

Arts Powered LEARNING

AN IDAHO ARTS
EDUCATION TOOLKIT

arts
IDAHO



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TABLE OF CONTENTS

Introduction.....	ii
Characteristics of a Quality Arts Education Curriculum.....	iii
1. The Basic Framework For Arts Education	1
<i>Overview of the Idaho Fine Arts Anchor Standards</i>	
<i>Enduring Understandings and Essential Questions</i>	
2. The Artistic Process	7
<i>Definitions, The Artistic Process</i>	
<i>Arts Learning Fosters 21st Century Thinking Skills</i>	
<i>The Artistic Process Encourages Critical Thinking skills</i>	
<i>Sample Questions for Responding to the Arts</i>	
3. Arts Planning, Teaching, And Learning	13
<i>Planning Effective Arts Lessons and Units</i>	
<i>Putting it All Together: Tips for a Great Lesson</i>	
4. Embedding Assessment Into Arts Instruction	19
<i>Embedding Assessment Into Arts Instruction</i>	
<i>Checks For Understanding</i>	
<i>Did They...? Or, Didn't They...?: Checklists</i>	
<i>Encouraging Critical Thinking with Reflection Questions</i>	
<i>Guiding Principles for Responding/Reflecting</i>	
5. Arts Planning Templates	27
<i>Unit Plan Organizer Lesson Plan Template</i>	
<i>Example Lesson and Unit Plans</i>	
6. Arts Integration.....	33
<i>Thinking Tools across the Disciplines</i>	
<i>Making Connections across the Disciplines Models</i>	
<i>of Instruction for Arts Integration</i>	
7. Teaching Artists In The Classroom.....	37
<i>Planning an Artist Residency Hosting Folk and Traditional Artists</i>	
Appendix	47
<i>Idaho Arts and Humanities Content Standards Links</i>	
<i>Supporting Resources</i>	

ArtsPowered Learning: AN ARTS EDUCATION TOOLKIT

*“Use what talent you possess: the woods would be very silent
if no birds sang, except those that sang best.”*

—HENRY VAN DYKE

ArtsPowered Learning: An Idaho Arts Education Toolkit is designed to provide essential resources for effective arts instruction in the classroom. Pioneered by former Arts Education Director for the Idaho Commission on the Arts Ruth Piispanen in partnership with Dr. Peggy Wenner, former Coordinator of Humanities and Fine Arts for the Idaho State Department of Education, this toolkit is a supplement to the Idaho Arts and Humanities standards. The authors of this toolkit have gathered best practices from a variety of sources and refined this information into a vision of quality arts education in Idaho. The contents have been reviewed by a team of arts educators and administrators throughout Idaho who support education that addresses the whole child.

All students, regardless of their background, socio-economic status, and location, deserve access to the arts and arts education. Through dance, media and visual arts, music and theatre, art programs help to improve a student’s memory and concentration, develop decision-making and critical thinking skills, enhance communication and listening, and encourage focus and discipline. An arts education can also help a student to improve self-esteem and social skills. Centered in the practice and history of the arts disciplines, a quality program of arts instruction helps students develop critical 21st century skills and supports learning and student engagement across all curriculums.

Quality art programs are a critical aspect in helping students magnify their understanding of their place in relation to the rest of the world. A sequential program of instruction in the arts provides experiences in all four of the National Core Arts Standards. Creating, performing/producing/presenting, responding, and connecting the arts with other content areas for students encourages nonlinear thinking that can be used not only in academic settings but in the professional world as well. By doing so, we are fulfilling the college and career readiness needs of our students, laying the foundations for the success of our schools and, ultimately, the success of the nation.

The ArtsPowered Learning Toolkit provides multiple strategies for designing and constructing arts education experiences. The hope is it will help strengthen the quality of instruction for teachers in all disciplines and help support arts centered curriculum in both the arts classrooms and through an interdisciplinary approach in other classrooms. Students learn by making connections and ArtsPowered learning helps students make connections between math, science, and literacy.



CHARACTERISTICS OF A QUALITY ARTS EDUCATION CURRICULUM

Markers of Quality

QUALITY ARTS TEACHING AND LEARNING IS SUPPORTED BY A CURRICULUM THAT:

- Provides opportunities over time for students to learn about art, artists, and cultures
- Encourages students to use their own ideas to create original art work
- Provides opportunities for students to respond to and reflect on their work and works of others
- Uses assessment as an ongoing part of the teaching and learning process
- Makes connections to other concepts that appear in math, science, language arts, and other subjects
- Utilizes authentic arts resources to provide opportunities for performances and interactions with professional artists



BASIC FRAMEWORK



THE BASIC FRAMEWORK FOR ARTS EDUCATION

In the Federal Every Student Succeeds Act, the arts share equal billing with reading, math, science and other subjects as “core academic subjects” which can contribute to improved student learning outcomes. The arts (dance, music, theatre, media arts, and visual arts) are rigorous academic subjects, each containing its own sequential curriculum conveying knowledge not learned through other academic disciplines. Strong arts programs foster the development of higher-order thinking skills, including critical thinking, independent judgment, and creative problem solving. The arts also provide uniquely stimulating vehicles for students to communicate their ideas.

The State of Idaho has adopted the *National Core Arts Standards* as part of Idaho’s Content Standards in Arts and Humanities. **The Idaho Fine Arts Standards** outline the scope of the content recommended for grades Pre-K–12 and provide high but reachable sequential expectations for student learning in dance, music, theatre, media arts, and visual arts.

The Idaho Fine Arts Standards provide a basic structure for quality arts education defining what students should know and be able to do in the arts while emphasizing the development of critical thinking skills, both in the knowledge and performance of art.

WHAT STUDENTS WILL KNOW

Students come to know the structures that artists use, including elements, principles, skills and techniques, and vocabulary of each art form. They experiment in selecting and applying the arts concepts in their own work and develop an understanding and appreciation of the impact of those choices in the work of others.

Students also have opportunities to learn about exemplary works of dance, music, theatre, media arts, and visual arts from diverse cultures. Students gain critical thinking skills, as they explore how and why art forms develop in specific cultural and historical contexts and examine the dynamics of tradition and innovation in the histories of the arts.

AND BE ABLE TO DO

The Idaho Fine Arts Standards also support four basic processes common to the arts: 1) creating original works of art, 2) performing/presenting/producing new or existing works of art, 3) responding to the artworks and performances of self and others, and 4) connecting art with personal meaning and greater real-world contexts. These artistic processes provide unifying threads that help educators sequence opportunities for students to develop and refine expressive skills. Using these processes requires students to understand and apply skills outlined in the Idaho Arts and Humanities Content Standards.

Overview of the Idaho Arts Anchor Standards

The Arts Anchor standards describe the general knowledge and skills that teachers expect students to demonstrate throughout their education in the arts. These anchor standards are parallel across the arts disciplines of dance, music, theatre, media arts, and visual arts and across Pre-Kindergarten through 12th grade levels. They serve as the tangible educational expression of artistic literacy.



CREATING

Conceiving and developing new artistic ideas and work

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

PERFORMING

Realizing artistic ideas and work through interpretation and presentation

PRESENTING

Interpreting and sharing artistic work

PRODUCING

Realizing and presenting artistic ideas and work

4. Select, analyze, and interpret artistic for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

RESPONDING

Understanding and evaluating how the arts convey meaning

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

CONNECTING

Relating artistic ideas and work with personal meaning and external context

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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Enduring Understandings and Essential Questions in The Idaho Arts and Humanities Content Standards

One of the greatest benefits of the arts is their capacity to expand students' understanding of themselves, their world, and their ways of constructing personal meaning while engaging in the process of self-expression.

Within each arts discipline, whether dance, music, theatre, visual arts, or media arts, each standard encompasses an arts discipline-specific Enduring Understanding and Essential Question(s) to guide learning.

Enduring Understandings or “big ideas” allow educators to frame lessons or units of study within a larger context. These “big ideas” may encompass important fundamental concepts within an art form or extend beyond individual arts activities in ways that have meaning and application in the real world outside the classroom. Enduring understandings provide opportunities for students to access and explore over-arching concepts and can help shape arts-integrated units of study.

Essential questions directly reflect and support Enduring Understandings conceptually and can guide student inquiry throughout the learning process. These questions invite students to employ critical thinking strategies to acquire new knowledge and develop broader understandings.

Enduring Understandings and Essential Questions can be excerpted or adapted from The Idaho Arts and Humanities Content Standards or be developed specifically for unique arts units, lessons, or other learning processes.





What Students Will Know

The following Enduring Understandings and Essential Questions are excerpted directly from the Idaho Arts and Humanities Content Standards in the Fine Arts and represent selected examples from each of the five arts disciplines.

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- **ENDURING UNDERSTANDING:** Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression.
- **ESSENTIAL QUESTION:** Where do choreographers get ideas for dances?

Anchor Standard 2: Organize and develop artistic ideas and work.

- **ENDURING UNDERSTANDING:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- **ESSENTIAL QUESTION:** How do musicians make creative decisions?

Anchor Standard 3: Refine and complete artistic work.

- **ENDURING UNDERSTANDING:** Theatre artists refine their work and practice their craft through rehearsal.
- **ESSENTIAL QUESTION(S):** How do theatre artists transform and edit their initial ideas?

PERFORMING/PRESENTING/PRODUCING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- **ENDURING UNDERSTANDING:** Space, time, and energy are basic elements of dance.
- **ESSENTIAL QUESTION(S):** How do dancers work with space, time and energy to communicate artistic expression?

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- **ENDURING UNDERSTANDING:** Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.
- **ESSENTIAL QUESTION(S):** What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- **ENDURING UNDERSTANDING:** Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
- **ESSENTIAL QUESTION(S):** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Anchor Standard 7: Perceive and analyze artistic work.

- **ENDURING UNDERSTANDING:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- **ESSENTIAL QUESTION(S):** How do individuals choose music to reflect the human experience?

RESPONDING

Anchor Standard 8: Interpret intent and meaning in artistic work.

- **ENDURING UNDERSTANDING:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.
- **ESSENTIAL QUESTION(S):** How can the same work of art communicate different messages to different people?

Anchor Standard 9: Apply criteria to evaluate artistic work.

- **ENDURING UNDERSTANDING:** People evaluate art based on various criteria.
- **ESSENTIAL QUESTION(S):** How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- **ENDURING UNDERSTANDING:** Media artworks synthesize meaning and form cultural experience.
- **ESSENTIAL QUESTION(S):** How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **ENDURING UNDERSTANDING:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
- **ESSENTIAL QUESTION(S):** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?



ARTISTIC PROCESS

THE ARTISTIC PROCESS

Universally, the arts share four important artistic processes: creating, performing/producing/presenting; responding; and connecting. The Idaho Fine Arts Humanities Standards recommend balanced arts lessons that incorporate each of these processes.

Well-rounded education in the arts consists of experiences in these four interrelated kinds of artistic activity. Students involved in these ways of learning gain knowledge about the arts, refine their perceptual and expressive skills, and exercise their powers of analysis in order to make and justify judgments about works of art. They also learn that the arts can: communicate personal meaning, reflect family and culture, and validly connect with language arts, math, science, social studies, and other subjects taught in the classroom.

Definitions: The Artistic Process

Create » Perform/Produce/Present » Respond » Connect

CREATING:

Students are encouraged to use their own ideas to create original work in the art form. They develop strategies for generating **creative** ideas and understand that exploring possibilities and making artistic choices is an essential part of the creative process.

Students learn the concepts and elements, symbolic language, structures, and techniques of each discipline. With these skills they may express and communicate their own ideas and feelings as they create works of visual art, write or improvise dramatic works, perform or compose original pieces of music, choreograph dance, or employ the tools of technology to create media artworks.

PERFORMING/PRODUCING/PRESENTING:

Each arts lesson or unit should include an opportunity for students to communicate about their work informally or formally through presentations or explanations of their artwork. Effective student collaboration is also an essential component of developing and sharing artwork.

Students apply skills in singing, reading music, playing instruments, directing, acting, and dancing through a performance process. Media productions require careful planning, editing and effective use of technology and equipment. Sharing performances, productions, or art exhibitions with an audience provides an opportunity to communicate about learning within a public dimension and provides opportunities for others to respond to the work presented.

RESPONDING:

As a part of the responding process, students thoughtfully reflect upon their own work, as well as the work of others. Responding also becomes part of the continuum of rehearsing and refining works of art in progress.

Students draw on higher order critical thinking skills to describe, interpret, and evaluate their own artwork and a rich array of important works in dance, theatre, music, visual arts, and media arts. Students think about what criteria shapes our judgments about art and identify ways that art can convey ideas.

CONNECTING:

Students understand that art can be an expression of self and can have personal meaning.

Students also learn how the arts are constantly influenced by and reflect factors in the world all around us: time, place, culture, and history.

Students develop powerful and engaging ways to communicate about their family, their experiences, their community, and their knowledge of the world. Students learn that all artists and artworks have tangible influences that have shaped them and that art has the capacity to communicate powerful ideas and feelings.

Learning in the Arts Fosters 21st Century Skills

Creative Thinking

Gathers ideas; considers and tries multiple solutions; makes artistic choices

Critical Thinking

Asks clarifying questions; uses evidence to question or explain creative choices; constructs meaning

Communication

Actively listens; expresses ideas—visually/physically/verbally; responds to others

Collaboration

Communicates ideas to others; makes compromises; incorporates input/feedback

Perseverance

Persists in adapting ideas to work through challenges

Growth Mindset

Takes risks; embraces alternative possibilities; develops work over time

21st century skills criteria developed by Arts Impact, Puget Sound Educational Service District, Washington

The Artistic Process Encourages Critical Thinking Skills

CREATING	PERFORMING/ PRESENTING/PRODUCING	RESPONDING	CONNECTING
<p>IMAGINING Developing idea(s) (concepts, plans, feelings)</p>	<p>SELECTING Choosing an artistic work (repertoire) to perform/present</p>	<p>DESCRIBING/ANALYZING Identifying the elements of an artistic work and mentally examining how the elements of the artwork fit together</p>	<p>OBSERVING/DESCRIBING Identifying attributes of artistic works that communicate information about the context it was created in</p>
<p>PLANNING Experimenting, researching, and designing ways of presenting the idea(s) through artistic material</p>	<p>ANALYZING Analyzing structure and researching background of work in order to present quality artwork</p>	<p>SYNTHESIZING Seeing/hearing and comprehending visual/ aural features of the work or performance and mentally assembling what is seen/ heard into a whole</p>	<p>ANALYZING Explaining specifically how a work of art reflects experiences of the artist, time, place, culture, or subject area and backing up thinking with observations and/or research</p>
<p>MAKING Applying knowledge and skills/ techniques to bring ideas to life through artistic work</p>	<p>INTERPRETING Developing a personal interpretation of work (an idea of its expressive intent) that informs the performance/ presentation/ production</p>	<p>INTERPRETING Developing a personal response to the expressive ideas of creators, performers, or producers</p>	<p>INTERPRETING Constructing meaning through articulating how and why art communicates about an artist and/or the greater world in which it was produced</p>
<p>EVALUATING, REFINING Evaluating quality and refining successive versions of a work</p>	<p>EVALUATING, REFINING Applying knowledge and skills/ techniques to bring personal interpretation to life through performance, production, or exhibition Evaluating quality and refining successive versions of the work</p>	<p>EVALUATING Assessing the quality of an artistic work, based on principles/elements of that art form</p>	<p>MAKING/SYNTHESIZING Expressing personal meaning or a message through a work of art Integrating or making connections with real-world ideas or subjects in the process of creating art</p>

Developed by Scott Schuler for the Connecticut Department of Education;

Adapted by Meredith Essex for Idaho Commission on the Arts

Responding to the Works of Others

Responding in all five art forms depends on keen observation, description, analysis, interpretation, and evaluation. Teachers can help students move through a series of questions that describe works of art before advancing to interpretation and evaluation. This process helps students suspend initial conclusions by forcing them to slow down and take art “apart,” step by step, before evaluating it.

1. Describe artworks: ...*I see*...

- What do you see or hear?
- What (colors, sounds, shapes, instruments, movement, etc.) can you name?
- What is missing? What do you not see or hear?
- Compare this work with another work of art.
- What similarities and differences do you see or hear?
- What is the title of the work? Who is the artist?

2. Analyze ...*It looks like*...

- What does this work tell us about the culture or time period in which it was made?
- Which elements of the artwork do you see?
- What were some of the artistic choices made in the work?
- What other piece of artwork is similar to this one?

3. Interpret artworks: ...*I think...It means*...

- What are the relationships between the objects or characters?
- What does this remind you of?
- How does the work make you feel and why?
- What mood or feeling do you think the artist is trying to convey?
- Does the artist have a message to convey? If so, what might it be? If not, why not?
- If the artist were here, what would you say to him or her?

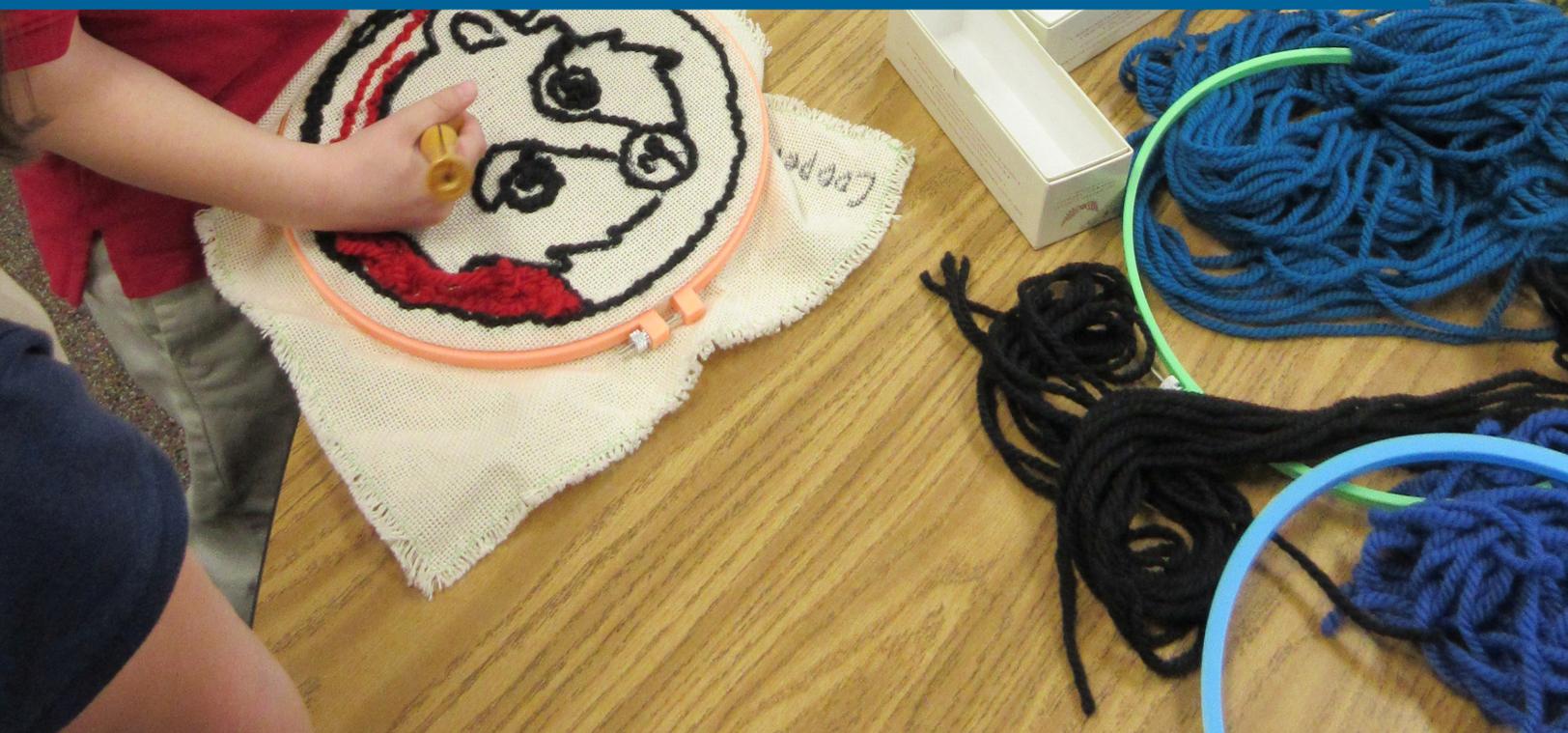
4. Evaluate artworks ...*I like it/don't like it because*...

- How well does the title of the work capture the essence/meaning/purpose/idea of the piece? Why or why not? What title might you give it? And why?
- What is the most interesting or surprising aspect of the work and what made it so?
- If you were the artist, what would you do differently?
- What are the reasons that other people should or should not experience this work of art?
- Is this art effective in communicating an idea?





ARTS PLANNING



ARTS PLANNING, TEACHING, AND LEARNING

As educators' address Idaho's Arts and Humanities Content Standards for student learning in the arts, we move away from merely exposing students to the arts and toward students learning the arts—knowing the art form's information and mastering its skills and processes. Standards can provide a framework to help us identify teaching and learning priorities.

In teaching for learning in the arts, we make sure each unit addresses understanding of the arts as they connect with the greater world and that each lesson presents learning targets that are clear and attainable by students. In doing so we help our students build their own skills, measure their own progress in comparison to the lesson's objective, and feel a sense of success and pride as they observe their skills grow.

Planning Effective Arts Lessons and Units

☑ IDENTIFY THE ENDURING UNDERSTANDING

Enduring understandings are concepts that extend beyond individual arts activities and have larger meaning for the students and application in the real world outside of the classroom.

☑ IDENTIFY THE ESSENTIAL QUESTION(S)

Essential questions support inquiry in the classroom. They invite critical thinking on the part of the students and can lead students to understanding the big ideas that frame learning.

☑ IDENTIFY THE LEARNING TARGETS

- Learning targets specify what you want students to know and be able to do as outcomes of the lesson.
- Learning targets should be aligned with grade-specific Idaho Arts and Humanities Standards.
- Learning targets should ensure that students experience a balance of the four artistic processes: creating, performing/producing/presenting, responding, connecting.

☑ IDENTIFY AND LINK ASSESSMENT CRITERIA WITH EACH OF THE LEARNING TARGETS

Assessment criteria describe the observable *traits* and *dimensions* of students meeting the learning target. The criteria and targets are matched—they have a direct and specific relationship to one another.

Examples

DANCE

Enduring Understanding: Space, time, and energy are basic elements of dance.

Essential Question: How do dancers work with space, time, and energy to communicate artistic expression?

Learning Target: Student moves using various levels.

Assessment Criteria: Student creates movements on or near the floor (low), kneeling or crouching (medium), and standing or in the air (high).

ANCHOR STANDARD 4: Presenting: Select, analyze, and interpret artistic work for presentation.

DA:Pr4.1.1a. Demonstrate locomotor and nonlocomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

MUSIC

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How do individuals choose music to reflect human experience?

Learning Target: Student understands that music can have different purposes.

Assessment Criteria: Student identifies reasons that people listen to music and cites examples of music works that are used for specific occasions or events.

ANCHOR STANDARD 7: Responding: Perceive and analyze artistic work

MU:Re7.2.2a. Describe how specific music concepts are used to support a specific purpose in music.

THEATRE

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question: How, when, and why do theatre artists' choices change?

Learning Target: Student makes a specific physical choice to convey character and action.

Assessment Criteria: Student uses body shape, facial expression, and gesture choices to communicate who he/she is and what he/she is doing.

ANCHOR STANDARD 3: Creating: Refine and complete artistic work.

TH:Cr3.1.5. b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.

MEDIA ARTS

Enduring Understanding: Media artworks synthesize meaning and form cultural experience.

Essential Question(s): How do we relate knowledge and experiences to understanding and making media artworks?

Learning Target: Student identifies a type of media artwork and reasons we interact with it.

Assessment Criteria: Student names an example (movie, video game, television, social media, website) and describes why we experience that form of media (to be entertained, connect with friends, buy or sell things, gain knowledge).

ANCHOR STANDARD 10: Connecting: Synthesize and relate knowledge and personal experiences to make art. (MA:Cn10.1.2) b. Discuss experiences of media artworks, describing their meaning and purpose.

VISUAL ARTS

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question: How do artists and designers learn from trial and error?

Learning Target: Student explores colors and effects that can be created with watercolor paints.

Assessment Criteria: Student uses primary colors to mix a broad range of colors, controls saturation for dry and wet brush effects, uses a variety of brushes to make different marks on paper.

ANCHOR STANDARD 2: Creating: Organize and develop artistic ideas and work.

VA:Cr2.1.4a Explore and invent art-making techniques and approaches.



Putting it All Together: Tips for a Great Lesson

1. **Enduring Understanding:** Make sure that in each lesson you articulate the Essential Understanding that underlies what you are teaching. This is the Big Idea of your lesson and is the knowledge that you will want your students to know and remember.
2. **Essential Question(s):** Use inquiry as a way to stimulate critical thinking in students. It is more powerful for students to “discover” relevant information through their own thinking processes than being told what is important by teachers. This helps students become invested in and “own” their learning.
3. **Connecting:** Always give your students the opportunity in each lesson to think about and reflect on the connection of their arts learning to the wide world. Show students excellent, diverse examples of the art form to illustrate the concepts you are teaching. Provide opportunities for students to give voice to their ideas or convey personal meaning in their artwork. Using your lesson’s learning targets as a lens, ask students about the world around them. Engage them in talking about what they see and think. Here are some examples:

“Since we have been working so hard at drawing/painting patterns, what are some of the patterns you see in the room right now? When you go home today, look for patterns all around the world. I’ll be asking you what you saw tomorrow.”

“Since we know that choreography is a set of movements that repeat, what are some sets of movements that you repeat in the same order in your daily life?”

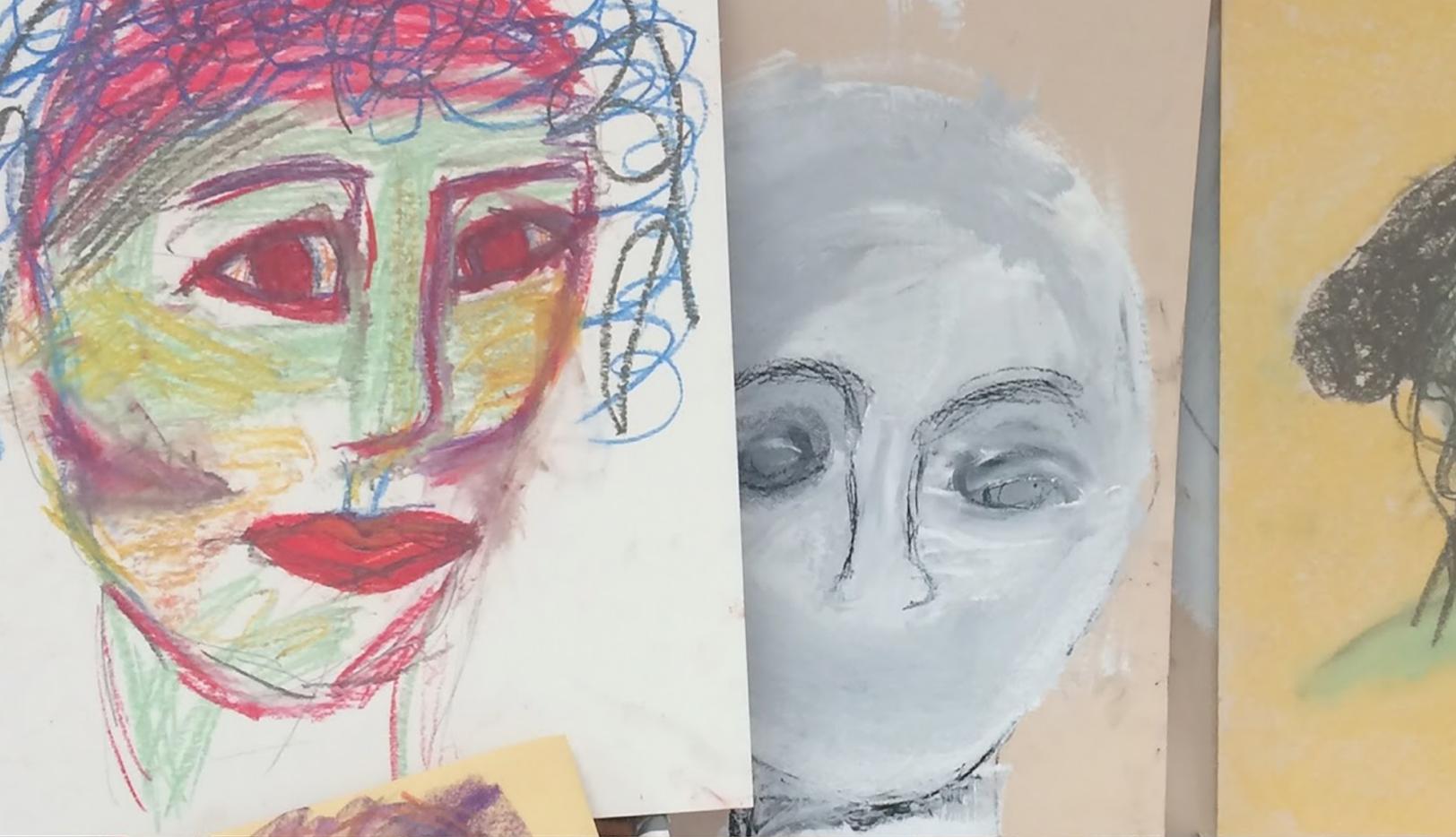
4. **Learning Targets/Assessment Criteria:** Many, perhaps most, arts and arts-integrated lessons try to cover too much around. In so doing, they achieve very little learning. Depth of learning is only achieved through instruction which uses one, two, or, perhaps, three learning targets per lesson. Explicitly clear targets matched with observable assessment criteria give you the vocabulary for speaking clearly and descriptively with your students about their artwork. Clear targets and descriptive assessment criteria give students a goal to work toward to achieve their highest artistic expression and accurate, non-personal language for describing their own and their peers’ creative efforts in comparison with that goal.
5. **Language:** Make sure that every word you say during your lesson applies to the targets you are focusing on. Do not draw in other concepts that are not the target of your lesson unless they have been the target of earlier lessons. Focused instruction uses constant reinforcement of the concept in language and lesson activities to achieve retention. When speaking with children about their work, use the language of your lesson (“I can really see the pattern you’re bringing out there”) not generalities (“that’s really good”). Hearing the lesson’s vocabulary applied to their own creative efforts cements children’s understanding of the material by making it personal to them.

6. **The Artistic Process:** One of the habits of mind central to becoming and being a high quality artist is that of insightful Responding/Reflecting in creating works of art and learning from works of art made by others: Did I achieve the goal I was working toward? How? How could this portion of my work have been carried out more successfully, creatively, subtly? Refining: What would I change about this work to strengthen its demonstration of the lesson's objective?
7. **Embedded and Summative Assessment:** In every lesson you plan make sure there are times during the lesson when:
 - a) your students stop work and check their own progress in terms of the lesson's target.
 - b) your students stop work and, using the language of the lesson's targets, and talk to one another about what they're seeing in their peer's creation.
 - c) you move through the room to assess student progress in regard to the learning targets.

The assessment process for your lesson will conclude with a summative (final) assessment during which you look at each student's completed work to assess his/her progress in regard to the lesson's learning targets and corresponding assessment criteria. Using the results of these forms of assessment during and after the lesson should serve as a guide in your planning for the further instruction of your students.

Adapted from Eric Johnson, *Sharing Your Artform: Tools for Artists*





ASSESSING LEARNING



EMBEDDING ASSESSMENT INTO ARTS INSTRUCTION

Arts Assessment—a process of giving students feedback so that they might improve their work.

Assessment in the arts is an integral part of effective instruction. This Framework presents assessment not as a “grade,” but as a vital form of feedback to students to help them improve the quality of their work in the arts.

Assessment in the arts can take many forms such as group reflection, checklists, rubrics; all effective assessments clarify criteria, and the attributes quality work in the art form.

Education expert Grant Wiggins defines “feedback” as “information.” He points out that it is not praise or blame, but information that students can use. The process of describing student work—giving students information they can use—has its payoff in classrooms when teachers work to carve out the time necessary for reflective conversations with students about their ongoing work. Here is where the artistic processes go into effect:

- Create a safe community of learners—a place where each person and their creative work is honored and attended to;
- Perform and Exhibit—the ultimate performance assessment, where process and product are indispensable to each other and work is first shared informally with peers in the classroom;
- Revise and Share—where teachers encourage their students to edit and revise their work as an ongoing investigation into their own learning;
- Reflect and Assess—by taking part in descriptive dialogue, everyone has the opportunity to assess the ways in which they have grown throughout the process.

ASSESSMENT AND REFINEMENT ARE ESSENTIAL TO EVERY ARTIST’S PROCESS...

Every day in the arts-rich classroom teachers model for students that art-making is a process, and an often messy one, filled with thoughtful reflection and ongoing revision. It is a process that will serve students far beyond the arts classroom, preparing them for a future where creative solutions are required.



Checks for Understanding:

Embedded Assessments: The glossary definition of embedded assessment from *New Horizons for Learning* uses the phrasing: “Assessment that occurs simultaneously with learning...occurs in the classroom setting, and, if properly designed, students should not be able to tell whether they are being taught or assessed.” This kind of check for understanding in-process can be accomplished in many creative ways—examples of prompts and strategies follow:

- ❑ **PEER TO PEER:** Describe what you saw: Tell a partner what he/she did with his/her body to create a pattern in the dance...
- ❑ **PEER TO PEER:** Listen to a partner and check to see if he/she is carrying a steady beat...share feedback for improvement...
- ❑ **PEER PAIR SHARE:** After you sketch the building, tell your neighbor what geometric shapes you drew...
- ❑ **PEER PAIR SHARE:** Write down an adjective for each piece of music we have listened to—then compare and explain word choice with a partner...
- ❑ **INSTRUCTOR ROOM SCAN:** When you have chosen your warm or cool color palette, set your warm or cool pastels aside and close your box of oil pastels...
- ❑ **INSTRUCTOR ROOM SCAN:** Show me a fantastic shape...
- ❑ **INSTRUCTOR ROOM SCAN:** Show me a statue of a...tiger...a teacher...a coach...monster...
- ❑ **SELF-ASSESSMENT:** Point to a curvy line in your art; point to an interrupted line in your art; point to a straight line in your art...
- ❑ **SELF-ASSESSMENT:** Note where you included a whole, half, and quarter note in your song—listen closely to make sure your notation is correct.
- ❑ **SELF-ASSESSMENT:** Compare your original storyboard with your edited video. Does it convey the story you intended it to? How can you refine or revise?
- ❑ **GROUP REFLECTION:** Talk in your group about what you saw when the other group performed: What did they do to create smooth transitions between tableaux?
- ❑ **GROUP REFLECTION:** Review what you intended to communicate in your website with group. Ask for feedback on how components can be altered and refined to improve clarity and better convey purpose.
- ❑ **WALKABOUT:** Tour the room by silently looking at each work of art at each desk. Stop when you see a collage that has contrast and ask what the artist did to create that effect.

Did they...? Or didn't they...? Checklists

A self-assessment checklist does not measure quality of response—it is simply a measure of whether students “did it or not.” A checklist can provide clear feedback for a novice learner just beginning to acquire new knowledge and skills.

Learning Target: Student recognizes, holds, and makes a shape with the body.

Assessment Criteria: Student uses the body’s form to create a statue-like shape with spine, head, arms, and legs.

Learning Target: Student changes the body’s shape in motion.

Assessment Criteria: Student changes the relationship of spine, head, arms, and legs while moving.

CHECKLIST FOR SHAPE IN DANCE

STUDENT	SHAPE		TOTAL POINTS 2
	creates a statue-like shape with spine, head, arms, and legs.	changes the relationship of spine, head, arms, and legs while moving.	
Joe Smith	√	√	2

CHECKLIST FOR LINE AND SPACE

Learning Target: Student uses line to create landscape elements.

Assessment Criteria: Student draws exterior contours, interior contours, and surface patterns of trees.

Learning Target: Student depicts space in a landscape.

Assessment Criteria: Student makes exterior contour drawing of trees/plants, using foreground, background, middle ground, and overlapping.

STUDENT	DRAWING						TOTAL POINTS 2
	I drew exterior contours	I drew interior contours	I drew surface patterns/details of trees	I drew trees/plants that were the largest for the foreground	I use exterior contours for drawing	My foreground overlaps middle and background	
Kenisha Jones							2

ANOTHER STYLE FOR CREATING SELF ASSESSMENT CHECKLISTS

- I drew exterior contours
- I drew interior contours
- I drew surface patterns/details of trees
- I drew trees/plants that were the largest for foreground
- I used exterior contours for drawing (details will be added in paint next session)
- My foreground overlaps middle ground and background.

Rubrics to Measure Quality

A rubric is a qualitative assessment scoring tool that describes more than one level of achievement for one or more criteria. Rubrics outline in detail what characteristics artworks will contain from the most developed to the least developed.

Teachers of the arts should think of rubrics as journeys, rather than end points—road maps that describe work at varying stages of quality, allowing students to chart their own progress.

By articulating for students what the finest quality work looks like in each of its aspects, each student has the opportunity to attain those high levels (and grow as an artist) because the possibilities and expectations of a project are made perfectly clear. These clear expectations outlined for students motivate them to create their very best work.

Teachers can create rubrics based on observable traits or attributes that give evidence of students meeting the learning targets in their creative work.

IN OUR DANCE:	4	3	2	1
MEMORY	we performed our dance from beginning to end without stopping or talking	we performed our dance from beginning to end without stopping; we talked a little to remember the movements	we performed our dance from beginning to end; we had to stop and talk about what came next	we couldn't make it from the beginning to the end of our dance, even if we stopped and talked about what came next



Encouraging Critical Thinking with Reflection Questions

Reflection questions can help students confirm, examine, and assess their own and other's learning and can be posed before, during and after an artistic process. They can be designed and asked by students or teachers and can elicit responses within many potential settings—group critiques, peer pair sharing, journal writing and student interviews. When reflection questions directly relate to learning targets and criteria they encourage an analytical thinking process grounded in the content of the lesson and reinforce arts vocabulary.

Learning Target: Student accurately represents a sculpture using a 2-D Format.

Assessment Criteria: Student draws shapes observed in a 3-D form from multiple viewpoints.

Learning Target: Student creates a paper sculpture by bending and manipulating flat shapes into 3D forms.

Assessment Criteria: Student cuts, manipulates, notches, and attaches paper for height, width, and depth.

OPENING REFLECTION QUESTIONS:

- Describe what lines and shapes you see?
- How did the shapes in your drawing change when you looked and drew from another point of view?
- What is the difference between a 2-D shape and a 3-D form?

MID-POINT REFLECTION QUESTIONS:

- How might you add to the form to give it more dimension? What side of your sculpture has the most visual interest? Why is balance important in sculpture?

CLOSING REFLECTION QUESTIONS:

- In making the paper sculpture, what were some of the challenges you faced in making your sculpture strong and stable? What were your solutions in response to those challenges?
- In what ways did you change paper to transform it (bend, tear, notch, fringe, etc.) from being a 2-D shape to a 3-D form?
- What other materials could you use to create a sculpture? If the material were different, what would change in your approach to making the sculpture, and what would stay the same?

Finding Time to Reflect

In the fast-paced school world, it is often a challenge to find time to make art, let alone pause and reflect on it. Art supplies get put away, desks get moved, instruments go into their cases, laptops get shut down, ensemble groups disperse, the bell rings, and students are on to something else. If students are only engaged in the “creating” part of the artistic process and passing over responding to their work, many opportunities for deeper learning are forfeited.

The practice of reflecting on arts learning, once firmly established, becomes a component that students look forward to, and even demand if it has been overlooked. Student voice is essential to student engagement. The investment of time in planning and teaching the arts is significant; reflection that allows students to explore and share their own thinking, learning, and choices amplifies that investment. Creating accessible student responding tools which can be completed independently after the lesson, and facilitating peer pair or group sharing can support this.

Using current technologies for documenting arts learning, especially in the performing arts, is a powerful tool for revisiting artistic processes: photography, video, smart boards (that capture images, notes, and supporting resources) can become a stimulus for thoughtful reflection at a later time.

Strategies for creating time for reflection can include using classroom tools, structures, and protocols that are already in place. Integrate arts reflection into existent daily journaling practices, community circles, or group classroom work.

Reflection practice can be divided into small chunks or sound bites and can occur on an ongoing basis:

- **Use exit slips:** ask students to respond to one criteria-based question about their art as they walk out the door.
- Pose a daily arts reflection question for private thinking time and group sharing.
- Pass the bulletin board with art displayed in the hall and ask students to find an example that effectively meets lesson criteria.
- Ask students to identify and safely recreate their most effective dance shape/movement, compelling character from their tableau or innovative rhythm as they wait or move from place to place at school.
- Host a short film festival, online space share, website immersion every morning for a few consecutive days, and ask students to write three sentence criteria-based reviews.
- Post ongoing responding charts with questions: students can add reflections on post-it notes about their own or other’s work during the course of a school day or week, then read and discuss notes collectively.

Alyssa 2017

Idaho State Map Key ♡

State capital-Boise 

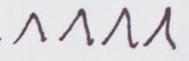
Oregon Trail 

Lewis and Clark Trail 

Snake River 

Mt. Borah 

Craters of the Moon 

Rocky Mountain Range 

Lakes 



ARTS PLANNING TEMPLATES



ARTS PLANNING TEMPLATES

The unit plan and lesson plan templates that follow include the vocabulary and principles included in this document. The unit plan is a graphic organizer to help the teachers of the arts think about relationships in the learning process when the arts are emphasized. The beauty of the process is that so much of it relates to learning in all subjects.

The lesson plan can be used to teach arts as core learning or as a lesson that integrates the arts with other subjects. The lesson plan makes direct connections between learning and assessment criteria. It also emphasizes a balance of artistic processes grounded in Idaho Arts and Humanities Content Standards within each lesson or unit: Creating, Performing/Presenting/Producing, and Connecting.

Referencing prior sections of this framework with examples of responding questions, Enduring Understandings and Essential Questions Learning targets and Assessment criteria support effective use of these planning templates.

Arts Unit Organizer: Template

Idaho Arts and Humanities Fine Arts Anchor Standards

CREATING

Conceiving and developing new artistic ideas and work.

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

PRESENTING

Interpreting and sharing artistic work.

PRODUCING

Realizing and presenting artistic ideas and work.

4. Select, analyze, and interpret artistic for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

RESPONDING

Understanding and evaluating how the arts convey meaning.

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

CONNECTING

Relating artistic ideas and work with personal meaning and external context.

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

UNIT LESSONS: Questions to think about:

What prior knowledge will students need?

What arts concepts will students learn?

What arts skills and techniques will students learn?

How will learning connect with other areas of study?

What 21st century skills will students develop?

Artistic, Cultural, and/or Historical Resources:

Art, artists, artifacts that frame and inspire arts learning

UNIT TITLE:

Enduring Understanding:

The Big Idea that encompasses arts unit

Essential Question(s):

Inquiry that supports accessing Big Ideas

Student Artistic Processes:

What do students create?

How do students perform, present or produce art?

When do students respond to art?

How do students connect art with self and other contexts and subjects?

Assessment Strategies:

How will learning be assessed?

Arts Lesson Plan: Template

Author:

School:

Title:

Grade Level...Arts Discipline:

Lesson Overview/Description:

IDAHO ARTS AND HUMANITIES CONTENT STANDARDS:

Dance, Theatre, Music, Visual Arts or Media Arts

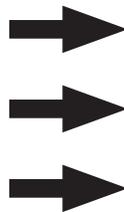
Creating, Performing/Presenting/Producing, Responding, Connecting

Integration Focus: Additional Content Standard goals/objectives achieved in lesson



Learning Targets: What you want students to know and be able to do as a result of learning process

Assessment Criteria: The observable traits or attributes of meeting the learning target—what it looks, sounds, or feels like when the student demonstrates this newly acquired knowledge or skill.



Responding/Reflecting: Guiding Questions before, during, and after the lesson activity that help students build critical thinking skills, link big ideas with historical/cultural resources, and reflect on and assess their own and others' art.

1. DESCRIBE	2. ANALYZE	3. INTERPRET	4. EVALUATE

Learning Sequence: Indicate steps needed to achieve learning targets

Note Idaho Arts Content Standard/ Student artistic process addressed in each step	Creating	Performing Presenting Producing	Responding	Connecting
1. <input checked="" type="checkbox"/> Check for Understanding by:				
2. <input checked="" type="checkbox"/> Check for Understanding by:				
3. <input checked="" type="checkbox"/> Check for Understanding by:				
4. <input checked="" type="checkbox"/> Check for Understanding by:				
5. Responding: <i>Closing Reflection with Students</i> Did you achieve the learning targets? How effectively did you meet each assessment criteria for the lesson? <input checked="" type="checkbox"/> Check for Understanding by:				

Key Vocabulary: Arts and Integration-focused

Arts Historical/Cultural Resources: Artists, artwork, performances, music, websites, DVDs, books

Materials, Equipment, Space: Art or classroom supplies, tools, instruments, props, special classroom set





ARTS INTEGRATION



ARTS INTEGRATION

Connecting arts and other subject areas can deeply enrich the classroom experience and foster high levels of student engagement. Various instructional practices can lead to meaningful integration.

This toolkit does not endorse one particular method but encourages educators to make substantive, standards-based connections among the arts and other subjects. Idaho's Content Standards provide a foundation for identifying relevant connections and shared concepts between disciplines, while maintaining the integrity of learning in those content areas.

The next page presents examples and approaches to integration. A continuum from making basic correlations between subjects to approaching learning at a more sophisticated level through shared concepts in different subjects define arts-infused learning. Sometimes it is appropriate to make a quick reference to earlier learning in another subject or to teach a unit parallel to one another to help students make real world connections between those content areas. Our intent is to suggest different types of integration that can encourage and inspire effective instruction.

Arts Integration Across the Disciplines

Integrating the arts across disciplines creates arts rich environments that enhance and reinforce the power of the arts in learning. In turn, arts integration reinforces learning in all disciplines by empowering students to synthesize relationships among ideas.

INTEGRATION shows unity. Instead of comparing and contrasting, integration demonstrates and reinforces underlying real-world connections. Integration deals with fundamental concepts that connect two or more disciplines. Integration is not a “time saver,” since it often requires extended projects and unit planning to address learning in the arts and other content areas with depth and integrity.

Examples:

Identify how symmetry exists in mathematics, architecture, science, dance or visual art. Does it have the same meaning? Is it a shared concept across these subject areas?

Explore the meaning of plot in storytelling, applying the basic element of beginning, middle, end, conflict and resolution to reading, theatre, dance, or music. “Read” a painting, employing the same kind of critical thinking skills used to interpret a work of literature. Create and share orally or in writing a story inspired by a historical artifact. Perform, through dance or theatre, an original interpretation of a famous story.

Investigate the meaning of balance in several disciplines, such as math, art, social studies, health. Measure and weigh various objects on a set of balance scales. Decide when objects are “off balance.” Investigate the changes in natural balance (food cycle, drought) that lead to species extinction and global warming. Connect these scientific and mathematical principles of balance with the arts. Demonstrate awareness of one’s body by illustrating a balanced position, starting with the body’s core.



Models of Instruction for Effective Arts Integration:

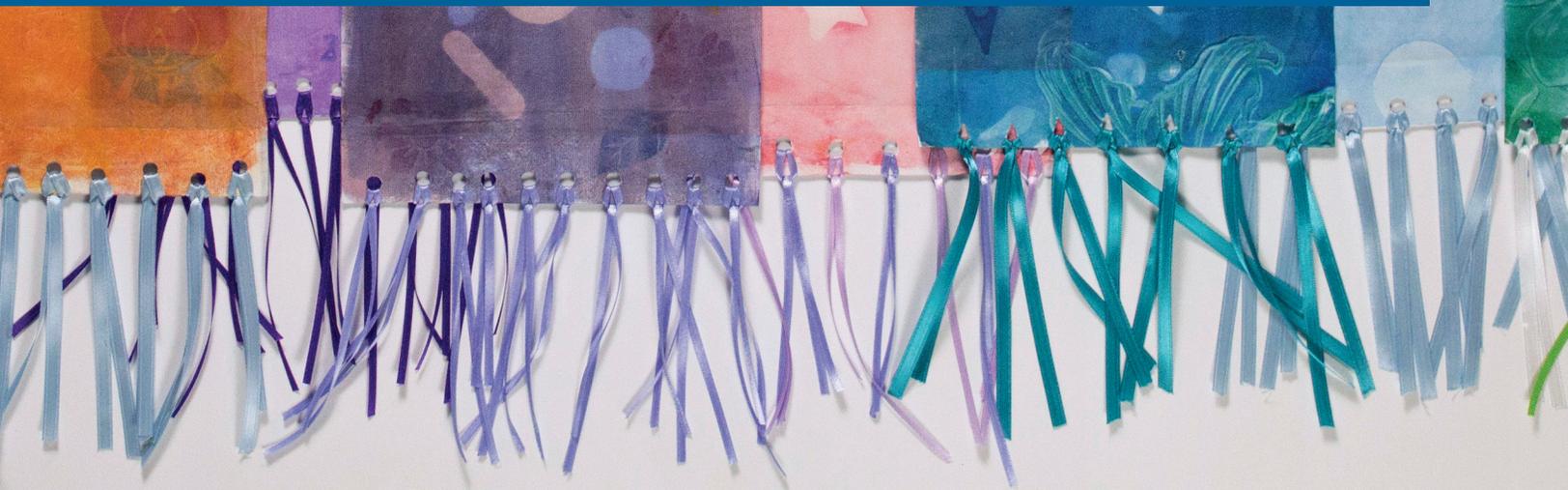
- **Parallel Instruction:** Coordination between teachers who teach distinct subject areas through identifying and teaching a common topic or concept (classroom generalist and specialist for instance).
- **Multidisciplinary/Cross-disciplinary:** Instruction in which two or more subject areas address a common theme, process, or problem (often planned and co-taught by teacher teams).
- **Infusion:** Instruction in which shared concepts between disciplines are taught in a holistic way without division of subject matter and where students apply and transfer knowledge from one discipline to another (for instance concepts of “two-dimensional” and “three-dimensional” in visual arts and mathematics).

Adapted from “Authentic Connections. Interdisciplinary Work in the Arts” The Consortium of National Arts Education Associations, 2002.





ARTISTS IN THE CLASSROOM



TEACHING ARTISTS IN THE CLASSROOM

Imagine...

Learning environments that excite imaginations, foster creativity, and emphasize quality.

The Idaho Commission on the Arts believes its investment in the arts is crucial to achieving our desired future. Working with artists develops skills, knowledge, and ways of thinking that allow us to address complexity and foster creative approaches to living. Working deeply in an arts discipline is an important way to understand the power of the arts.

The Artists in Residence program is one way to discover that power. Residencies sponsored by Idaho Commission on the Arts' Arts Education Project and QuickFunds grants are designed to:

- Reveal connections across disciplines.
- Inspire reflection and refinement in developing teaching of artistic work.
- Connect to human values.
- Tap into the unique expressive qualities of the arts.
- Rejuvenate the human spirit.

The Directory of Teaching Artists ([live link](#)) is a listing of Idaho teaching artists who are available to work in schools as Artists in Residence. Teaching artists included in this directory have been through a rigorous screening process and require no additional support material to be included on an ICA grant application. They are excellent representatives of their artistic disciplines and outstanding communicators who enjoy sharing their ideas, vision, and expertise in the creative process with a wide variety of audiences.

Ideas for projects are endless. As you read the Idaho Commission on the Arts' Directory of Teaching Artists, ***IMAGINE THE POSSIBILITIES*** that will bring new life to your curriculum and programs.

Planning a Residency

WHERE TO BEGIN?

Assess your needs: Allow enough time to determine your site's needs and interests. Begin by talking with students, teachers, staff, parents, and members of your community about residency or project ideas.

SHARED LEADERSHIP

Creating a residency is a collaborative process. It is important that those involved in the residency build a broad base of support to share the learning, the excitement, and the workload.

The most successful residencies are created through shared leadership. Whether you are a new applicant or an experienced sponsor, you should establish an Artist in Residence Committee and distribute job responsibilities among members.

PLANNING SESSIONS

Planning sessions provides time for conceptualization and in-depth discussion-making to fully develop residency ideas. You and/or your team are encouraged to chat with several artists, discuss the possibilities, then select an artist to help develop a residency plan.

Be prepared to describe your focus and preliminary goals with the teaching artist. The collaborative interaction between teaching artist and site are crucial to a successful project. Ask the teaching artist to propose creative activities to help reach your goals and support student learning.

Discussions can be continued in person, by phone, or by e-mail in order to finalize the plan. Compensation for teaching artist planning time should be included in your project budget.

IDEAS TO GET YOU STARTED

There are many possibilities for a teaching artist to enrich your curriculum. The following list demonstrates the wide range of options in presenting an Artist in Residence program.

BRAINSTORM WITH A TEACHING ARTIST

- How might the students' understanding of molecular structure be enhanced by actually creating a dance piece based on the structure of an atom? A residency could explore authentic integration between elements of science and elements of dance.
- Develop a timeline with students focusing on a particular time and place. How might their understanding of that region or period in history be developed through the inclusion of the arts? Create masks of characters from Greek mythology, learn a related folk dance, write new lyrics to a song from the time, or make handmade paper illustrated with Egyptian images.

- Employ a theater artist to guide students on important journeys such as developing an original play. The range of possibilities is vast, from the creation of a gritty, realistic work addressing difficult personal or social issues to an exploration of an historical period or place, or a fantastical story or environment.
- Design a community quilting project with a quilter. Involve local historical societies, museums and festival organizations in exhibiting the quilts you create. Have students interview the teaching artist and write stories about the quilts and quilters.

ASK YOUR TEACHING ARTIST QUESTIONS

The Commission encourages teachers to work closely with teaching artists in planning a residency project. The following questions offer a starting point to frame that conversation.

1. Describe your school or organization goals. Artists discuss their strengths.
2. Identify the core group of students who will participate in the residency.
3. Discuss potential grade level curriculum connections.
4. Review the Idaho Toolkit and Arts and Idaho Humanities Content Standards to guide establishing the Enduring Understanding and Learning Targets for the residency project.
5. Explore specific activities you could use during the residency to achieve these learning targets.
6. Decide upon the teacher's and artist's roles be in the residence teaching/learning sequence.
7. Discuss how the teacher and artist check for students' understanding of the material taught.
8. Decide upon the kinds of assessments you will use during and at the end of a residency.
9. Discuss resource and reference materials that would enrich residency learning.
10. Determine the materials, equipment, and space the project will require.
11. Determine the dates the artist will be available to come to our campus for this residency.
12. Determine how many hours per week the artist will spend with students.
13. Discuss how can staff and volunteers help with the residency program.

REFLECTION AND ASSESSMENT

Artful assessment is at the heart of each arts discipline. Making teaching artistic work “good” requires the creators to thoughtfully reenter the work multiple times to reflect and refine it and, ultimately, find

satisfaction with its expression. Do not shortchange this process by an overemphasis on the final product.

As the residency progresses, participants should consider what changes may be occurring that improve teaching and learning, and how those changes could be tracked and communicated through such qualitative means as journals, video documentation, and through the artistic work.

PUBLIC PRESENTATION OR SHARING

Presentations can be used to share the work of a residency with a wider audience and reveal the learning that occurs through an artist residency.

Presentations could take the form of:

- Exhibitions of the students' visual art works at the conclusion of a residency. Ask your teaching artist to bring some examples of work to the exhibition.
- Performance by the teaching artist or the students.
- Students and teaching artist readings of original works.
- Classes for parents and their children. It can be fun and educational to have the teaching artist conduct classes where the parents and children work as partners.

SCHEDULE

The schedule is developed for daily activities planned with the teaching artist and participants throughout the project. Applicants are encouraged to be realistic in scheduling a teaching artist's time. Remember "quality and not quantity" is important. An in-depth arts experience with substantial learning for a smaller group is preferable to a series of short sessions for many students.

BUDGET

The residency budget includes teaching artist fees, supplies, and possible travel and lodging. The following teaching artist fees are negotiable estimates:

1 hour \$50.00

1 day \$200.00 [4 hours per day]

5 days [1 week] \$1000.00

Project applicants may apply for up to 50% of total project costs, and should not exceed the maximum allowable request of the grant category. Grants must be matched by other sources, such as district funds, student activity funds, fundraisers, or dollars from local businesses.

BEFORE THE RESIDENCY

- Ask the teaching artist to send a personal bio and some information about their work,
- Confirm the payment schedule, lodging, travel, transportation, and supply needs/costs
- Plan the (in-person) pre-project meeting with the teaching artist.
- Establish a means for handling your residency's financial matters.
- Make sure each person on your steering committee has responsibilities to take care of regarding the residency
- Consider hosting Traditional Artists in the Classroom

WHAT VISITING TEACHING ARTISTS MAY NOT KNOW:

- Where should I park my car?...Leave my coat?...Store my supplies?
- Should I buy my lunch, bring it, or is it provided?
- Should I use my first name with students? Should I address teachers by Mr. or Mrs., or by their first names?
- Who can help with clean up?
- Are there discipline codes? (For example, hands up for quiet.)
- Can we move the desks?
- Are there established “quiet zones” or times?

GET SET

- Make sure everyone in the school knows who the teaching artist is and when he/she is coming. Plan to extend a warm welcome, and be sure to introduce the teaching artist to all teachers, staff, and students.
- Confirm that necessary facility or special equipment arrangements have been made.
- Prepare daily schedules with classroom numbers, names of teachers.
- Plan publicity for residency or project, and create a timetable for its implementation.

BEFORE THE RESIDENCY—SCHOOL TEAM

Establish a means for handling your residency’s financial matters. All school awards will be issued directly to the school district office. Each district handles the dispersing of grant funds in a different way. Therefore, it is important for the site coordinator to contact the district’s accountant prior to the residency start date in order to access money to purchase supplies, pay teaching artist fees, and so on.

The signed and approved residency plan and budget serves as the invoice for the payment of teaching artist fees. Ensure that the artist’s payment will be ready on the final day of the residency.

Lunch for the artist should be provided each day. Sponsors have found many creative ways to provide lunch, such as offering coupons for local restaurant meals, having parents and students prepare lunches, asking community members to prepare gourmet box lunches and, of course, offering the school’s regular lunch, if that is an option.

TEACHING ARTIST'S RESPONSIBILITIES

The responsibilities of the teaching artist in a project are to:

- **Participate in pre-planning with the sponsor** before project begins through written or verbal communication. It is important for the teaching artist to work closely with the sponsor throughout the planning and grant writing process.
- **Understand the goals of the project** so that the teaching artist can be an advocate for the residency.
- **Communicate clearly about the needs and the mechanics of the program.** Be sure the sponsor understands and has specific information regarding teaching artist travel, lodging, studio space, materials, and transportation requirements before submitting the grant proposal.
- **Maintain flexibility through the residency or project** and be willing to make adjustments in order to best meet the needs of the participants.
- **Participate in publicizing the residency or project** by providing the sponsor with promotional materials and participating in media interviews.
- **Develop and maintain communication** with the Site Coordinator and other Planning Committee members throughout the residency or project.
- **Coordinate with the site to plan follow-up activities** that will take place after the teaching artist leaves.



Hosting Folk and Traditional Artists in the Classroom

Folk and Traditional Arts—Folk and traditional arts are the creative and cultural forms shared and passed on informally, one generation at a time, by communities and their members.

Through time, around the world, utilitarian and decorative craft, music, dance, poetry and song have been created within families, tribes, different ethnic, work, or religious groups in any rural or urban community. The practice and transmission of folk and traditional arts create a sense of identity and kinship.

For example, geographic communities identify themselves with the region, town, or neighborhood, with certain types of architecture, gathering and celebration spaces, or seasonal activities. Work Occupational communities of cowboys, lumberjacks, farmers, fishermen, sheepherders, techies, or health providers have different ways of expressing their specific artistic and cultural traditions. Often, families are known for making quilts, playing different instruments, doing performing the dances of from their old ancestral country, making furniture, weaving baskets or rugs, and many more artistic practices. Folk and traditional arts appear across the spectrum from everyday activities to sacred ceremonial rites.

IDAHO FOLK AND TRADITIONAL ARTS GENRES INCLUDE MATERIAL CULTURE, FAMILY LIFE, ORAL TRADITION AND PERFORMANCE, FESTIVAL AND RITUALS.

Examples:

- Dance: Basque, Korean, Mexican, Greek, Native American, Indian, and more
- Music: old-time fiddling, Gambian, Japanese drumming, Andean wind instruments, and more
- Song: Gospel, corridos, yodeling, Jewish choral music, work songs of crop pickers, and more
- Craft: Norwegian rosemaling, chainsaw carving, kite, drum making, embroidery, weaving, and more
- Spoken word: stories, tall tales, jokes, proverbs, toasts, poetry, and more.

SO, WHO IS A FOLK OR TRADITIONAL ARTIST?

A folk or traditional artist is that person who learned her/his art informally, by word of mouth and example in the community. They represent the core of the cultures in which we live our daily lives.

WHERE CAN WE FIND FOLK AND TRADITIONAL ARTS?

Folk and traditional arts are everywhere there is a group of people sharing the same ethnic, occupational, belief, familial, or regional identity. Parents in your school, co-workers, and members in your communities may practice various forms of folk or traditional arts. Ask around in your community, watch the local newspapers for articles about groups celebrating cultural events, and contact your state arts agency.

Resources: arts.idaho.gov/folk/fdirectory.aspx

Why bring a folk or traditional artist to demonstrate to your classes?

Everyone participates in folk traditions. From holidays to rites of passage celebrations, to traditional family meals and children's playground games, all of us participate in Folklife of some sort nearly every day.

Since the folk and traditional arts evolved as part of various cultures, it is both appropriate and enriching to bring artists from different groups to demonstrate their skills and share their knowledge with students and faculty.

These demonstrations and hands-on activities will help students develop:

- an awareness and appreciation of the distinct groups in their community
- intergenerational communication and interaction between students and artists
- new perspectives about themselves, their culture, and the culture of others
- an awareness of ethnic heritage in a positive and supportive way

WHAT COULD STUDENTS ASK VISITING FOLK OR TRADITIONAL ARTISTS?

The questions below are suggestions to start the conversation. During the interview, other questions will come out of the conversation and should be encouraged because they will lead in unforeseen directions that can enrich the conversation and experience.

1. What is your name? When and where were you born?
2. How do you describe what you do or make?
3. How old were you when you first learned your craft/art?
4. Who taught you this skill? (Tell me more).
5. Are there other people in the community who practice this art form?
6. Is your art form a part of everyday life or is it reserved for special occasions?
7. What materials do you use?
8. Where do you get your materials?...or your musical instrument(s)?
9. What tools do you use? What is the spelling of these tools?
10. What are the basic steps to make a piece of this art?
11. How long does it take to do a typical project?...or learn a new song?
12. Do you have a particular style, a unique sound, or a special technique?
13. How is your work similar to the work of others? Are there things that you all have in common?
14. What do you like about what you do?
15. Have you taught others how to do this traditional art? Why or why not?
16. Do you have anything else you would like to add before we finish this conversation?





STANDARDS AND RESOURCES

IDAHO ARTS AND HUMANITIES CONTENT STANDARDS

Anchor Standards and Performance Standards

In the Idaho Arts and Humanities: Dance, Media Arts, Music, Theatre and Visual Arts Content Standards, overarching anchor standards (introduced in the beginning of this toolkit) span arts disciplines. Arts-discipline and grade-level specific performance standards, Kindergarten through High School provide specific articulations of what students are meant to achieve. Links to standards are provided below.

Performance standard have reference code: For example (DA:Cr1.1.K) a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance). In this example, DA refers to Dance, Cr to Creating, 1.1 to Anchor Standard 1.1, and K to Kindergarten.

DANCE

Students trained in dance develop dance literacy, and participate in multiple ways of communicating and collaborating. Dance enhances any and all students' abilities to develop creativity, imagination, innovation, critical thinking, and problem solving. An education in dance fosters movement experiences where students are engaged in creating, performing, responding, and connecting. "The art of dance uses movement to communicate meaning about the human experience. It is far more than exercise or entertainment. It is a powerful medium to express one's values, thoughts, and aspirations about the lives we live and the world in which we live."

sde.idaho.gov/academic/shared/humanities/dance/Dance-Standards.pdf

MEDIA ARTS

Media Arts is a collection of expressive media that lie between two historical trajectories: computing and communications media. Media Arts are neither traditional media manipulated by hand (stone, ceramics, paint; nor are they productivity or visualization products—MRI scans, word processing, and other productivity tools). Media Arts implies "creative expressive intent" and can include: User Interface Design (website development, mobile applications, kiosks), Game Design, Animation (3D, stop-motion, web), Video Production, Conceptual Development (makerspace), Lighting Design, Sound Design, and Communication Design.

sde.idaho.gov/academic/shared/humanities/media-arts/Media-Arts-Standards.pdf

MUSIC

Music standards have five strands, with specialized standards for each strand: General Music, Music Appreciation, and Music History; Harmonizing Instruments; Composition and Theory; Traditional and Emerging Ensembles; and Technology. Using these standards, Idaho teachers and school districts may create effective curriculum and lessons, providing a complete and thorough music education.

sde.idaho.gov/academic/shared/humanities/music/01-Music-General-Appreciation-History-Standards.pdf

sde.idaho.gov/academic/shared/humanities/music/02-Music-Harmonizing-Instruments-Standards.pdf

sde.idaho.gov/academic/shared/humanities/music/03-Music-Composition-and-Theory-Standards.pdf

sde.idaho.gov/academic/shared/humanities/music/04-Music-Traditional-and-Emerging-Ensembles-Standards.pdf

sde.idaho.gov/academic/shared/humanities/music/05-Music-Technology-Standards.pdf

THEATRE

A theatre arts curriculum provides an environment where student learning and experience are fused together to create innovative and influential works. A solid foundation of theatre standards provides Idaho students with a highly sought after set of interpersonal skills, with emphasis on collaboration and communication, that transcend the classroom. Learning in the theatre arts creates an intentional focus on relating personal learning and experience to artistic expression and other disciplines. Theater also embraces artistic expression through reading, writing and analysis of contemporary and historical texts.

sde.idaho.gov/academic/shared/humanities/theatre/Theatre-Standards.pdf

VISUAL ARTS

The Visual Arts standards emphasize artistic practice, visual literacy, reflection, and experimentation, and prepare students for our increasingly creative global economy. The Visual Arts Standards also promote critical thinking, creative thinking, and problem solving skills, and encourage individual investigation as well as collaborative practice.

Students develop awareness of and understand the lives of people of different times and cultures and relate artistic ideas and works with societal, cultural and historical context to deepen understanding. What are Visual Arts? The visual arts include the fine arts of painting, drawing, pottery, printmaking, collage, textile art, sculpture and the design arts.

sde.idaho.gov/academic/shared/humanities/visual-arts/Visual-Arts-Standards.pdf

RESOURCES

ADDITIONAL IDAHO LEARNING STANDARDS:

All of Idaho's Content Standards for learning may be accessed at: sde.idaho.gov/academic/standards/

Glossaries

Glossaries that support the content of this toolkit may be found at: nationalartsstandards.org/content/glossary

They include the following downloadable pdfs:

- [Arts Assessment Glossary](#)
- [Dance Glossary](#)
- [Media Arts Glossary](#)
- [Music Glossary](#)
- [Theatre Glossary](#)
- [Visual Arts Glossary](#)

21st Century Skills

Partnership for 21st Century Resources for Educators: p21.org/our-work/resources/for-educators

STEAM

The Center on Standards and Assessment Implementation, STEAM Resources 2019: csai-online.org/collection/2810

The Idaho Commission on the Arts

The Idaho Commission on the Arts provides the following resources and programs for arts educators:

Grants for Education – Quarterly grant opportunities support short-term projects and teacher professional development. In addition, the Commission offers funding for annual projects that enrich teaching and learning opportunities for K-12 students. Examples of successful annual grant projects can be found at arts.idaho.gov/arts-education/ under “Making Learning Visible.”

Hello Neighbor! – Bring a folk artist from your community to your classroom and learn what they do.

Poetry Out Loud – The Idaho Commission on the Arts joins other state arts agencies in partnering with the National Endowment for the Arts and the Poetry Foundation to support a national poetry recitation contest for high school students.

For more information about all the programs listed above and working with a teaching artist please visit arts.idaho.gov/arts-education/ or contact rebecca.martin@arts.idaho.gov.

Sources

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