefly to the whole class.

Critique: Central structure for discussion and reflection; a pause to focus on observation, conversation, and reflection; focus on student works; works are completed or in progress; display is temporary and informal.

Exhibition: Selects, organizes, and publicly displays works and/or images and related text; can involve any or all of the other three structures; takes many forms, whether physical or virtual, installed or performed, ephemeral or permanent, sanctioned or guerrilla, informal or formal, or curated gallery style; often occurs outside of class space and time, including in virtual spaces; develops in phases: Planning, Installation, Exhibition and Aftermath.

The Eight *Studio Habits of Mind* identify dispositional goals that art teachers employ to develop artistic knowledge, skills, strategies and thought processes. These are:

Develop Craft: *Technique:* Learning to use and care for tools (e.g., viewfinders, brushes) materials (e.g., charcoal, paint); learning artistic conventions (e.g., perspective, color mixing); *Studio Practice:* Learning to care for tools, materials and space.

Engage and Persist: Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.

Envision: Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

Express: Learning to create works that convey an idea, a feeling, or a personal meaning.

Observe: Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen.

Reflect: *Question and Explain:* Learning to think and talk with others about an aspect of one’s work or working process.

Evaluate: Learning to judge one’s own work and working process, and the work of others in relation to standards of the field.

Stretch and Explore: Learning to reach beyond one’s capacities, to explore playfully without a pre-conceived plan, and to embrace the opportunity to learn from mistakes and accidents.

Understand Art Worlds: *Domain:* Learning about art history and current practice.

Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

How are the Common Core State Standards and Studio Habits of Mind Related?

What is Core?		What is Common?
Studio Habits of Mind	English Language Arts Common Core	Math Common Core
Develop Craft	Demonstrate grade-appropriate command of conventions of reading and writing.	Use appropriate tools strategically. Reason through math processes in concrete and abstract ways.
Observe	Listen and comprehend narrative structure. Read written texts closely.	Look closely for a pattern, structure, general method and shortcuts. Observe and maintain oversight of process in order to attend to details and precision.
Envision	Interpret/Analyze Integrate/Synthesize	Gain insight into solutions through contextualizing and decontextualizing symbols relevant to processing and computing problems.
Express	Construct arguments – produce clear ideas in writing and speech.	Model everyday applications of mathematics.
Engage & Persist	Read and write routinely. Learn to revise.	Make sense of problems and persevere in solving them.
Stretch & Explore	Activate prior knowledge to make hypotheses and generate “what if”? questions.	Consider and try new skills to create a coherent representation or understanding of the problem at hand.

Reflect	Respond to texts with self-awareness and awareness of context.	Compare and reason with stated assumptions, definitions and constructed arguments to analyze and critique the reason of others effectively.
Understand Art World	Understand the history and field of literary arts and literature, including popular culture.	Understand the various math disciplines and their real-life applications.

From: California Office to Reform Education, 2013, Robert Bullwinkel and Louise Music

APPENDIX A

Collaborative Planning Resources

**NORTH COAST ARTS INTEGRATION PROJECT
COLLABORATIVE PLANNING WORKSHEET**

Date: Names: School Site: Room #: Subjects (Art/Core): Grade Level: Number of Students: Project (What will students be creating?):
What content, skills and techniques would you like to learn from one another?
How will you address the needs of English Language Learners?
California Visual and Performing Arts (VAPA) Standards you will focus on:
California Common Core State Standards (CCSS) – English Language Arts or Mathematics – or Next Generation Science Standards you will focus on:
Common verbs and thinking skills in CCSS and VAPA Standards:
21st Century Skills: Critical Thinking – Creativity – Collaboration – Communication –
Criteria for Success (What is present in work to know if students were successful? Will a rubric be used): Arts Objective (Students will know and be able to): Core Objective (Students will know and be able to):
Modifications (for Special Needs Students):
Classroom Management (Seating chart, attention signals):
Books, Equipment, Materials, Supplies (Available at the school site?):

**NORTH COAST ARTS INTEGRATION PROJECT TEACHING ARTIST
SCHEDULE**

School Site _____ **Date** _____
Teaching Artist _____ **Teacher** _____
Integration _____

Please complete the schedule and include date, time/period, location and a brief description of the activity.

INFORMATION	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Date Time/Period Location Activity					

NORTH COAST ARTS INTEGRATION PROJECT LESSON PLAN TEMPLATE

Arts Integration Lesson Name:
Artist:
Teacher:
School Site:

Date:
Timeline:
Course:
Grade Level:

PROJECT OVERVIEW

CORE and VAPA STANDARDS and NON STANDARDS BASED OBJECTIVES	ASSESSMENT

CORE VOCABULARY	ART VOCABULARY
SHARED VOCABULARY	

STRATEGIES FOR ELICITING PRIOR KNOWLEDGE/ CONNECTING CONTENT TO STUDENTS LIVES

PREPARATION	MATERIALS

RESOURCES

DAILY LESSON SEQUENCE

ARTS INTEGRATION CHECKLIST

NCAIP LESSON PLAN TEMPLATE WITH DESCRIPTIONS

Arts Integration Unit Name:
Artist:
Teacher:
School Site:

Date:
Timeline:
Course:
Grade Level:

PROJECT OVERVIEW	
<i>A simple description of the project.</i>	

CORE and VAPA STANDARDS and NON STANDARDS BASED OBJECTIVES	ASSESSMENT
<p><i>What students should know and be able to do to demonstrate mastery of concepts, skills and standards. Should be written as, “Students will be able to” or SWBAT. Must be observable/ measurable/ assessable.</i></p> <p><i>List the strands, standard numbers and description. Examples:</i></p> <p>ELA Writing – 9. Draw evidence from literary or informational texts to support analysis, reflections, and research.</p> <p>VISUAL ART Artistic Perception – 1.2 Discuss works of art as to theme, genre, style, ideas, and difference in media.</p>	<p><i>How you will assess your students’ attainment of the Standards and Objectives?</i></p> <p><i>Create a rubric.</i></p>

CORE VOCABULARY	ART VOCABULARY
<i>A list of vocabulary words that you want to use and teach to your students.</i>	<i>A list of vocabulary words that you want to use and teach to your students. These terms can be listed in two categories: <u>Conceptual</u> (ideas informing the artwork; <i>ex. Metaphor, identity</i>), and <u>Art</u> (Visual Elements, Principles of Design, materials, techniques; <i>ex. Line, pattern, collage</i>).</i>

SHARED VOCABULARY
<i>Common vocabulary terms between the core and art subjects.</i>

STRATEGIES FOR ELICITING PRIOR KNOWLEDGE/ CONNECTING CONTENT TO STUDENTS LIVES
<p><i>What strategies will be used to elicit prior knowledge?</i></p> <p><i>What strategies will be used to connect prior learning to new content? Note specific strategies and question that may be asked.</i></p>

PREPARATION	MATERIALS
<i>Any special preparation required for the teacher and/or artist. For example research, script writing, organizing students into collaborative groups, pre-cutting paper, arranging a museum visit, creating a slide presentation.</i>	<p><i>Example:</i></p> <p>Teacher –</p> <p>1) Instructional – Materials, technology and equipment needed for presentation and instruction.</p>

	<p>2) Art Materials – Materials, technology and equipment used in the demonstration process.</p> <p>Student – Materials each student will need.</p>
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RESOURCES
What resources were used for the development of your lesson, (ex. Internet sites, texts, etc.)?

DAILY LESSON SEQUENCE
Describe a step-by-step procedure for your lesson. Example: Day 1 1. Introduction – What you will do to present your ideas and get the process going (ex. Slide presentation, discussion, demonstration) 2. 3. etc. 4. Closure – Activities you will do for the closure of the lesson (ex. Class discussion, critique and closure, gallery walk) Day 2 etc.

ARTS INTEGRATION CHECKLIST
Complete the checklist (available in the NCAIP Handbook and on the NCAIP website) following the completion of the lesson.

NORTH COAST ARTS INTEGRATION PROJECT LESSON PLAN

Arts Integration Lesson Name: Fire Race; ELA/Hupa Language/Puppetry

Date: 3/23/17

Artist: Nelia Marshall

Teacher: Kim Stephens, Teresa Cyr, Cindy Mckinnon

Timeline: 5/3-5/12/17

Course: ELA

School Site: HVES

Grade Level: 1st

PROJECT OVERVIEW
Students will make felt hand puppets and props to represent the setting illustrated in the book, <u>Fire Race</u> . The project will culminate in a public puppet show performed by 1st grade students.

CORE and VAPA STANDARDS and NON STANDARDS BASED OBJECTIVES	ASSESSMENT
<p>ELA RL.1.2-Retell stories, including key details, and demonstrate understanding of their central message or lesson RL.1.3- Describe characters, settings, and major events in a story, using key details. RL.1.6-Identify who is telling the</p>	<p>Puppet creation, performance and participation Students will be able to: Recite character lines, and demonstrate their understanding and role of the story they are telling, (RL.1.2). Perform <u>Fire Race</u>, each acting their chosen characters through the hand puppets, showing</p>

<p>story at various points of the text. RL.1.7- Use illustrations and details in a story to describe its characters, settings, or events. SL.1.4-Describe people, places, things, and events with relevant details expressing ideas and feelings clearly SL.1.5- Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings SL.1.6-Produce complete sentences when appropriate to task and situation.</p> <p>VAPA 2.1- Use texture in two dimensional and three-dimensional works of art. 2.3-Demonstrate beginning skill in the manipulation and use of sculptural materials to create form and texture in a work of art. 2.5- Create a representational sculpture based on people, animals, or buildings. 3.1- Recognize and discuss the design of everyday objects from various time periods and cultures. 4.1- Discuss works of art created in the classroom, focusing on selected elements of art.</p>	<p>emotion, etc. through hand gestures and vocal expression, (RL.1.3)(SL.1.4, SL.1.5). Recite aloud their lines completely and on cue, as well as use Hupa language when appropriate, (SL.1.6). Include Hupa language in scenes throughout the play, (SL.1.6).</p> <p>Create texture using tempera paint on paper using hand prints, creating willow shaped leaves, 2D, (VAPA 1/2.1). Add texture through layering felt, adding embellishment such as traditional native designs and necklaces, (VAPA 1/2.3). Create felt hand puppets using provided templates they trace and cut shapes from felt and then assemble to create a character from the story, (VAPA 1/2.5). Add traditional native embellishment (felt designs and necklaces) on puppets as seen in <u>Fire Race</u>, (VAPA1/3.1). Discuss Line, Shape, Color and Texture, 2D, and 3D when appropriate, both during the puppet and prop making process, (4.1).</p>
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CORE VOCABULARY	ART VOCABULARY
<p>Model, character, setting, theme, story, narrative/narration</p> <p><u>Hupa Language:</u> Xong'(fire) A'syah(cold) Hayah no:ntik'(the end) A'syah(ouch)</p>	<p>Visual Art Visual Elements: Line, Shape, Color, Form, Texture; tint, shade, hue 2-Dimensional (2D), 3-Dimensional (3D),</p> <p>Theatre Art Script, act, scene, character, expression, cast, rehearse, run-through, vocal projection</p>
SHARED VOCABULARY	
Adaptation, model, theme, narrative	

STRATEGIES FOR ELICITING PRIOR KNOWLEDGE/ CONNECTING CONTENT TO STUDENTS LIVES
<p>Students will draw upon earlier lessons where they have practiced tracing, cutting straight edges with scissors, and tying knots. They will then apply that knowledge to the making of the final project, the felt hand puppet. Students will also use previously learned Hupa language and incorporate it into their puppet performance. Students will rehearse the performance together, and put it all together for a final performance.</p>

PREPARATION	MATERIALS
Classroom teachers read <u>Fire Race</u> and	Felt

<p>assign characters to students before beginning puppet project.</p> <p><u>Script:</u> Print out enough copies for each student Highlight each part</p> <p><u>Felt Hand Puppets:</u> Create puppet prototypes Create puppet patterns/templates for all characters; write felt color to use with the pattern, and number of pieces to cut on each pattern piece Cut yarn (for lacing) Thread yarn through needle Cut the appropriate colors and amount of felt for each character Assemble puppet character materials (pattern, felt pieces) in <i>Ziploc</i> plastic bags and write students' names on bag</p> <p><u>Salmon Marionettes:</u> Make appropriate amount of copies of both the front and back of salmon Cut two pieces of string.</p> <p><u>Willow Tree Prop:</u> Pre-cut and paint two trees with trunk and branches (no leaves)</p> <p><u>Paint Backdrop:</u> River (foreground) Cabin (middle ground) Forest (middle and background) Mountains (background)</p>	<p>Glue String/yarn Large sewing needles with large eyes and blunt tips (metal recommended) Paper Scissors Tempera paint Paint brushes Paper plates or paint palettes Paper towels Cardboard or foam core (large pieces for willow tree) Tagboard (for puppet template) <i>Ziploc</i> plastic bags Low temperature glue gun and glue sticks Popsicle sticks Crayons/markers Construction paper – green Sheer blue fabric (for river) Backdrop (for puppet show)</p> <p>Access to: Computer or <i>Elmo</i> project Projection screen A sink with running water Whiteboard with markers A drying rack</p>
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RESOURCES

Title VII – Access to the book, Fire Race – a Karuk Coyote Tale, written by Jonathan London and illustrated by Sylvia Long
If possible, a set of hand puppets, made specifically for Fire Race
Felt hand puppet prototypes
Jackie Martins – HVES Hupa language teacher. Jackie created a list of words and phrases and provided assistance with teaching students pre-chosen phrases and words to include in the puppet show
Video clips (*Youtube*) of hand puppet performance to show students good examples of gesture and vocal expression
Script adaptation of Fire Race, with list of characters

DAILY LESSON SEQUENCE

Day 1: Introduction

Preparation: Fire Race book; computer and projection screen.

Read Fire Race to students. Show students a short video clip (*Youtube*) of a hand puppet performance in order to give them an idea of what they will be doing. Point out the hand gestures used to mimic body movement/language and the vocal expression used by the puppeteers to create character. Assign students their part on this day, or at the beginning of the next class.

Note: If Classroom Teacher will not be narrating the performance, choose a student with good reading skills to narrate.

Day 2: Salmon Marionettes

Preparation: Salmon marionette prototype(s).

Materials – Enough copies of the salmon marionette template (front and back) for each student, string/yarn, popsicle sticks, crayons/markers.

Assign characters, (if this wasn't done on Day 1). Discuss two types of puppets, hand and marionette. Show prototypes(s) of a Fire Race hand puppet, and salmon marionette. Let students know they will be creating a salmon marionette today, using a template provided. Discuss shape, as it relates to the parts of the puppet, and how the marionette works. Instruct students on what is expected of their salmon marionette: use color, line, and create texture with the materials provided. Emphasize safety while using scissors, and demonstrate how to cut out one half of the salmon template using scissors carefully to achieve clean cut lines, (this skill will be important for cutting out their felt hand puppet templates as well). Discuss how the pieces are meant to fit together like puzzle pieces, and what will happen if the pieces are not carefully cut. Finally, give a demonstration on how to assemble their salmon marionettes. Color their salmon marionettes with crayons/markers, attach to, and put their names on, popsicle sticks. Distribute materials.

Homework – send students home with a script that has their part highlighted and have them practice their lines at home with siblings/parents/guardians.

Day 3: Creating the Willow Tree

Preparation – Cut and paint willow tree template from cardboard/foam core board and make sure it is dry. Have paint ready to go on the plate.

Materials – Green Construction paper, (assortment of greens if possible for the handprints), tempera paint, (green, white, yellow, and brown), paper plates, paint brushes (for mixing paint and painting hands, if needed), paper towels and a sink to wash hands. Introduce the day's project (creating texture with tempera paint using our handprints), and vocabulary: texture, shape, 2D vs 3D. Give examples of 2-dimensional objects (photo, painting, drawing/length & width) and 3-dimensional objects, (ball, tree, cup/length & width & depth, has form). Question: *How does that fit in with our project?* Answer: *Making a 3D tree with 2D objects.* Talk about texture. Ask students to feel their clothes, and write a list on the whiteboard of all the descriptive words they use to describe the texture of their clothes. Demonstrate how to create a lighter hue of green by mixing yellow, or a lighter tint, by adding white to the green color base, or how to darken the hue by adding brown. Remind students to add small amounts of the darker color rather than a large amount all at once. Each table should share one plate of color. Students can either directly place their hand into the paint on the plate, or they can use a paintbrush to paint their hand. Demonstrate how to stamp their handprint: 1) No moving the hand while on the paper, as it takes away all the beautiful texture of their handprint, and ends up looking like a blob of color instead; and, 2) Start on the edge to get the most out of their paper. Instruct students to stamp their green paper with their painted hand. Remind students of paint rules as well as to be patient, and take their time when stamping their hands. When done filling their paper. Students should put their paper in a safe place to dry.

Day 4: Continuation of Day 3

Preparation: Students' handprints, dry, and ready to cut out. If possible, an actual

willow branch to show students the shape of the willow leaf.

Materials: Scissors, whiteboard and markers, students' handprints.

Distribute scissors. Show the willow branch to students, focusing on the shape of the willow leaf. Draw a general shape on the board for students to copy, if needed. Note: A good word to describe the willow leaf shape – that students might understand best – is football. Students can trace around their handprints or draw a leaf shape using only certain areas of their handprints. Encourage students to cut four to five leaves each to add to the tree. Once students are done cutting they can begin to glue the leaves onto the cardboard tree cut outs. Each leaf will be two sided. Distribute leaves equally around the trees. Allow to dry before assembling.

Day 5: Making the Xontah (house) and snowy mountain

Preparation: Presentation with images of snow-covered mountains and a traditional Hupa house, the Xontah. Have paint ready to go on the plates, (yellow, red, or blue, black).

Materials: Projection equipment, tempera paint, plates, brushes, paper towels.

Split students into two separate groups. Group one will work on creating the Xontah. Group two will create the snowy mountain. Using a *Powerpoint* presentation with a projection screen, or photographs from books, etc. with an *Elmo* projector, show students examples of snowy mountains such as, Mt. Shasta and local native homes to use as a reference when drawing and painting their own mountain and Xontah. With large pieces of recycled cardboard, draw a Xontah shape with the circle shaped doorway. Note: Teacher will need to cut out the circle doorway and the house, being that the cardboard will most likely be too thick for students of this age to cut. A circle doorway can also be painted black instead of cutting it out. Demonstrate how to create tints, shades, and hues (using yellow, red, or blue) to lighten and darken a color before beginning to paint. Using photos as a reference, help students to paint the first layer of the base color brown. While still wet, encourage students to use the tints and shades, and other hues of brown to create texture. Allow to dry.

Day 6: Hand Puppets – Part I

Preparation: *Ziploc* bags with puppet character materials. Plug the hot glue gun in at the beginning of the lesson in a supervised and safe location.

Materials: Dark marker, or a white pencil for the darker fabrics, good scissors, low temperature hot glue gun, *Ziploc* bags.

Students will be given their puppet character bag, which contains the template pieces needed to create their puppet, and enough felt of the appropriate colors needed.

Demonstrate how to cut out puppets – tracing around the pattern pieces onto the felt.

Instruct students to begin constructing their puppets. Note: Each pattern piece should be labeled with the color of felt to use, and how many of the shapes to cut. If students are done cutting their shapes out, they may begin to assemble the pieces together, starting with their character's face. Demonstrate how the characters' faces should look, (two eyes – inner and outer – nose, two inner ear pieces, etc.). Once the face is assembled and glued, demonstrate how the body is assembled. If students are done cutting early, a low temperature hot glue gun will also be needed.

Day 7, 8: Hand Puppets – Part II and III (Continue gluing and assembling puppets, and begin lacing.

Preparation: Demonstration materials for lacing the puppet together including felt with lacing holes pre-punched. Ability to “whip stitch”.

Materials: ~4 feet of yarn, large eye, metal needles (*3) able to punch through felt, *Ziploc* bags.

Note: Days 7 and 8 are a good time to recruit volunteers to come in and help; students work best in small groups with an adult to assist when needed.

Demonstrate how and where to start lacing the puppet together: tie the two pieces together at the bottom of either side of the body. Explain what a *whip stitch* is, showing

students an example, and then demonstrate how a *whip stitch* is done. Give directions on the lacing direction students should follow: up the side of the body, across the lower mouth in one direction and back the opposite direction on the upper mouth, up around the head, and down the other side of the body, ending with tying a knot on the bottom of the opposite side from where they started.

Days 9, 10, 11, 12: Rehearsal

Preparation: Set up backdrop in the performance space; place props.

Materials: Puppets, scripts, props, back drop.

Note: Hupa language is incorporated and reinforced by chanting the lines in repetitive phrases where appropriate in the play. Classroom teachers should instruct students on correct performance practices: use a character voice and emotion, project their voice in the correct direction (so that audiences can hear), position puppet appropriate to the character and consistently throughout the play, be quiet, respectful and attentive when not speaking, do not engage in distracting behavior. Tell students it's their choice on whether or not they will have a successful performance. If possible, run through the performance at least twice each class.

Day 13: Performance

Preparation: Invite parents and peers. Set up backdrop in the performance space; place props; set up chairs.

Materials: Puppets, props, back drop.

ARTS INTEGRATION CHECKLIST

See attached.

Project: Puppetry/ELA/Hupa Language Rubric **Name:** Nelia Marshall
School/Grade: HVES/1st **Date:** sp 17

Criteria	3	2	1
Content (Following the performance, using a whole class, Visual Thinking Strategies discussion format.)	All of the key details and central theme of of the original story – that the script is based on – are retold with accuracy and clarity.	Key details are retold with accuracy but understanding of the central theme is somewhat unclear.	Minimal, if any key details are retold and understanding of the central theme is inaccurate.
Puppet design and construction	Puppet pattern carefully traced and cut out; elaborate embellishment (i.e. dentalian necklaces, surface designs).	Tracing and cutting well done but the pattern pieces did not match; no sections of felt missing. Some embellishment.	Sloppy; puppet pattern pieces did not match up; large sections of felt missing; no embellishment.
Puppet performance: visual	Puppet prepared, in upright position and waiting to deliver line(s) for entire performance.	Puppet prepared in upright position to deliver, line but not for entire performance.	Puppet not in preparation position.
Puppet performance: vocal	Vocal quality and physical expression (ex. puppet mouth movement) fully supported character; all lines memorized.	Vocal quality and physical expression often supported character; most lines memorized.	Vocal quality and physical expression did not support character; line not memorized.

Creating Criteria for Success: Rubrics

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 performances. **Creating a three to five point rubric for a project that contains criteria for how students will be assessed will serve as an effective assessment tool.**

Criteria for success should answer the question, “What should be present in student works to know if students were successful?” **The answers to this question will inform the development of a rubric that corresponds to the lesson plan standards and objectives.**

Students should know the criteria for success for your lesson. This will help them achieve the desired outcome. You can provide students with a rubric and/or 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

Suggestion: Practice writing a rubric for an arts integration lesson. Examples of rubrics can be found on the NCAIP website.

Other Assessment Tools

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 s/he 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 three or four. 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 artwork. 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.

Teaching Artist Check List

- Current Resume
- Short Bio
- “Accurate” Questionnaire
- Live Scan
- TB Test Clearance or Tuberculosis Risk Assessment Questionnaire
- Payee Data Record
- Independent Contractors Agreement
- Statement of Work
- Invoice
- Payment Request Form
- Eureka City Schools Mileage Claim (if applicable)

Teaching Artist and Teacher Check List

- **Collaborative Planning Worksheet**
- **Teaching Artist Schedule**
- **Lesson Plan**
- **Rubric**
- Knowledge of the **Visual and Performing Arts Standards**
- Knowledge of the **Common Core Standards**
- **Seating Chart** (or other means for identifying students)
- **Attention signal** (to use in class)
- **List of classroom rules**
- **Art Materials** (gathered, organized; **Materials List** completed and shared)
- **Plan** for how students get and return materials, how students may talk, move and participate in the lesson, corrective feedback for student behavior and work
- **Documentation** of the project has been arranged including media release forms
- **Arts Integration Checklist**
- **Teacher Evaluation of Teaching Artist**
- **Teaching Artist Self Evaluation**

**North Coast Arts Integration Project
Teaching Artist Self Assessment**

Date: Teaching Artist: Teacher: Site: Grade Integration:																																
<p>Below is a list of items that will help you determine if you met your Criteria for Success of a particular lesson. Please indicate your level of satisfaction with each item by marking the column:</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%; text-align: center;">Satisfied</th> <th style="width: 15%; text-align: center;">Requires Re-working</th> <th></th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Introduction</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Lesson Sequence</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Time Management</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Lesson Content</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Closure</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Student Response</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Retention from previous lesson</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Support materials/equipment</td> </tr> <tr> <td style="text-align: center;">()</td> <td style="text-align: center;">()</td> <td>Relevance of activity</td> </tr> </tbody> </table>			Satisfied	Requires Re-working		()	()	Introduction	()	()	Lesson Sequence	()	()	Time Management	()	()	Lesson Content	()	()	Closure	()	()	Student Response	()	()	Retention from previous lesson	()	()	Support materials/equipment	()	()	Relevance of activity
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<p>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 need to improve upon?</p>																																
<p>Describe the collaboration between you and your partnering teacher. What went well? What could be improved?</p>																																
<p>Assess your understanding of using the Visual and Performing Arts Standards (On a scale from “0” to “10”)</p>																																
<p>Assess your understanding of using the Common Core Standards (On a scale from “0” to “10”)</p>																																
<p>Explain what your next steps will be to further your role as a Teaching Artist</p>																																
<p>What advice would you give to artists who want to become Teaching Artists?</p>																																

**North Coast Arts Integration Project
Teacher Evaluation of Teaching Artist**

Date: Teacher: Teaching Artist: Site: Grade: Integration:
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NA-Not Applicable 1-Not Observed 2-Minimally Observed 3-Observed

	NA	1	2	3	Comments
Management					
Preparation					
Efficient time management					
Efficient materials management					
Lesson plan is completed					
Classroom procedures established					
Efficient attention signal use					
Engagement					
Use of engagement strategies (think, pair, share, etc.)					
Use of specific feedback					
Arts inquiry (questioning)					
Activates prior knowledge					
Arts Learning					
Connects arts to CCSS/content areas					
VAPA standard(s) made clear to students					
Models arts objectives/skills effectively (Criteria for Success)					
Engages students in reflection about arts learning					
Closes lesson with restatement of arts learning					
Clear collaboration with classroom teacher					

Arts Integration Checklist for _____ (unit)

Grades K-2

Art Form	
Are the students constructing and demonstrating their understandings through one of the arts?	
Is their work original, reflecting the unique perspective of the students? (as opposed to looking mostly the same, copying or parroting?)	
Creative Process	
Are the students using the “design process”? In particular, are they revising their artworks after reflecting on what worked, and what they want to change?	

Connects	
Does the lesson connect other core content to the art?	
Objectives	
Have you informed students of both the art and core content goals of this project?	
Understanding	
Do students reflect on their learning/understanding either verbally or in writing?	
Do students receive feedback from the teacher and/or others?	
Total score (scores of 5 or more are often examples of strong arts integration units)	

APPENDIX B

Classroom Management Resources

P OSITIVE B EHAVIOR I NTervention S UPPORTS	5 CRITICAL FEATURES 1. CLEAR EXPECTATIONS
	2. EXPLICITLY TAUGHT
	3. SYSTEM FOR ENCOURAGING DESIRED BEHAVIOR
	4. SYSTEM FOR DISCOURAGING UNDESIRED BEHAVIOR
	5. DATA TRACKING SYSTEM

Eureka City Schools

Instructional Norms

- √ **Deliberately develop positive student/teacher relationships**
- √ **Engage students**
- √ **Communicate clear objectives**
- √ **Check for understanding and provide feedback**
- √ **Integrate reading, writing, speaking and listening across the curriculum**
- √ **Develop and encourage higher level thinking and questioning**

Expectations

Although the teaching artist will follow the norms established by the classroom teacher, here are some guidelines to consider prior to teaching in any situation.

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 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.

What is the task?
What is the end product?
How will you assess/evaluate the process and product?
How will assess students' level of master of the Arts Standards?
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 students get and return materials?
How many students may move about at one time?

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 the lesson?

Write your expectations about students asking for help.

How will students ask for help?
How do they get our attention?

Adapted from: Champs: A Proactive and Positive Approach to Classroom Management, (pg. 149):

Attention Signals

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

Examples of attention signals are:

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 feedback to those who respond until all do. For example say, "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 noisemaker 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. For example say, "In two minutes, be ready to share. In one minute we will share."

Determine Your Rules

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 a cell phone, 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 (or worse). If this happens the students lose the use of the tool. Students need to know this before any implements/tools/materials are handed out. ALWAYS demonstrate how students are to use the implement/tool safely.

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 objects 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 within your personal space when moving around the classroom.
- Ask permission to handle another student's artwork.

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 the moment. For example say, “Wilbur, 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,” and “good work,” without telling students exactly what they did to merit the praise. It is not specific enough and students won’t know what they did that merited “good job” or “excellent work.” Giving specific praise takes practice.

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 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

When culturally appropriate, make eye contact with the students whose behavior needs to change.

Personal Space

Define and have students establish their own personal space, (the area immediately surrounding a student).

Gentle Verbal Reprimand

This is a verbal correction. Move to the student quietly remind her/him what they should be doing at that moment. For example say, “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

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, etc.) 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 direction 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, (pg. 149)

VOICE LEVELS (Numbers may vary between schools)

NO TALKING (0 or 1):

SILENT BODY, SILENT MOUTH

WHISPER (1 or 2):

SPY TALK, SO ONLY THE PERSON NEXT TO YOU CAN HEAR

QUIET TALKING (2 or 3):

SO ONLY PEOPLE NEAR YOU CAN HEAR

PRESENTATION VOICE (3 or 4):

SO THE ENTIRE CLASS CAN HEAR YOU

OUT DOOR VOICE (4 or 5):

SO YOU CAN BE HEARD ON THE PLAYGROUND OR IN THE BACK OF THE THEATRE

Student Responses

What is your response for students who say they are finished with their project?

- Students check their work against the rubric.
- Students elaborate on a part of their work. You may suggest that they find a way to add more detail 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.

VISUAL ARTS

Create, Regard, Revise

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

Create, Perform, Revise

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 rubric criteria for the project?

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

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 rubric. If they can find all of the attributes for success in their work, then their work is successful. Then ask the student if her or she thinks the work is successful according to the criteria.

Materials and Space Management

Managing materials efficiently and effectively and organizing space use 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

List all materials 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 transport them compactly at the school so you don't have to run back and forth to your car.

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 music systems, or make arrangements with NCAIP personnel.

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, clean up, etc.) 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 alternative space (such as an empty classroom or the multipurpose room 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. The assignments should rotate through the cooperative groups.

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 are in the classroom and gathers what each students needs in that group. This student returns all materials to the material are 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 student 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 thirty or so students. If you have a group of less than four, 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 your expectations for student behavior. Make sure students understand what each role looks like and sounds like.

Materials Manager	Time Manager
<ul style="list-style-type: none"> ● Get materials for each person in your group. ● Return materials for each person in your group. ● Clean up area. ● Recycle and/or throw away trash. 	<ul style="list-style-type: none"> ● Know how much time your group has to complete the activity. ● Let the group know how much time is left. ● Tell your group when time is up. ● Clean up area. ● Give Materials Manager trash to recycle or throw away.
Encourager	Facilitator
<ul style="list-style-type: none"> ● Tell students they can do the activity – they need to try, and to put a lot of effort into what they do. ● Give positive feedback about what students are doing correctly. ● Offer to demonstrate how to do something. ● Clean up area. ● Give Materials Manager trash to recycle or throw away. 	<ul style="list-style-type: none"> ● Make sure all students understand the directions. Repeat directions as needed for your group. ● Make sure students are staying on task – let them know what they need to do next. ● Make sure all students finish the assignment. Ask all students to tell what they did to fulfill the assignment (check the criteria for success). ● Clean up area. ● Give Materials Manager trash to recycle or throw away.

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 having students sitting passively and listening for long 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 technique 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 five 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 or hands.

- 3-2-1: Students hold up three fingers to show they understands, two to show partial understanding, and one if they don't understand.
- Fist to Five: Students hold up five fingers for good understanding, four, three, two, one 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 not 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 process can also be used 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. The B line 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 two to five minutes).
- Sentence Starters: provide a partial sentence with blanks for words you want students to fill in.

APPENDIX C

Resource List for Arts Integration

North Coast Arts Integration Project
<http://www.artsintegration.net>

Visual and Performing Arts Framework for California Public Schools, K – 12
<http://www.cde.ca.gov/ci/vp/cf/>

California Department of Education Arts Resources
<http://www.cde.ca.gov/pd/ca/vp/vaparesources.asp>

Performing Arts

- [John F. Kennedy Center for the Performing Arts](#) 
Serving the nation as a leader in arts education.
- Luna Dance Institute
<http://www.lunadanceinstitute.org>
- Arts For Learning
<http://www.arts4learning.org>
- Young Audiences
<http://www.youngaudiences.org>
- San Francisco Symphony
<http://www.keepingscor.org/education>

Visual Arts

- Artsonia
<http://www.artsonia.com>
- Getty Museum
<http://www.getty.edu/education/>
- Los Angeles County Museum of Art
<http://www.lacma.org>
- Google Cultural Institute
<http://www.google.com/culturalinstitute/project/art-project>
- Visual Thinking Strategies
<http://www.vtshome.org/>

State Resources

- [California Alliance for Arts Education \(CAAE\)](#) 
Promotes, supports, and advocates visual and performing arts education for preschool through post-secondary students in California schools. See [Insider's Guide to Arts Education Planning](#)  for tips on how to write a district/school arts plan.
- [California Arts Council \(CAC\)](#) 
To support available and accessible quality art reflecting all of California's diverse cultures.
- [The California Arts Project \(TCAP\)](#) 
To deepen teachers' knowledge of dance, music, theatre, and visual art and to enhance students' success.
- [California County Superintendents Educational Services Association \(CCSESA\)](#) 
Offers support to schools and districts by offering a full complement of services

- utilizing the statewide county office of education infrastructure and in particular, visual and performing arts instructional support through their Arts initiative.
- [California Gold Ribbon Schools Program](#) (See Exemplary Programs, Arts Education)
A new program for 2015-2016 which honors some of California's outstanding public schools. Schools that are selected demonstrate exemplary achievements in implementing state standards in priority areas.
 - [California State University Summer Arts \(CSUSA\)](#) 
A program offering academic credit plus a festival in the visual, performing, and literary arts for college students and dedicated high school juniors and seniors.
 - [Children's Health \(OEHHA\)](#) 
List of art and craft materials that may not be purchased for use in grades K-6
 - [CreateCA http://www.CREATECA.net](http://www.CREATECA.net)
Statewide coalition of agencies and organizational partners on an education reform movement that views arts education as an essential part of the solution to the problems facing California schools.
 - [Creativity at the Core, Professional Learning Modules](#) 
15 new professional learning modules connecting arts learning the Common Core State Standards
 - [InnerSpark: California State Summer School for the Arts](#) 
Supports high school students to receive training in the arts through summer intensive sessions.
 - [Los Angeles County Arts Commission](#) 
Fosters accessibility of the arts in the County of Los Angeles.
 - [The Music Center, Los Angeles](#) 
Comprehensive lesson plans designed to help teachers engage their students with works of dance, theatre and music.
 - US Environmental Protection Agency, [Environmental Health & Safety in the Arts: A Guide for K-12 Schools, Colleges and Artisans](#)  (PDF)
This publication describes proper management of waste and residuals from art studios and shop practices.

National Resources

- [American Alliance for Theatre Education](#) 
Promotes theatre education, theatre arts and educators who use theatre in the classroom as well as higher education resources.
- [Arts Education Partnership](#) 
Here you will find a circle of support for your ideas, leadership, and voice in making the arts an essential part of a complete education for every child - especially our most underserved who show the greatest improvement in academic achievement when participating in the arts.
- [Educational Theatre Association \(EdTA\)](#) 
Promotes and advances theatre education; provides resources for scripts, resource links, directing, designing, producing, Shakespeare, dramaturgy, musicals, copywriting, play writing and Thespian connections.
- [John F. Kennedy Center for the Performing Arts](#) 
Serving the nation as a leader in arts education.
- [Lincoln Center](#) 
A performing arts center representing 12 organizations (including Julliard, Metropolitan Opera, Film Society of Lincoln Center, Jazz at Lincoln Center) and links to K-12 classrooms across the nation with programming.
- [National Core Arts Standards](#) 
The result of the work of the National Coalition for Core Arts Standards (NCCAS), this website launched in June 2014 contains arts standards for five disciplines: Dance, Media Arts, Music, Theatre, and Visual Arts.
- [National Dance Education Organization \(NDEO\)](#) 
Advances and promotes dance education providing teacher resources including research, artistic, educational and cultural values of dance and provides strong advocacy online tools and information.
- [National Gallery of Art \(NGA\)](#) 
Collection of paintings, sculpture and works of art on paper from the late middle ages to today and of Europe and the United States; offers online resources for teachers and students plus a loan program.
- [Smithsonian Museum](#) 
The Smithsonian encompasses 19 museums, 9 research centers and the National Zoo. Explore the Smithsonian online resources including their encyclopedian Smithsonian, Exhibits and Events and their Research resources. It includes the American Indian Museum, American Art Museum, the Portrait Gallery and the Cooper-Hewitt Design Museum.
- [Smithsonian Art Collection](#) 
Art collections including textile - fiber, yarn, fabric; fashion illustration, paintings, lithographs, photography, ceramics, book illustration and 150 years of prints of American art.
- [Smithsonian Cultures and Communities](#) 
Artifacts from European Americans, Latinos, Arab Americans, Asian Pacific Americans, Gypsies, Jews and Christian, both Catholic and Protestant.
- [Smithsonian Music Collection](#) 
Music collections, performances and public programs, resources for educators including the Smithsonian Jazz Class.
- [Smithsonian National Museum of American History](#) 
Three million artifacts via online collections and database. Includes collections in

art, music, textiles, photography, architecture, cultures and communities, and advertising.

State Associations

- [California Art Education Association \(CAEA\)](#) 
Dedicated to the advancement of art education through professional development, teacher resources, programs, and recognition of achievements.
- [California Association for Music Education \(CMEA\)](#) 
Supports educational efforts to promote quality music instruction for the children and adults of California.
- [California Dance Education Association \(CDEA\)](#) 
To establish Dance as an integral part of all school curricula for grades K-post secondary.
- [California Educational Theatre Association \(CETA\)](#) 
To support theatre education.

National Associations

- [National Art Education Association](#) 
To promote art education through professional development, service, advancement of knowledge, and leadership.
- [National Association for Music Education \(NAFME\)](#) 
Advance music education by encouraging the study and making of music.
- [National Dance Education Association \(NDEO\)](#) 
Promotes creative artistic lifestyles through dance education and dance.

Professional Learning

- [Arts Standards – Other States Standards and Frameworks](#) 
New! Explore the interactive US Map on the SEADAE website to view VAPA standards and frameworks from around the country, as well as downloadable document.
- [Career Technical Education Model Standards](#)
See industry sector, Arts, Media and Entertainment, and the “Academic Alignment Matrix” starting on page 22.
- [National Coalition for Core Arts Standards](#) 
This is a great resource site for the new national arts standards, and for webinars on the arts and common core.
- Digital Chalkboard – [Professional Learning Module, Content Literacy for Technical Subjects](#) 
This series is the product of collaborative efforts between the California Department of Education and content and professional learning experts throughout California to help educators transition to the Common Core State Standards. The series currently includes ten modules available in both online and on-site professional learning formats. The Visual and Performing Arts and connections to Common Core State Standards are thoroughly covered in the module titled, “Content Literacy for Technical Subjects”, which was developed by The California Arts Project.
- [Teaching Artist Support Collaborative of California \(TASC\)](#) 
TASC is a collaborative Community of Practice for teaching artists and the organizations that hire them, committed to the professional support of artists who

are passionate about education and community engagement in schools, community settings and social service organizations.

- [Association of Teaching Artists](#)

Recommended Reading

- Donahue, D. & Stuart J. (2010) Artful Teaching: Integrating the Arts for Understanding Across the Curriculum. Teachers College Press. New York.
- Goldberg, Merryll, (2011). Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings. (4th edition). Pearson. New York.
- Hetland, Winner et al. (2013). Studio Thinking 2: The Real Benefits of Visual Arts Education. Teachers College Press. New York.
- Edwards, Linda. (2009). The Creative Arts – A Process Approach for Teachers and Children. (5th edition). Pearson. New York.
- Alsip Buckman, Julie & Szekely, George. (2012). Art Teaching Elementary through Middle School. Routledge. New York
- Root-Bernstein, R. & M. (1991). Sparks of Genius. Houghton Mifflin. New York.

- Boal, Augusto, (1992). Games for Actors and Non-Actors. Routledge. New York.
- Cranston, Jernal, (1991). Transformations through Drama. University Press of America. New York.
- Cranston, Jernal, (1975). Dramatic Imagination – A Handbook for Teachers. Interface California Corporation. New York.
- Edminston, Brian, (2014). Transforming Teaching and Learning with Active and Dramatic Approaches – Engaging Students Across the Curriculum. Routledge. New York.
- Spolin, Viola, (1986). Theater Games for the Classroom – A Teacher’s Handbook. Northwestern University Press, Evanston.