CREATIVE · COMPASS · PROGRAM

Building School Leadership in the Arts

Emerging - Developing - Strong - Excelling

Chicago Public Schools

DEPARTMENT of ARTS EDUCATION

Creative Compass Program Guide

Table of Contents

Creative Compass Program Guide

The Creative Compass Program

Developing Administrative Leadership Capacity in Arts Programming to Impact Student Achievement

INTRODUCTION

The Department of Arts Education

The CPS Department of Arts Education supports high-quality arts education across the District by implementing a robust arts curriculum, building teacher capacity, and promoting policies that ensure equitable access to arts education for all students. We actualize this vision by:

1. Setting the standard for arts at the district level
2. Consulting with chiefs, school leaders, schools, and teachers
3. Directing tools, resources, strategies, and quality partnerships
4. Providing quality feedback and review

What is the Creative Compass Program?

The Creative Compass Program is a set of materials developed by the CPS Department of Arts to support school leaders as they strive to improve their schools through the arts. These materials are directly and explicitly aligned to the goals and priorities of the ***CPS Arts Education Plan***. The materials and resources help school leaders and their arts liaisons complete a needs assessment, identify appropriate goals, plan and implement changes, and track progress by building school leadership centered on the arts as a tool for school improvement.

Program Outcomes

As school leaders work through the Creative Compass Program, they will:

- Take steps toward moving up the Creative Schools Certification ladder
- Increase their knowledge in the arts and receive training and on-going support for building more robust arts programs
- Connect with other school leaders to share best practices and effective and innovative real-life models for arts planning and implementation
- Build strategic partnerships, increase resources, and have direct support in making arts-based decisions through one-on-one technical assistance for both the school leaders and arts liaison

Overall Program Design

The Creative Compass Program is a program for school leaders. Each school leader will work with a "mentor" school leader who will serve as a guide—imparting advice, serving as a soundboard, listening, facilitating reflective problem solving, and coaching. The Department of Arts Education will help school leaders create strategic plans for the arts in their schools based on tenets of the CPS Arts Education Plan. The program is flexible enough to meet the needs of individual school leaders and also provide structure to ensure that schools receive the maximum benefit from the program.

Creative Compass Program Guide

The structural elements for the Creative Compass Program are described in this program guide and broken down into four modules:

- **Module One: Foundations & Planning**
    - **Benchmark**: Understand the CPS Arts Education Plan and the Creative Schools Certification.
    - **Benchmark**: Complete a strategic plan for the arts at your school.
    - **Benchmark**: Develop a strategic priority to include in your school's Continuous Improvement Work Plan (CIWP).
- **Module Two: Arts Programming & Instructional Quality**
    - **Benchmark**: Understand various approaches to implementing arts instruction and determine an instructional focus for the school.
    - **Benchmark**: Understand unique characteristics of arts education teaching practice, disciplinary literacy in the arts, and connecting to the Common Core State Standards.
    - **Benchmark**: Build and align arts curriculum to strategic staffing and partnership decisions.
- **Module Three: Budgeting, Resources & Funding**
    - **Benchmark**: Determine internal and external arts funding and school budget sources.
- **Module Four: Community, Partnerships, and Collaboration**
    - **Benchmark**: Utilize your arts liaison, instructional leadership team, and local school council to build and maintain arts support.
    - **Benchmark**: Choose and evaluate partnerships based on identified needs and gaps.

Program Guidelines

While there are many demands on a school leader's time, professional development through the Creative Compass Program is a priority. In addition, school leaders should make a good faith effort to regularly work on accomplishing the goals and benchmarks of the program.

- During the process, school leaders are expected to make a concerted effort towards improving their Creative Schools Certification category level.
- School leaders will engage in at least two contact hours with school leader mentors and at least three contact hours with the Department of Arts Education staff in addition to an anticipated five hours of independent/school-based planning work.
    - **Contact hours with school leader mentors may include (flexible up to two hours)**:
        - Face-to-face meetings
        - Phone conversations
        - Email correspondence
    - **Contact hours with Department of Arts Education may include (at least 3 hours)**:
        - Access to Department of Arts Education staff for questions/concerns
        - Phone Conversations and Email correspondence
        - Strategic planning sessions
    - **Independent/School-based planning work and hours will include (anticipated to be 5 hours)**:
        - Meetings and/or conversations with the school's arts liaison
        - Meetings and/or training with your school staff
        - Completion of this Program Guide's benchmark activities

MODULE ONE: Foundations & Planning

> - **Benchmark**: Understand the CPS Arts Education Plan and the Creative Schools Certification.
> - **Benchmark**: Complete a strategic plan for the arts at your school.
> - **Benchmark**: Develop a strategic priority to include in your school's Continuous Improvement Work Plan (CIWP).

The CPS Arts Education Plan

The Chicago Public Schools Arts Education Plan ("the Plan") has been designed to bring the arts to every child, in every grade, in every school across the city. The Plan is grounded in research that reveals the importance of the arts in education, and provides data that clearly establishes the starting point – the current state of the arts in Chicago Public Schools. The first-ever Chicago Public Schools Arts Education Plan, approved by the Chicago Board of Education in November of 2012, provides specific recommendations to improve, expand, and strategically coordinate arts education across the District.

The CPS Arts Education Plan's Goals and Recommendations (*Appendix A: CPS Arts Education Plan Goals and Recommendations*) go into greater detail about specific goals and recommendations of the Plan, both long- and short-term.

Implementation of the CPS Arts Education Plan has taken form under the **Creative Schools Initiative**, composed of four primary features:

- Arts liaisons
- Creative Schools survey data
- Creative Schools Certification
- Creative Schools Fund
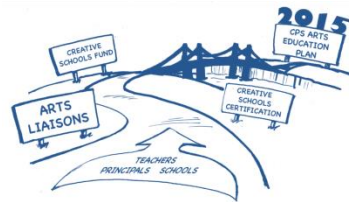
Arts Liaisons
Arts liaisons are the public face of the arts at their school. They are school-based staff members who are nominated by their school principal to act as anchors for theatre, music, dance, and visual art. In addition to connecting their students, school, and community to arts resources and opportunities, arts liaisons also play an important role in supporting school leaders by communicating District-led arts education priorities and coordinating school-based strategic arts plans.

Arts liaisons also play a key role in supporting their school's work toward achieving (and improving) a Creative School Certification category by gathering data (in collaboration with art teachers and administration), inputting data into the Creative Schools Survey, and analyzing data with school leaders to make informed decisions about the arts.

Arts liaisons receive extensive training throughout the year from the Department of Arts Education, equipping them with the tools and resources to collaborate with school administration on charting the direction for art programming at their school.

Creative Schools Survey Data

Accurate and up-to-date arts data is integral to making informed arts education decisions. Since school year 2013-14, CPS has been collecting baseline data on arts education at the individual school level, which is being used to inform strategies for expanding arts education District-wide. Empowering school leaders with school-level arts data allows schools to clearly identify opportunities for growth and help them build or grow robust and high-quality arts education experiences and opportunities for students.

The school-reported arts data is collected annually by arts liaisons. Three major data collection areas are targeted:

Staffing and Instruction

- Arts liaison and arts staffing
- Instructional minutes (K-8)
- Instructional offerings (high school)
- Professional development

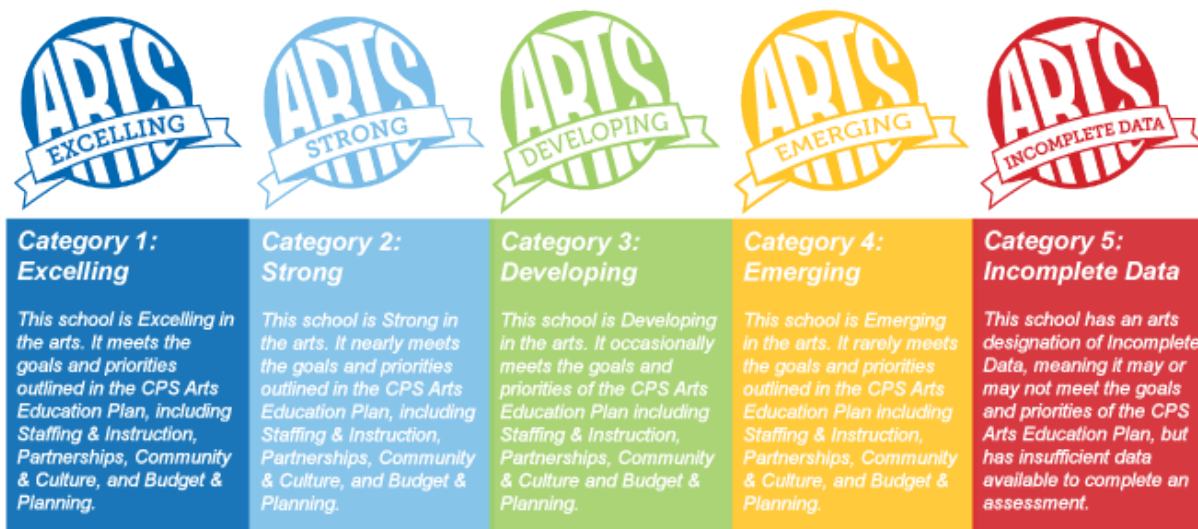**Partnerships, Community, and Culture**

- Partnerships and collaborations with cultural partners
- Student, parent, and community engagement – exhibits, performances, volunteer opportunities

Budget and Planning

- Continuous Improvement Work Plan (CIWP) inclusion
- Dedicated funding per art form

Creative Schools Certification

The Creative Schools Certification (CSC) establishes categories that describe the level to which each school meets the goals and priorities outlined in the CPS Arts Education Plan.

Category 1: Excelling
This school is Excelling in the arts. It meets the goals and priorities outlined in the CPS Arts Education Plan, including Staffing & Instruction, Partnerships, Community & Culture, and Budget & Planning.

Category 2: Strong
This school is Strong in the arts. It nearly meets the goals and priorities outlined in the CPS Arts Education Plan, including Staffing & Instruction, Partnerships, Community & Culture, and Budget & Planning.

Category 3: Developing
This school is Developing in the arts. It occasionally meets the goals and priorities of the CPS Arts Education Plan including Staffing & Instruction, Partnerships, Community & Culture and Budget & Planning.

Category 4: Emerging
This school is Emerging in the arts. It rarely meets the goals and priorities outlined in the CPS Arts Education Plan including Staffing & Instruction, Partnerships, Community & Culture, and Budget & Planning.

Category 5: Incomplete Data
This school has an arts designation of Incomplete Data, meaning it may or may not meet the goals and priorities of the CPS Arts Education Plan, but has insufficient data available to complete an assessment.

These categories provide a blueprint and roadmap for how to use data to chart and build school progress.

The CSC is the first-ever arts-focused public-facing accountability measure included on the CPS school scorecard. The CSC is aligned to Pillar One of the District's Action Plan, "High Standards, Rigorous Curriculum, and Powerful Instruction." The certification provides opportunities for additional resources, supports, and funding to help schools address gaps in arts education, build more robust arts programs, and accomplish the goal of every child in every CPS school having access to a high-quality arts education.

Using a subset of the Creative Schools Survey data points (described above), a school's category is established annually through a process described in ***Appendix B: Creative School Certification Rubric - Elementary***, and ***Appendix C: Creative School Certification Rubric - High School***). Additional information can also be found on the Department of Arts Education website at: http://www.cpsarts.org/creative-schools-certification/

Creative Schools Fund
The Creative Schools Fund awards dollars directly to schools. In addition to Arts Essentials funding (see ***Arts Essentials Spending Guidelines*** in this document), qualifying schools are eligible to apply for additional funding through the Creative Schools Fund, based on the Creative Schools Category they have achieved:

- ***Arts Innovate***: Schools achieving a Creative Schools Certification category of Excelling (1) are eligible to apply for *Arts Innovate* funding for up to $15,000.
- ***Arts Advance***: Schools achieving a Creative Schools Certification category of Strong (2), Developing (3) or Emerging (4) are eligible to apply for *Arts Advance* funding for up to $10,000.

Further, detailed information about the Creative Schools Fund and these awards is provided in ***Module 3: Budgeting, Resources, and Funding on page 19***.

Strategic Planning for the Arts in Your School

The Impact of Arts Education
Arts education is a powerful way to increase student engagement in school and improve academic outcomes. Research indicates that exposure to the arts and participation in arts education benefits students by:
- Stimulating innovation and creativity.
- Helping students master vital 21st century skills like critical thinking, communication, collaboration, and creativity
- Significantly increasing graduation rates, improving college entrance rates, increasing civic engagement, and promoting lifetime personal financial success.

Experience tells us that the arts are also a great way to engage families/guardians and the community through performances, exhibitions, and public sharing of student work.

Learn more about the impact of Arts Education and the research behind it with the President's Committee on Arts and Humanities report: Reinvesting in Arts Education

See how Illinois is connecting arts standards to 21st century skills with the new Illinois Arts Learning Standards

Planning for the Arts

Strategic planning for the arts can be easily aligned to a school's Continuous Improvement Work Plan (CIWP) and is a first step to ensuring high-quality arts programming at the school, both during the school day and during out-of-school time. Please refer to ***Appendix D: CIWP Arts Education Guidance*** for additional direction. To maximize the effectiveness of CIWP planning, consider:

Organizing an Arts Planning Team
> Include an arts liaison or arts teacher on the school's CIWP planning team and/or develop a strategic planning team in the arts that includes all relevant stakeholders: administrators, teachers, parents, community partners, and even students.

Completing a SWOT Analysis
> A SWOT (strengths, weaknesses, opportunities, and threats) analysis for the arts at your school that will lead to goal setting and may guide the priorities of the CIWP by helping to determine if arts education should be a stand-alone strategic priority or if arts education should be embedded into another priority. (***Worksheet 1: SWOT Analysis***)

What Can an Arts Teacher Do for Your School?

Arts teachers are essential to achieving the benefits of a robust arts education. In addition to increasing students' critical thinking, communication, collaboration, and creativity, having an arts teacher in the building contributes to school culture by supporting collaboration with students and teachers. Students who find success difficult to achieve in other areas of school often excel in artistic programs.

What is an Arts Teacher?

Licensed and/or endorsed arts teachers are professional educators with arts content area expertise. Teachers in dance, music, theatre, and visual art (state-recognized art forms) may have multiple certifications or endorsements in more than one art form and may be interested in interdisciplinary arts instruction. Arts candidates should be familiar with:

- Dance, theatre, music, or visual art standards sets such as the new Illinois State Arts Standards (anticipated to be approved in late 2016) and the National Core Arts Standards. These will help in the design of instruction and assessments that drive student learning and success.
- Direct arts instruction methods.
- Arts integration methods and collaboration.
- Incorporating outside partnerships, supplementary opportunities and resources to complement and bolster student learning.
- Showcasing student work through exhibitions and performances that provide opportunity for parent/guardian and community involvement.

Arts Education in Specific Arts Disciplines

Licensed and/or endorsed arts teachers bring expertise and experience that are specific to each arts discipline, as described in the following charts.

Creative Compass Program Guide

	Promotes student understanding and learning in:	Dance teachers design, instruct, and assess students using a standards-based dance curriculum that is age- and ability-level appropriate. They also:
DANCE	- Interpretation of symbol systems - Understanding and prediction (pattern and repetition) - Societies and cultures - Abstract and conceptual thought - Combining ideas and thoughts to form a whole - Problem solving and creative thinking	- Understand, explain, and utilize dance vocabulary correctly in demonstration of various dance techniques such as ballet, modern/contemporary, jazz, tap, ballroom, and cultural/folk dance. - Direct dance recitals and performances to include managing rehearsals, parent/guardian volunteers, and communications with the community. - Incorporate warm-ups, across the floor, conditioning, and combinations into lessons. - Choreograph and compose dances. - Encourage student creativity. - Increase student learning across the curriculum through collaboration and integration of dance concepts and into academic subjects.

	Promotes student understanding and learning in:	Theatre teachers design, instruct, and assess students using a standards-based drama/theatre curriculum that is age- and ability-level appropriate. They also:
THEATRE	- Reading proficiency - Literacy and language - Comprehension and understanding - Improving narrative writing - Problem solving and creative thinking	- Understand, explain, and utilize theatre vocabulary correctly in demonstration of various theatre principles such as acting styles, creative dramatics, reader's theatre, vocal and body expression, play production, stagecraft, playwriting, directing, and performance. - Produce and direct student plays for school and public performance including managing rehearsals, auditions and casting, volunteers, and communications with the community. - Incorporate warm-ups, vocal and body expression, improvisation and character development into lessons.

	Promotes student understanding and learning in:	Music teachers design, instruct, and assess students using a standards-based music curriculum that is age- and ability-level appropriate. They also:
MUSIC	- Spatial-temporal reasoning - Numeracy, proportion, patterns, ratios, and mathematical relationships	- Understand, explain, and utilize music vocabulary correctly in demonstration of various music principles such as tone, expression, technique, performance protocol, critique and reflection. - Direct music performances to include managing rehearsals, volunteers, and communications with the community.

	Promotes student understanding and learning in:	Music teachers design, instruct, and assess students using a standards-based music curriculum that is age- and ability-level appropriate. They also:
MUSIC	▪ Problem solving and creative thinking	▪ Incorporate warm-ups, vocal and body expression, improvisation, and composition into lessons. ▪ Understand and utilize appropriate structures for learning, including small and whole group ensembles, vocal and instrumental, and solo work.

	Promotes student understanding and learning in:	Visual art teachers design, instruct, and assess students using a standards-based visual art curriculum that is age- and ability-level appropriate. They also:
VISUAL ART	▪ Drawing inferences ▪ Reasoning ▪ Proportion, patterns, and mathematical relationships ▪ Reflection and self-assessment ▪ Problem solving and creative thinking	▪ Understand, explain, and utilize visual art vocabulary correctly in demonstration of various techniques and principles such as drawing, painting, printmaking, photography and sculpture; media arts including film, graphic communications, animation and emerging technologies; architectural, environmental and industrial arts such as urban, interior, product and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. ▪ Direct and curate exhibitions to include managing parent/guardian volunteers and communications with the community. ▪ Incorporate warm-ups, skills-based instruction, critique, and reflection into lessons.

Use ***Worksheet 2 – Identifying Domain Components for the Arts*** to capture observable elements of arts-teacher practices in the domains of instruction and classroom environment.

Posting an Arts Position Opening
Consider adding the following arts-specific points to position descriptions:

- Expertise in art form (dance, theatre, music, or visual art) and its vocabulary, methods, and best practices of instruction and assessment.
- Experience with arts integration models and methods.
- Familiarity with the National Core Arts Standards, Illinois State Standards for the Arts, and the ***Chicago Guide for Teaching and Learning in the Arts*** (accessible at http://chicagoguide.cpsarts.org/).
- Familiarity with integrating Common Core State Standards.

Possible Interview Questions

In addition to asking the same types of questions relevant to any candidate applying for a teaching position (teaching practice, classroom management, assessment, etc.), consider asking arts-based candidates:

- How do you think the arts (dance, theatre, music, or visual art) will contribute to our school culture?
- Our school has a goal of _____ (literacy, math, technology, etc.). How might you support that goal in your classroom through the arts?
- How will I be able to best support you as an arts teacher? Other than an arts budget, what resources and materials do you need to be successful with your students?
- What are some indicators of student learning I will be able to observe in your arts classroom?
- How do you evaluate the quality of the artwork that students are producing?
- What does management of student behavior and classroom procedures look like in your arts (dance, theatre, music, or visual art) classroom?

Elements of Robust Arts Programming

Robust arts programs value the arts as a core content area alongside literacy, math, social studies, and science. Sufficient planning and instructional time, resources, and space are necessary for a successful arts program. In addition, the arts are particularly adept at building student strengths in key 21st century competencies, including creativity, critical thinking, real-world problem solving, and collaboration. An arts-focused school places the arts at the center of the school's identity, establishing a creative learning lab environment for students and teachers.

Indicators of a robust arts education program can be organized into three main categories:

- Staffing and instruction
- Partnerships, community, and culture
- Budget and planning

1. **Staffing and Instruction**
   Instruction in all four art forms (visual art, music, dance, and theatre) is provided within the school day by a mix of licensed and endorsed arts instructors as well as community arts partners and teaching artists. All schools should have a minimum of at least one arts-endorsed FTE.

   K-8 Guidance: Staff for a minimum of one FTE Illinois state-licensed/endorsed arts instructor (visual art, music, dance, and/or theatre) to reach the minimum of 120 minutes of arts instruction per week at every grade.

   HS Requirements: Staff for Illinois state-licensed/endorsed arts instructors to offer the minimum of two art forms to meet the Fine Arts graduation requirements of two Fine Arts Credits, one in each of two different art forms (choosing from visual art, music, dance, and/or theatre)
   http://www.cpsboe.org/content/actions/2012_11/12-1114-RS1.pdf

> *Please note: The 120 minutes/week for K-8 and the two Fine Arts graduation requirements for high school must be provided by "arts licensed/endorsed" instructors. Arts instruction from non-arts endorsed staff, ESPs, partners, etc. does not fulfill these requirements.*

Direct Instruction and Arts Integration: Arts instruction includes direct arts instruction by a licensed arts teacher in a single art form, such as a 60-minute or block-scheduled General Music or Visual Art class, as well as arts integration, where the arts (also by a licensed arts teacher) and another content area are equally taught in order to address data-identified student learning needs. (Visit the CPS Arts Integrated Unit Library at www.bccla.net.)

Arts Liaisons: These arts champions lead, connect, and inspire the school community to artistic and cultural opportunities. Arts liaisons are current staff members, nominated by school leaders, who volunteer to take on this mantle of responsibility. Main responsibilities include collecting arts data for the Creative Schools Certification, connecting to arts partnerships, and reaching out to the community. For more detail about the arts liaison role, visit: ***http://www.cpsarts.org/educators/arts-liaisons/***

Professional Development: Arts-focused professional development is critical for all content area teachers within a school as well as school leadership in order to accurately utilize the power of the arts to transform student learning. It is critical that school administrators support arts teachers in attending Department of Arts Education professional learning opportunities.

2. **Partnerships, Community, and Culture**
    Partnerships: Every school should have at least one arts partnership. Arts partnerships, coordinated by the school's arts liaison, bring additional arts expertise to a school and aid in connecting to the city at large. Chicago has over 700 community arts partners, working with schools to offer a range of student programs including short & long term artist residencies, performances, and field trips. Searchable arts partner lists are available here: ***http://www.artlookmap.org***

    Parental and Community Involvement: The arts are a powerful tool for schools to connect to their larger parent and neighborhood communities, creating spaces for healthy dialogue and expressing a positive and engaging identity for a school. Murals, concerts, and public art installations on the school site can help to transform the school and create a sense of pride.

3. **Budget and Planning**
    Resources: The CPS Arts Education Plan recommends that schools maintain a minimum budget for materials and supplies for each art form offered as well as dedicating appropriate space for each art form that is taught.

    CIWP: The arts should be included as a CIWP strategic priority or within another priority, as described in Strategic Planning for the Arts section, above.

Arts Essentials Grant Program: This program supports robust arts programming in schools that have achieved a minimum of Category 4 in the Creative Schools Certification process. More information is available in the ***Arts Essentials Spending Guidelines*** section in this document and in ***Appendix E1: The Arts Essentials Purchasing Guides for Clerks*** and ***Appendix E2: The Arts Essentials Purchasing Guides for Charter Schools***

Fine Arts Graduation Requirement

On November 14, 2012, the Board of Education passed a resolution approving the CPS Arts Education Plan, which included a policy change that expands the definition of Fine Arts courses available for Fine Arts High School Graduation Credit. The language, directly from the resolution, is below:

B. High school students who earn 2 credits from courses in any two of the four Fine Arts content areas (visual art, music, dance, and drama/theatre) shall be deemed to satisfy the Fine Arts credit requirements specified in the Board's Policy on the Minimum High School Graduation Requirements (06- 0628-PO2). To implement this expanded definition of the Fine Arts content areas, Section I.F. of the Board's Policy on the Minimum High School Graduation Requirements (06-0628-PO2) is hereby amended as follows:

> *"F. Fine Arts (2.0 credits. A combination of two of the following four content areas. No more than 1.0 credit in one content area may be used towards satisfaction of the Fine Arts requirement):*
> 1. *Visual Art or Drafting*
> 2. *Music*
> 3. *Theatre/Drama*
> 4. *Dance*

The previous policy had required two Fine Arts credits with one credit each in Art/Drafting and Music only. The new policy still requires two Fine Arts credits, but allows these two credits to be earned in four Fine Arts disciplines: Visual Art/Drafting, Music, Dance and Theatre/Drama. To qualify for Fine Arts credit, courses must be matched to teacher certifications and endorsements in the arts.

Course code mapping for existing courses offered by high schools in dance and theatre/drama is recently modified. The Academic Planner for current students reflects the expanded options to satisfy the two Fine Arts credits and recognize courses previously completed by current students in these areas as well as future courses taken. Through this action, CPS continues its commitment to comprehensive Fine Arts programming and ensures the District's graduation policy is aligned with this commitment. For questions on the course code mapping or the logistics of the policy change, please email autograd@cps.edu. To view the resolution, **click here** (accessible here: http://www.cpsboe.org/content/actions/2012_11/12-1114-RS1.pdf.

Arts and Physical Education

The new physical education (PE) policy (Illinois School Code 105 ILCS 5/27-6) requires that students receive daily physical education class in both elementary and high school. Along with the Arts Education Plan policy requirements, schools may need to seek new strategies for adhering to both.

	PE POLICY	ARTS POLICY	ACHIEVING BOTH
K-4	• Daily PE, 30 minutes or 150 min/week	• 120 min/week	• Dance or Drama class that engages students in moderate to vigorous physical activity during ⅔ of all class time
4-8	• Daily PE, 30 minutes or 150 min/week • Count health education toward the PE requirement at 60 min/week	• 120 min/week	• Dance or Drama/Theatre class that engages students in moderate to vigorous physical activity during ⅔ of all class time
9-12	• Daily PE, same time increments as other courses	• 2 credits in two different art forms	• Dance-Physical Education (PE 1 or Arts) Course • Marching Band (PE 1 or Arts)

Tips and Ideas for Implementation
The Office of Student Health & Wellness and the Department of Arts Education will provide technical assistance and procedural guidance in support of schools implementing the new policies, in addition to establishing processes for regular reporting, feedback, and evaluation of implementation. Some potential options include:

Elementary Schools:
- Hire teachers who possess a dual certification in PE and dance and/or theatre.
- Adjust teacher staffing levels to meet required minutes in PE and Arts.

High Schools:
- Ensure that schedulers and school counselors are aware of possibilities for students, such as:
  - Dance-Physical Education (PE 1 or Arts) Course
  - Marching Band (PE 1 or Arts) Course

MODULE TWO: Arts Programming & Instructional Quality

> - **Benchmark**: Understand various approaches to implementing arts instruction and determine an instructional focus for the school.
> - **Benchmark**: Understand unique characteristics of arts education teaching practice, disciplinary literacy in the arts, and connecting to the Common Core State Standards.
> - **Benchmark**: Build and align arts curriculum to strategic staffing and partnership decisions.

Arts Integration, Aesthetic Education, and Art-Making

Making Sense of Arts Integration, Aesthetic Education, and Arts-Making

Arts programming in schools tends to fall into three general categories: arts integration, aesthetic education, and arts-making. While all can be supportive of high-quality learning experiences for students, and there is certainly overlap between them, each approach has unique characteristics. For examples of how these three approaches to arts programming differ, see ***Appendix F: The Difference in the Details***.

1. Arts Integration

Arts integration is an approach that incorporates the arts into other core curricula. Students engage in the creative process, which connects an art form to another subject area and meets objectives in both. Arts integration is teaching and learning in which arts learning and other academic learning are connected in ways which both arts and academic learning are deepened. Arts integration, as defined in *AIMPrint: New Relationships in the Arts and Learning,* is:

> *1. An educational field that specializes essentially in relationships –*
> *between people, ideas, curricula, places, themes, and areas of*
> *study, with an emphasis on arts learning at the center of these*
> *relationships. 2. Working with curricular intention to merge learning*
> *in the arts with learning in other academic subject areas.*

Arts integration goes beyond including art projects in class; it is a teaching strategy that merges arts standards with core curricula to build connections and provide engaging context. For example, in a science class, students may choreograph a dance using locomotor and non-locomotor movements to demonstrate their understanding of rotation versus revolution of the planets. In a math class, students may learn fractions by examining composition in Warhol's Campbell's Soup paintings (*How the Arts Unlock the Door to Learning,* Edutopia).

Students meet multiple learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. For example, students meet objectives in theatre (characterization, stage composition, action, expression) and in social studies. The experience is mutually reinforcing—creating a dramatization provides an authentic context for students to learn more about the social studies content and as students delve deeper into the social studies content their growing understandings impact their dramatizations.

Collaboration is often a key element in arts integration. A classroom teacher may team with an arts specialist teacher or other faculty at their school. Teachers inside a school may also engage a teaching artist or arts partner for residency work. These partners work together to plan how they will meet goals for a lesson or unit that integrates more than one discipline. The collaborative approach to planning and the endless opportunities for making connections among disciplines lead to a variety of instructional choices for arts integration implementation.

Why Arts Integration (AI) Works
- Arts integration uses teaching practices that have been shown in brain-based research to improve comprehension and long-term retention. For example, when students create stories, pictures, or other nonverbal expressions of the content they are learning – a process researchers call elaboration – they are also helping to better embed the information.
- With arts integration, high-quality professional development is essential and should be incorporated into all partnership development plans for both the classroom teacher and the teaching artist.
- Arts integration can have a profoundly positive effect on student learning and engagement. Students have multiple opportunities to enhance critical thinking skills by making connections across arts and academic disciplines.

Examples of CPS Arts Integrated units can be found at the Building Curriculum, Community, and Leadership through the Arts website (http://www.bccla.net/).

2. Aesthetic Education

Aesthetic education recognizes the interconnectedness of body, mind, emotions, and spirit. Aesthetic education enables students to express perceptions, feelings, and ideas through reflective shaping of media including paint, clay, music, spoken or written words, and bodies in movement.

Aesthetic education is an approach to teaching and learning that engages students in learning about works of art through hands-on inquiry, questioning, writing, and art making. In the words of the philosopher Maxine Greene (2001), it "requires that learners must break with the taken-for-granted, what some call the 'natural attitude,' and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience."

Why Aesthetic Education (AE) Works
- When students are immersed in prolonged encounters with works of art and have the opportunity to make and study art, they develop profound understandings of human culture as well as poise, skill, confidence, and the ability to express themselves that will serve them well for the rest of their lives.
- AE empowers students to discriminate and respond based on previous experience and knowledge.
- AE is experiential by nature.
- Experience in the artistic process is a means to view products (works of art) and enhance understanding of self, others, and world.

For more information on Aesthetic Education, visit the Maxine Greene Center for Aesthetic Education and Social Imagination: https://maxinegreene.org/index

3. Arts-Making

Arts-making can be a fun and appropriate way for students to both express themselves and learn a broad range of skills and concepts. In making art, students explore the materials and techniques used by artists and architects, and experience the decision-making practices that artists have used over the centuries.

Why Arts-Making (AM) Works

- When the focus for students is on the art-making process, rather than the final product, students may feel an increased sense of mastery, decision-making, and independence.
- Working in groups offers increased opportunities for shared risk taking and the completing of work through teamwork, cooperation, and the exchange of ideas – all critical skills to competing in the global economy.
- Students who create artistic work use cognition (problem-solving skills and imagination), the senses, emotion, and other forms of embodiment.
- Discipline specific arts standards are utilized for measurement of learned concepts.

The National Core Arts Standards website provides information on the standards, as well as some model cornerstone assessments for teachers to work with: http://www.nationalartsstandards.org/

STEAM: Science-Technology-Engineering-Arts-Mathematics, Working Together to Fuel the Future

In this climate of economic uncertainty, America is once again turning to innovation as the way to ensure a prosperous future. Innovation remains tightly coupled with science, technology, engineering, and mathematics – the STEM subjects. Art and design are poised to transform our economy in the 21st century just as science and technology did in the last century. When art and design are added to the STEM equation — to transform STEM into STEAM — great opportunities open up. (**http://stemtosteam.org/**)

STEAM refers not only to recommendations for interdisciplinary content, but to educational methods that may engender more broadly inclusive STEM study and practice.

The knowledge, skills, attitudes, and behaviors students acquire from studying the arts have been identified by the Partnership for 21st Century Skills and other organizations as the skills needed to be successful in the global economy. These are the same skills that support success in every academic endeavor, including STEM:

- Creativity and innovation;
- Critical thinking and problem solving;
- Communication and collaboration;
- Flexibility and adaptability; and
- Social and cross-cultural skills.

(http://www.21stcenturyskills.org/index.php?option=com_content&task=view&id=254&Itemid=120)

For more information about how Arts Integration supports STEAM, see *Appendix G: STEAM: Propelling the Future*

Arts Addendum to the CPS Framework for Teaching

In September 2013, the CPS Department of Arts Education, with over 40 arts teachers, created the Arts Addendum to the CPS Framework for Teaching ("the Addendum"). The purpose of the document is to share how important and unique aspects of arts teaching practice align with the CPS Framework for Teaching. School administrators and arts educators should review the document prior to and during the REACH Students pre-observation conference, observation, and post-observation conference for more information about arts practice.

In addition to highlighting the unique characteristics of arts teaching practice, the Addendum also provides descriptions of domain components and example artifacts in order to build a common language and to help develop a deeper understanding of arts practice in action. See the complete addendum here: ***Appendix H: Arts Addendum to the CPS Framework for Teaching Companion Guide***.

Arts Lesson Plan Template

The Department of Arts Education has created a Lesson and Unit Planning template adapted from the CPS Literacy Framework template for teacher use. While it's not the only way to plan a unit and lessons, it is a helpful resource and supports Understanding By Design. ***Appendix I: Arts Lesson Plan Template***

Disciplinary Literacy, Common Core, the CPS Framework for Teaching and the Arts

REACHing Students Through the Arts

REACH (Recognizing Educators Advancing Chicago) Students is CPS' comprehensive teacher evaluation system that is focused on feedback, reflection, development, and continuous improvement for all teachers, regardless of discipline. All teachers are members of the school community and have a responsibility and commitment to the success of their school's students. School-wide literacy growth measures through REACH are an important indicator of literacy strategies embedded in every content area and refer to the ways in which language is used and valued within the context of learning a subject area or discipline.

Disciplinary Literacy and the Arts

All teachers should develop instructional plans that demonstrate knowledge of appropriate disciplinary ways of reading, writing, and thinking within their subject areas and make an "elegant fit" for teaching literacy *through* their content.

Common Core State Standards place an emphasis on literacy across content disciplines and the *CPS Framework for Teaching* highlights the same focus. Enrichment teachers in content areas, such as the arts (theatre, music, dance, and visual art), should not be offering direct instruction in reading, for example, if they are not endorsed or licensed in literacy. But arts teachers' plans should incorporate discipline-authentic methods of reading, writing, and thinking. For example, in a music class:

- Students might learn about the kinds of questions that musicians ask when listening to and evaluating a piece of music;
- It does NOT mean that the music teacher is teaching a 2-hour reading block.

The definition of "text" is broadened in arts disciplines to include works of art, lyrics, scripts, and other discipline-authentic methods of reading, writing, and thinking. (***Appendix J: Disciplinary Literacy Memo***)

MODULE THREE: Budgeting, Resources, and Funding

- **Benchmark**: Determine internal and external arts funding and school budget sources.

Arts Education Budget Guidance

QUICK REFERENCE GUIDE TO CPS ARTS PROGRAMMING REQUIREMENTS

NOTE: These requirements, as defined in the CPS Arts Education Plan goals and recommendations (see ***Appendix A***), have budget and schedule implications

- K-8 Weekly Instructional Minutes and Staffing
  - Taught by Illinois licensed arts instructors <u>on staff</u>
  - Minimum of 120 minutes of arts instruction per week at every grade level
  - Instruction must be aligned to ISBE Fine Arts State Standards listed in the Chicago Guide for Teaching and Learning in the Arts: http://www.cpsarts.org/resources/chicago-guide/.
- High School
  - Taught by Illinois licensed arts instructors <u>on staff</u>
  - 45-50 minutes of arts instruction per day
  - Instruction must be aligned to ISBE Fine Arts State Standards (or new Illinois State Arts Learning Standards) listed in the Chicago Guide for Teaching and Learning in the Arts: http://www.cpsarts.org/resources/chicago-guide/.

A Recap: Why CPS Adopted the Arts Education Plan and its Requirements
Arts instruction is critical to student engagement and stimulates innovation, communication, creativity, and critical thinking skills. The arts are recognized as a vital element of a 21st century education, with research showing exposure to and education in the arts significantly decreases dropout rates, improves college entrance, increases civic engagement, and promotes financial success throughout a person's lifetime.

- **Research on the Impact of Arts Education:** http://www.nasaa-arts.org/Publications/critical-evidence.pdf
- **CPS Arts Education Plan Goals and Recommendations *Appendix A***
- **Pillar One, 1G-the Arts, in the District's 5-Year Strategic Plan:** http://cps.edu/pages/actionplan.aspx

Governing Policy/Regulatory Implications

- **Grades K-8**

    - **The November 2012 CPS Arts Education Plan Board Resolution (12-1114-RS1) recognizes the arts as core curriculum, dedicates a minimum of 120 minutes of weekly arts instruction for K-8**.

    - The Board Resolution values the critical role of licensed arts instructors and states that every student deserves to receive a comprehensive and sequential study of every art form, including visual art, music, dance, and theatre from pre-K through 12th grade. http://www.cpsboe.org/content/actions/2012_11/12-1114-RS1.pdf

    - **State of Illinois** policy requires school districts "to ensure that each school makes available to all students instruction in the six fundamental learning areas, which include the fine arts." (Illinois Administrative Code Title 23, § 1.10).

- **High School**

    - **The November 2012 CPS Arts Education Plan Board Resolution (12-1114-RS1) recognizes the arts as core curriculum** and **expands the Fine Arts Graduation Requirements to include dance and theatre/drama as well as visual art, media arts, and music.**

    - The Board Resolution values the critical role of licensed arts instructors and states that every student deserves to receive a comprehensive and sequential study of every art form, including visual art, music, dance, media arts and theatre/drama from pre-K through 12th grade. http://www.cpsboe.org/content/actions/2012_11/12-1114-RS1.pdf

    - **State of Illinois** policy requires school districts "to ensure that each school makes available to all students instruction in the six fundamental learning areas, which include the fine arts." (Illinois Administrative Code Title 23, § 1.10).

Scheduling Considerations

- **Dedicated space:** Arts classes typically are material- or movement-focused and therefore are optimally scheduled in a dedicated classroom space as traveling may limit effectiveness of instruction.

- **Programming:** As many arts teachers are receiving students with a range of K-8 arts experiences, HS programmers should consult with arts teachers on what's appropriate for specific courses (for example: an entry-level student should not be placed into an Advanced Arts class)

- **Time between classes:** Classes scheduled back to back create challenges for clean up and storage of artwork and art making, especially when arts teachers are serving multiple grade and ability levels. Even 2-5 minutes of passing time can provide the needed transition time.

- **Production/Rehearsal/Exhibition time:** In addition to arts instruction, many art forms are also valued at schools for what they contribute to the school community such as musical performances and visual art exhibitions. Additional preparation time during or outside of school hours may be needed for the optimum productions.

Budget and Materials: The CPS Arts Education Plan recommends schools maintain a minimum budget for each art form offered.

- **PreK-8 school** serving students with three sections of 27 students per grade should budget for at least $5.00/student/art form offered.
- **High School:** A high school visual art teacher with 5 sections of 30 students per grade should budget for at least $10.00/student ($1500 for the year).

External Partners/Vendors

Partnerships supplement existing art forms both within the school day and during out-of-school time and may take the form of **artist residencies, performances and assemblies, field trips, and/or exhibitions and productions.** Partnerships are not able to replace the kind of regular, sequential instruction that licensed staff are able to provide, or the minutes of arts instruction that go towards creative school certifications. Your school's arts liaison is critical for connecting with and coordinating these partnerships.

Resources that support partnership selection and engagement have different functions:

- To review options for partnerships, visit this searchable list: http://www.artlookmap.com/index.
- To confirm the CPS vendor status of potential partners, visit this site: https://sites.google.com/a/cps.edu/kc/resource-allocation/procurement/strategic-sourcing-list/in-school-art-education-services.

The goal is to have at least one arts partnership per school.

Arts Essentials Spending Guidelines

What is the Arts Essentials Grant Program?
The Arts Essentials Grant Program provides $2,000 to all schools that have achieved Creative Schools Certification in Category 1 and $1,000 to all schools that have achieved Creative Schools Certification in Categories 2, 3, or 4. All schools receiving Arts Essentials funding must have a current CPS arts liaison. Schools do not need to apply for an Arts Essentials grant. Guidance around accessing and using these funds is available here:

- *Appendix E1: Arts Essentials Spending Guide for Clerks* provides guidance on how to navigate in Oracle for allocating and managing Arts Essentials funds.
- *Appendix E2: Arts Essentials Spending Guide for Charter Schools* explains how this program applies to charter and contract schools.

Creative Schools Fund

Overview of the Creative Schools Fund

As described earlier, the Creative Schools Fund ("the Fund") supports schools and empowers teachers to bring cultural resources to all students as part of the Creative Schools Initiative.

As a grant making partnership between Ingenuity and the CPS Department of Arts Education, the Fund gives schools and teachers additional resources and support to provide more arts to more students. The Fund:

- Is called for in both the 2012 Chicago Cultural Plan and the CPS Arts Education Plan
- Expands resources and funding available for arts education in Chicago
- Makes grants directly to CPS schools and teachers
- Uses data to target schools with the greatest need and greatest opportunity to reach more students
- Uses the Creative Schools Certification to identify programs that fill gaps in schools
- Supports schools using inventive strategies that can be models for other schools

Goals of the Creative Schools Fund

- Increase the time and resources schools dedicate to the arts
- Help schools provide arts education to all students in every grade
- Ensure every CPS student in every school has access to the arts and cultural resources of Chicago by improving the coordination of school partnerships
- Expand the number of arts disciplines students are exposed to during their school years

Streams of the Creative Schools Fund

The Creative Schools Fund awards two different types of grants to schools, depending on a school's Creative Schools category: Arts Innovate and Arts Advance.

Arts Innovate

This program awards grants to schools with a Creative Schools Certification category of Excelling (1). These schools meet or are very close to meeting all the goals of the CPS Arts Education Plan; are experimenting with new ways of delivering arts instruction to all their students with innovative scheduling, partnerships or arts integration; and are models for other schools across the District. These schools can apply for a grant to work with an arts partner to provide arts instruction in collaboration with a CPS teacher during the school day. In addition to arts instruction, the residency may include teacher planning time, field trips and in-school performances.

Five grants of up to $15,000 are awarded annually. Up to 5% of the award can be used for arts materials or supplies related to the residency.

Arts Advance

This program awards grants to schools with a Creative Schools Certification category of Strong (2), Developing (3) or Emerging (4). These schools can apply for grants to work with arts and cultural partners to provide arts instruction in collaboration with a CPS teacher during the school day. The partnership should help the school expand arts learning opportunities for students and address needs identified through the Creative Schools Certification process. In addition to arts instruction, the grant funds may cover teacher planning time, field trips, and in-school performances.

A limited number of grants will be awarded each school year. Up to 20% of the grant can support planning time and professional development, and up to 10% of the grant can support field trips or materials related to arts instruction.

How to Apply for Creative Schools Fund Grants

The Creative Schools Fund grant application is available at www.ingenuity-inc.org/apply. The application contains questions meant to help arts liaisons and arts partners work together to craft an arts residency or other partnership that best meets the needs of the school and the students.

How Are Decisions Made?

A panel of arts and education experts will review applications and make recommendations to the Creative Schools Fund Board. Staff members from schools and partner organizations applying for support cannot serve on the review panel. The Department of Arts Education is not involved in the Creative Schools Fund grants decisions.

MODULE FOUR: Community, Partnerships, and Collaboration

- **Benchmark**: Utilize arts liaison, ILT, and LCS to build and maintain arts support.
- **Benchmark**: Choose and evaluate partnerships based on identified needs and gaps.

Arts Liaisons, Instructional Leadership Teams, and Local School Councils

Working with Arts Liaisons, Instructional Leadership Teams, and Local School Councils to Build and Maintain Arts Support

A school's arts liaison, instructional leadership team (ILT), and local school council (LSC) can provide support in curriculum, instruction, assessment, programming, partnerships, funding and other resources, and strategic planning for the arts. For examples and descriptions of the kinds of support available, see *Appendix K: Arts Liaisons, ILT and LSC* and *Worksheet 3 - Action Planning for Arts Liaison, ILT, and LSC Support*.

Choosing and Evaluating Arts Partnerships

Arts Exposure Activities versus Arts Instruction

There is value in both exposing young people to the world of the arts and having students engage in a rich arts education experience that teaches art while also strengthening student ability to think critically.

Arts Exposure Experiences

Arts exposure activities include opportunities such as seeing an in-school performance (such as dance or theatre) or visiting a museum, cultural institution or special exhibit. Oftentimes, these special events and/or field trips are well aligned to current classroom learning and provide experiential learning opportunities for young people. Additionally, when young people have a chance to explore the broader community and their city, it offers them new perspectives and a positive experience outside of their daily routine and school environment

Arts Instruction

Arts instruction is sequential instruction in arts disciplines that is taught by licensed and/or endorsed arts teachers. Often a school has a full-time or part-time licensed arts instructor in one of the four arts disciplines. A school may have experience with partners that enhance or augment the teaching that is happening in classrooms either through an arts residency or afterschool program that students participate in.

Building arts partnerships that have on-going, sequential arts instruction at its core is a greater investment of time, resources and leadership for both the school and potential partner. It also has the potential to create an incredibly rich learning experience for students while helping schools fill arts learning gaps, such as teaching additional arts disciplines not available within a school, using arts learning as a way to approach a social or cultural issue or tie an art form to a seemingly unrelated academic subject in order to generate a greater understanding of both.

Whatever the goal of partnerships, the cornerstones to success will be creating a mutually respectful environment for teaching and learning that has as its foundation the needs of students. Successful planning will be critical to designing this type of partnership that focuses on all aspects of program development from communication to curriculum design to professional development and training for teachers and teaching artists.

Determining the Best Type of Arts Education Partnership for Your School

Types of Partnerships
Partnerships supplement existing art forms both within the school day and during out-of-school time and may take the form of **artist residencies, performances and assemblies, field trips, and/or exhibitions and productions.** Partnerships are not able to replace the kind of regular, sequential instruction that licensed staff are able to provide. Your school's **arts liaison** is critical for connecting with and coordinating these partnerships. The goal is to have at least one arts partnership per school. ***Appendix L: Types of Partnerships***; ***Worksheet 4 – Planning for Partners***

Choosing the Right Partner
School leaders often engage in numerous partnership opportunities, not only in the arts but also in other content areas, to enhance the learning opportunities for students. School readiness and capacity are key factors in determining the type of partnership that is right for the school and the school community.

After exploring the critical questions related to partnership development (such as: why is my school interested in exploring a partnership? who will benefit from the partnership and in what ways? what are the critical outcomes we are seeking?), the next step is to determine the scope and depth of the arts partnership to design for, and with, the school community.

artlook Map
Ingenuity's artlook Map (accessible at: artlookmap.com) is a first-of-its-kind interactive system where schools, teachers, arts organizations, parents, and the community can dynamically search every Chicago Public School and neighborhood to find:
- Licensed arts instructors on staff at each CPS school
- Community arts partnerships at each CPS school
- Arts disciplines being taught in CPS elementary and high schools

Broader map searches can be carried out across clusters of schools, allowing users to explore arts education by neighborhood, zip code, and type of arts program, and aims to provide actionable information that will result in greater access to quality arts programs for all CPS students.

By gaining a better understanding of the arts programs that currently exist, school administrators, teachers, parents, and arts organizations can better:
- Coordinate the distribution of arts resources and services
- Identify gaps in arts education and needs in schools
- Track and share results to increase the availability of arts programming
- Advocate for equitable access to arts education in schools and neighborhoods

Once prospective partners have been identified, ***click here*** to confirm they are CPS-approved vendors. (accessible at https://sites.google.com/a/cps.edu/kc/resource-allocation/procurement/strategic-sourcing-list/in-school-art-education-services)

Congratulations!

This concludes the four modules of the Creative Compass program. These modules have provided an overview to arts education within Chicago Public Schools and ways that you as an administrator can support the growth of your school's arts programming. But this is an ongoing process that will require continued attention and planning. The Department of Arts Education will always be available to assist in your school's endeavors and support teachers and students in the arts. For the most up to date information on all things arts-related within the district, please visit our website at: *www.cpsarts.org*

Good luck and thank you for being a champion of the arts within Chicago Public Schools!

APPENDICES

APPENDIX A: CPS Arts Education Plan Goals and Recommendations

CPS Arts Education Plan: Every student, every art form, every grade, every school

www.cpsarts.org

CPS Arts Education Plan Goals and Recommendations

1) District Arts Policy – Create district-level policies that support the arts in every child's Prek-12 education experience and create conditions throughout the district that utilize the arts to support student success.	2) Arts Curriculum, Instruction & Assessment – Ensure district arts curriculum, instruction, and assessment is consistent, supports arts learning pathways from PreK-12 through the arts; and utilizes both direct arts instruction and arts integration strategies.	3) Capacity Building - Provide relevant professional development for all stakeholders to build their capacity for improving student learning in and through the arts; and develop strategies to address the district's challenges to arts education.	4) Partnerships – Facilitate and support strategic partnerships and collaborations in the arts, built upon quality indicators, to enhance student learning at all levels and celebrate and honor student voice, culture, and traditions.	5) Data-Driven Decisions – Build sustainable system infrastructure to track, analyze, and disseminate standardized data on arts instruction and programming	F) Funding – Ensure adequate and sustainable Arts Education funding is equitably distributed across the district and additional funds are available to support arts innovation and school action plans.
1A-Make arts a core subject by dedicating 120 minutes of arts instruction per week for elementary schools	2A-Map and align arts curriculum to the Common Core State Standards, in order to support high school graduation, college entry, college graduation, and career readiness.	3A - Create a system for identifying professional development needs and growth areas in the arts	4A-Design and implement an RFP process that supports and elevates the quality of programs provided by arts partners & independent teaching artists	5A-Create a system to track elementary school-level arts data	F1-Require each school to maintain a budget for the arts set at a minimum percent of each school's overall budget or a per pupil/per art form formula
1B-Expand the number of art forms offered to include visual art, music, dance, and drama at all grade levels	2B-Align the "Chicago Guide for Teaching and Learning in the Arts" to the forthcoming Core Arts Standards	3B- Offer consistent and relevant professional development to all CPS stakeholders, including teachers, principals, chiefs of schools, parents, and arts partners	4B-Match at least one arts partner to every school in collaboration with an arts teacher, classroom teacher, or other content area teacher	5B-Include the arts on measures of school success (principal evaluations) and in internal tracking mechanisms (staffing, courses, and additional benchmarks)	F2-Establish a district fund to provide all schools with adequate materials and resources
1C-Expand high school graduation requirements to include all 4 IL recognized art forms (see 1B)	2C - Add additional art forms (i.e. media arts) to the curriculum in the "Chicago Guide"	3C- Develop "Creative Schools Certification" to provide school- and network-level guidelines and structures that will support principals planning for and implementing the arts both in and out of their school day (see 5E)	4C-Design and implement a coordinated public/private strategy that will improve delivery of resources, opportunities, and partnerships at the school level through the new Arts Liaisons	5C – Measure reach, implementation, and effectiveness outcomes of arts partnerships so that schools can determine "quality" partnerships (related to 4A)	F3-Create an external Arts Expansion & Alignment Fund to support schools directly for external partnerships that are in addition to certified arts staff
1D – Set minimum staffing requirements in the arts at one certified full-time employee per school, on an improved ratio such as one teacher for every 350 students	2D – Require that the arts be represented on each school's Continuous Improvement Work Plan (CIWP)	3D – Identify Opportunities to tie arts education to college and career readiness as well as workforce standards		5D – Integrate the arts into the school scorecard with multiple indicators, FAQ's, an information portal, and a summary of data.	F4– Develop and maintain external funding streams via previously untapped sources such as corporate giving and public donation.
1E – Identify and activate an "Arts Liaison" in every school and network for improved coordination and communication in the arts		3E - Write and disseminate "School Leadership Guide in the Arts" to establish a common vocabulary and understanding in the arts		5E - Create an assessment system that qualitatively and quantitatively captures, measures, and communicates arts learning outcomes that recognizes the uniqueness of art and student learning	

The Department of Arts Education establishes an elementary school's Creative School category in a two-step process, using select data collected annually through the Creative Schools Survey. More detail on the process can be found at: http://www.cpsarts.org/creative-schools-categories/

CREATIVE SCHOOLS CERTIFICATION – ELEMENTARY SCHOOL RUBRIC

PRELIMINARY CRITERIA

A school's LOWEST rating from the preliminary criteria of staff, minutes, and access is used to mark the preliminary category rating.

STAFFING	MINUTES OF INSTRUCTION	ACCESS
Staffing ratio* of certified and/or endorsed arts teachers to students AND number of FTE arts teachers	*Average minutes of instruction per week throughout the school year*	*Percentage of grade levels having access to arts classes*
C1: Ratio 1 FTE:350 students *	**C1**: 120+ minutes of instruction	**C1**: 100% of grade levels
C2: 1 FTE	**C2**: 90-119 minutes of instruction	**C2**: 80-99% of grade levels
C3: .5 FTE	**C3**: 45-89 minutes of instruction	**C3**: 50-75% of grade levels
C4: 0 FTE	**C4**: less than 45 minutes of instruction	**C4**: less than 50% of grade levels
* Ratio only applies to C1		
----	----	----
Example: School "A" has 1 FTE and an enrollment of 572 students, placing them into Category 2 for this criterion.	*Example: School "A" averages 60 minutes of instruction per week placing them into Category 3 for this criterion.*	*Example: School "A" provides each grade level with access to the arts placing them into Category 1 for this criterion.*

Example: Elementary School "A" gets a preliminary rating of Category 3.

Preliminary category rating is then further qualified by the secondary criteria to inform a FINAL category rating.

SECONDARY CRITERIA

Answer "yes" to at least 3 of the secondary criteria → KEEP preliminary category rating.
Does not answer "yes" to 3 of the secondary criteria → DROP preliminary category rating by one level.

BUDGET	PROFESSIONAL DEVELOPMENT	ARTS INTEGRATION	PARTNERSHIPS	PARENT COMMUNITY ENGAGEMENT
Does the school dedicate funding to the arts?	Do teachers have arts-specific PD during the school year?	Does the school utilize arts integration strategies?	Does the school collaborate with at least one arts partner?	Does the school have exhibits, performances, or volunteer opportunities for students, parents, and the community?
----	----	----	----	----
Example: NO: School "A" does not dedicate funding to the arts.	*Example: NO: School "A" does not have arts-specific PD during the school year.*	*Example: YES: School "A" utilizes arts integration strategies.*	*Example: NO: School "A" does not collaborate with arts partners.*	*Example: YES: School "A" has exhibits, performances, or volunteer opportunities.*

FINAL CATEGORY RATING

Example: Elementary School "A" gets a final rating of Category 4

ARTS EXCELLING — Category 1: Excelling
ARTS STRONG — Category 2: Strong
ARTS DEVELOPING — Category 3: Developing
ARTS EMERGING — Category 4: Emerging
ARTS INCOMPLETE DATA — Category 5: Incomplete Data

APPENDIX C: Creative School Certification Rubric – High School

The Department of Arts Education establishes a high school's Creative School category in a two-step process, using select data collected annually through the Creative Schools Survey. More detail on the process can be found at: http://www.cpsarts.org/creative-schools-categories/

CREATIVE SCHOOLS CERTIFICATION – HIGH SCHOOL RUBRIC

PRELIMINARY CRITERIA

A school's LOWEST rating from the preliminary criteria of staff, disciplines, and depth is used to mark the preliminary category rating.

STAFFING

Staffing ratio* of certified and/or endorsed arts teachers to students AND number of FTE arts teachers AND teaches in area of endorsement.

C1: Ratio 1 FTE:350 students *
C2: 1 FTE
C3: .5 FTE
C4: 0 FTE
* Ratio only applies to C1

Example: School "A" has 3 FTE and an enrollment of 608 students, placing them into Category 1 for this criterion.

DISCIPLINES AND DEPTH

Number of disciplines offered and number of levels per discipline.

C1: At least 3 disciplines are offered and at least 3 disciplines have multiple levels
C2: 3 disciplines offered and each discipline has at least one level.
C3: 2 disciplines are offered and each discipline has at least one level
C4: 1 or no disciplines offered

Example: School "A" offers Music, Dance, and Visual Art and each at only one level, placing them into Category 2 for this criterion.

Example: High School "A" gets a preliminary rating of Category 2.

Preliminary category rating is then further qualified by the secondary criteria to inform a FINAL category rating.

SECONDARY CRITERIA

Answer "yes" to at least 3 of the secondary criteria → KEEP preliminary category rating.
Does not answer "yes" to 3 of the secondary criteria → DROP preliminary category rating by one level.

BUDGET	PROFESSIONAL DEVELOPMENT	ARTS INTEGRATION	PARTNERSHIPS	PARENT COMMUNITY ENGAGEMENT
Does the school dedicate funding to the arts?	Do teachers have arts-specific PD during the school year?	Does the school utilize arts integration strategies?	Does the school collaborate with at least one arts partner?	Does the school have exhibits, performances, or volunteer opportunities for students, parents, and the community?
----	----	----	----	----
Example: NO: School "A" does not dedicate funding to the arts.	*Example: NO: School "A" does not have arts-specific PD during the school year.*	*Example: YES: School "A" utilizes arts integration strategies.*	*Example: NO: School "A" does not collaborate with arts partners.*	*Example: YES: School "A" has exhibits, performances, or volunteer opportunities.*

FINAL CATEGORY RATING

Example: High School "A" gets a final rating of Category 3

ARTS EXCELLING — Category 1: Excelling
ARTS STRONG — Category 2: Strong
ARTS DEVELOPING — Category 3: Developing
ARTS EMERGING — Category 4: Emerging
ARTS INCOMPLETE DATA — Category 5: Incomplete Data

APPENDIX D: CIWP Arts Education Guidance

Arts Education (Visual Art, Music, Dance, and Theatre) and the CIWP

A first step in ensuring high-quality arts programming at your school, both during the school day and during out-of-school time, is to include the arts in the school's Continuous Improvement Work Plan (CIWP). This document serves as a guide to aid schools in developing priorities and milestones in the arts that focus on areas of greatest impact: instruction, professional development, and school culture. These brainstorming tips are designed to assist schools in building robust arts programs that support the goals and recommendations of the CPS Arts Education Plan.

Who is required/recommended to develop an Arts Strategy?

A formal arts strategy is not a CPS requirement. However, schools will find it helpful to have an arts strategy as they think through how to provide the infrastructure needed for a robust arts program. As described in Module 3, schools that are making progress toward a robust arts program (at least a CSC category 4) have access to a variety of funding sources to support their arts programming.

Using the Data-based Decision Making/Problem Solving Process to Develop Arts Strategies

Choosing to make arts education a stand-alone CIWP strategic priority or to embed arts education into another priority in the CIWP are both fine choices for schools with arts programs at any level of implementation. Both approaches support schools wishing to:

- expand their current arts programming in multiple art forms
- incorporate more arts integration
- focus on their CPS Fine & Performing Arts Magnet Cluster Program identity
- maintain (or extend) the major role the arts play in the lives of young people

When establishing arts education as a CIWP strategic priority (either stand-alone or embedded), it is important to engage in a problem solving/data analysis process to determine the approach the school will use. This requires the use of quantitative and qualitative data to inform the development of actionable steps.

Define the Problem
What is the problem?
•Determine gap between expectation and performance

Problem Analysis
Why is it occurring?
•Develop Hypotheses
•Analyze Supplemental Data
•Validate Hypotheses

Implement Plan
What can be done to solve it?
•Develop and Implement Plan

Evaluate
Did it work?
•Progress Monitor
• Determine response to Instruction and Intervention
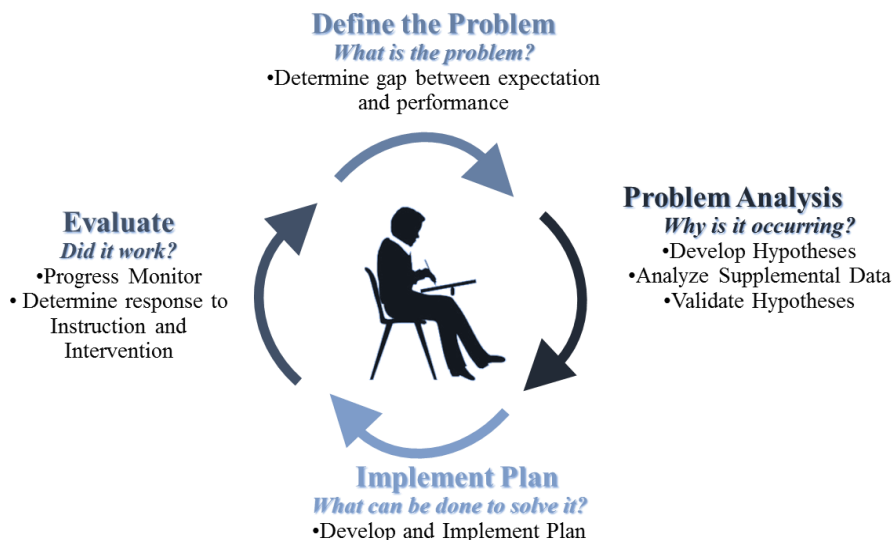
APPENDIX D: CIWP Arts Education Guidance

Step 1: Define the Problem
Determine the gap, or difference, between the expectation and what is actually occurring in terms of student performance or behavior.

Arts Questions to Consider (What is your data telling you?):
- [ES] What proportion of your students are currently taking at least 120 minutes of art instruction per week (at the elementary level)?
- [HS] What art classes/forms are students taking most often to meet the graduation requirement (given that they must now have two credits in different art forms)?
- Which art forms are available to your students? Do the available art instruction opportunities match the needs / interests of your student population?
- Do the arts currently impact the broader culture within your school? In what way?
- What are the most common concerns you hear from families and community stakeholders regarding the arts at your school?

Problem Examples	
Elementary Example	• Historically, we have only offered arts instruction at grades 3, 4, and 5.
High School Example	• 100% of our students met the art graduation requirement by taking a visual art class and a music class, despite a student interest in theatre.

Step 2: Problem Analysis (Identifying Root Causes)
Hypothesis or follow-up with multiple "why" questions to arrive at possible root causes. Analyze supplemental data to support or refute each hypothesis. Validate whether your hypothesis is true based on the additional data.

Arts Questions to Consider:
- What decisions, structures, or practices influence the number of arts instructional minutes every student receives (ES)?
- What is preventing your school from expanding access to the arts to all students?
- How do time, resources, funding, staff, and space contribute to growing and sustaining a robust arts program in the school?

Hypotheses Examples	
Hypotheses	• Arts was only offered at certain grade levels previously because the time aligned with the need for a prep period at those grade levels. • The previous policy/guideline limited our flexibility to expand access to more students or in more art forms. • Staffing / scheduling is a primary influence on expanding access to the arts.
Relevant Data	• Student and teacher schedules • Student survey to gauge interest in various art forms • School mission and other planning documents • CPS Arts Education Plan / HS graduation requirements

Step 3: Develop and Implement Action Plan

Develop the strategy: What are the high-leverage next steps to take toward improvement? Determine the milestones that will need to be accomplished in order to implement the strategy.

Arts Questions to Consider:

- Who takes the lead for building a strong arts culture in your building?
- Does the school have a vision for what the arts will look like at the school?
- How will input be gathered from a diverse group of stakeholders?
- Are there systems or structures that need to be developed to support a strong arts culture?
- How will the arts influence the broader positive culture at the school?
- How will arts instruction impact learning in other content areas?
- What partnerships and resources will be needed to create the ideal arts opportunities at your school?

Determining Milestones

Develop milestones that lead to the full implementation of the strategy. Schools should think about the components of effective implementation and what should occur in order to "get ready to implement," "implement," and "monitor implementation and impact" of this strategy. Milestones usually fit into one of the categories listed in the CIWP (Instruction, Professional Development, Scheduling, Multi-Tiered Systems of Support, etc.)

Example 1: Strategy & Milestones	
Strategy: A specific initiative that, once implemented will achieve transformative change in the way a school operates and/or on student, teacher, or school administration behavior.	**Rationale:** Reason for choosing your strategy using evidence from the SEF, Root Cause Analysis, or other data.
Expand access to arts instruction at all grade levels and build a strong investment in the arts both during and after school	We currently only offer arts at 3^{rh}, 4th, and 5th grade. As a means of meeting the recommendations of the Arts Education Plan, and as a way to foster creativity and motivation in our students, we see a need to expand access to all students.
Milestone: A milestone is a significant point in the process, an accomplishment, or a marker that will allow you to gauge the progress you have made.	

Category Examples	Sample Milestones
School Culture	• Designate an arts liaison, nominated by the school leader, to serve as the communication and coordination hub for all arts activities and programs at the school. • Establish an arts program/leadership team, made of various stakeholders, and meet at least twice a year. • Establish a way to promote staff and administration engagement in the arts, attending concerts, festivals, screenings, and exhibitions.

Category Examples	Sample Milestones
Instruction	• Increase instructional time for the arts in K-8 to a minimum of 120 minutes/week beginning in SY15-16. • Develop a school-wide Arts Plan with outcomes, which involves key stakeholders within the school community. • Include moments of arts integrated curriculum that extend the learning in one or more subject and in the arts.
Professional Development	• Plan and schedule arts-focused professional development for the entire school staff annually. • Provide common planning time amongst teachers to plan instruction for arts-integrated units.
After School/ Extended Day	• Offer all grades the opportunity to participate in "out of school" arts and cultural activities, such as art clubs.
Other	• Engage the resources of local arts and cultural organizations such as museums, arts centers, and theatres, to support and to supplement both in-class curriculum and out-of-class programs.

Use the above information to determine the areas of arts implementation you will focus on in the next year. Identify milestone categories in instruction, professional development, school culture, after school/extended day, and parental involvement.

Strategy: A specific initiative that, once implemented will achieve transformative change in the way a school operates and/or on student, teacher, or school administration behavior.	**Rationale:** Reason for choosing your strategy using evidence from the SEF, Root Cause Analysis, or other data.

Milestone: A milestone is a significant point in the process, an accomplishment, or a marker that will allow you to gauge the progress you have made.	
	Sample Milestones

The following six pages (pages 34-40) provide details about the Arts Essentials Grant Program funding and guidance to school clerks for locating/spending/tracking the funds in Oracle.

Guidance for charter/contract schools is in [Appendix E2](#), on page 41.

WHAT IS THE ARTS ESSENTIALS GRANT PROGRAM?
The Arts Essentials Grant Program provides $2,000 to all schools that have achieved Creative Schools Certification in Category 1 and $1,000 to all schools that have achieved Creative Schools Certification in Categories 2, 3, or 4. All schools receiving Arts Essentials must have a current CPS arts liaison. Schools do not need to apply for an Arts Essentials grant.

ARTS ESSENTIALS SPENDING GUIDELINES
Arts Essentials grants are administered through the CPS Department of Arts Education and must adhere to the following guidelines:

- Arts Essentials funding **may only be spent** on materials, supplies, and equipment for visual art, music, dance, and/or theatre programming or instruction DURING the school day.
- Purchases made that are outside of the terms of the grant will be flagged and may jeopardize future Arts Essentials funding to the school.
- **The principal, arts liaison, and arts staff should work together to identify the area(s) of greatest need in the arts.**
- Arts Essentials funds must be spent by or encumbered by **the end of March**. Unspent or unencumbered funds will be swept from schools' budgets immediately thereafter.
- Spending must follow CPS rules and guidelines.

SPENDING YOUR ARTS ESSENTIALS MONEY
The chart below suggests how Arts Essentials funds may be utilized. It is not an exhaustive list but should provide some planning guidance. Funds can be paired with other school-based funding to purchase larger items such as kilns, dance mirrors, instruments, etc.

Please pay close attention to the orange box that lists how Arts Essentials funds may NOT be spent. Purchases made that are outside of the terms of the grant will be flagged and may jeopardize future Arts Essentials funding to the school.

Art Form	Arts Essentials Funds MAY Be Spent On
Visual Art	Brushes, paints, canvas and stretchers, paper, pencils, crayons, scissors, glue, needles, thread, poster board, yarn, markers, clay tools, pastels, oil pastels, paper clay, papier-mâché, ink, bowl/cups, water color boxes, print inks, brayers, smocks
Music	General classroom instruments (hand drums, recorders, rhythm sticks, finger cymbals), valve oil, slide cream, reeds, folders, sanitizer, drum tuning keys, drumheads, glue, music stands and carts, sheet music

Arts Essentials Funds MAY NOT Be Spent On
- General office supplies for the school or main office (e.g., ink, toner, file folders, bandages, hand sanitizer, pens, copy paper, rubber bands, post-its, etc.)
- General materials, supplies, or books for non-arts based classrooms (e.g., math, literacy, science

Creative Compass Program Guide

Art Form	Arts Essentials Funds MAY Be Spent On
Dance	CDs/music, mats, props, fans, canes, ribbons, shoes, costumes, ballet barres, mirrors
Theatre/ Drama	Lighting, curtains, makeup kits, costumes, tools, basic furniture and cubes, paint, flats, fabrics, plywood, foam sheets, scripts, music, props
Shared Use Between Art Forms	Tickets/admission fees for arts-related field trips, printing of arts-related brochures or programs, arts-related texts or DVDs, LCD projector, ELLMO camera, silk-screen t-shirt services for arts clubs or shows, storage for arts activities (bins, boxes, bags, etc.), sound system, lighting system, tripods, video camera kit, boom mic, equipment for student accommodations in arts classrooms (engineered chairs, keyboards, large-print text, headphones), arts equipment maintenance

Arts Essentials Funds MAY NOT Be Spent On

materials, calculators, and other non-arts items)
- Bus transportation
- Stipends/extended day pay for teachers
- Substitute teachers
- Partner arts organizations fees (e.g., residencies, teaching artists, workshops, etc.) for in-school or out-of-school work
- Labor associated with art installation
- Festival registration fees
- Professional memberships and fees
- Prizes, gifts, or toys

LOCATING AND SPENDING YOUR ARTS ESSENTIALS MONEY IN ORACLE

The steps below outline purchasing of items outside of the CPS Marketplace. For CPS Marketplace purchases, follow the normal procedures.

Step 1
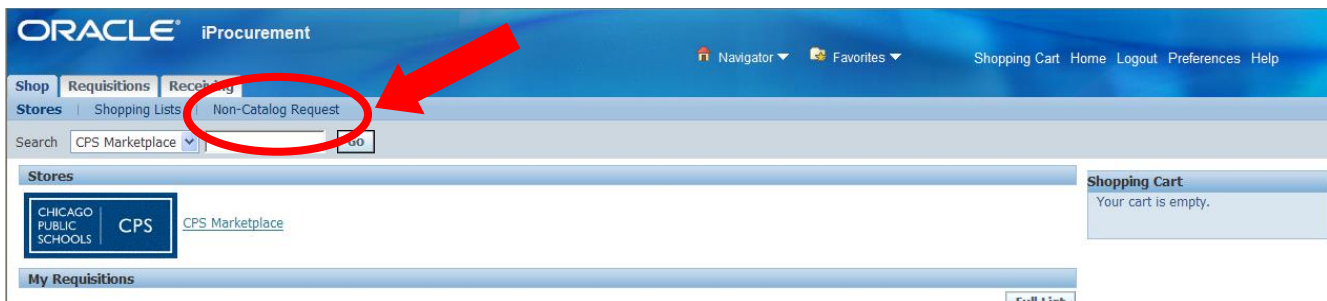
1. First, verify that the business you wish to utilize is a CPS vendor.
2. Next, get a quote (or quotes) from the vendor(s).
3. Then open Oracle and click on "Non-Catalog Request".

Step 2

1. For "Item Type", select "Goods billed by quantity".
2. **IMPORTANT: For Item Description, enter the arts discipline FIRST, followed by the <u>exact item details</u>. The item description should begin with one of the following disciplines:**
   a. **Theatre: Item number and description**
   b. **Dance: Item number and description**
   c. **Music: Item number and description**
   d. **Visual Art: Item number and description**
   e. **Multi-Disciplinary: Item number and description**
3. For Category, enter "53405".
   a. Click on the magnifying glass.
   b. Quick Select "Arts Equipment and Supplies" as the category.
4. Then, enter quantity, unit of measure and price.
5. Next, search for the supplier name.
6. For "Supplier Item" enter "Invoice Pending".
7. When finished, click on "Add to Cart".

Creative Compass Program Guide

Step 3

1. If you are adding more items, update the description for the next item.
2. Then, change the "Supplier Item" to Invoice Pending-1.
3. Click "Add to Cart" when complete.
4. Continue adding additional items and supplier items until complete.

Step 4

1. Double check to make sure the quantity is correct.
2. Click on "Checkout" when complete.

Step 5

1. Complete delivery information – enter the requester name and delivery location. In most cases, this will default to the school clerk.
2. Then click on "Enter Charge Account".

Step 6

1. If you have entered more than one item, click on "Select All".
2. Then click on the first item's "Charge Account" (Enter Charge Account).

Step 7

1. Enter your school's unit number.
2. For Fund, enter "115" or "124" as directed. For Account, enter "53405". For Program, enter "113034".
3. For Grants, enter the Arts Essentials Grant number provided to your principal and/or arts liaison.
4. Click "Apply."

Step 8

1. Next, "Check Funds."
2. Your funds should be verified. If funds are not verified, confirm the charge account outlined in Step 7. If correct, confer with principal and/or school business manager to insure that funds were loaded.

Step 9

1. Follow steps for managerial approval. If approver is correct, click "Next."
2. Then click "Submit."
3. At this point, a requisition number is generated and will be routed to the approver. Once approved, a Purchase Order is generated and items can be ordered.

Creative Compass Program Guide

WHAT IS THE ARTS ESSENTIALS PROGRAM?

The Arts Essentials Grant program provides $2,000 to all schools that have achieved Creative Schools Certification in Category 1 and $1,000 to all schools that have achieved Creative Schools Certification in Categories 2, 3, or 4. All schools receiving Arts Essentials must have a current CPS arts liaison. Schools do not need to apply for an Arts Essentials grant. This grant operates as a reimbursement for Charter/Contract schools.

ARTS ESSENTIALS SPENDING GUIDELINES – Charter/Contract Schools

Arts Essentials grants are administered through the CPS Department of Arts Education and must adhere to the following guidelines:

- Arts Essentials funding **may only be spent** on materials, supplies, and equipment for visual art, music, dance, and/or theatre programming or instruction DURING the school day.
- **The principal, arts liaison, and arts staff should work together to identify the area(s) of greatest need in the arts.**
- Purchases made that are outside of the terms of the grant will be flagged and may jeopardize future Arts Essentials funding to the school.
- Arts Essentials funds must be spent or encumbered by **the end of March.**
- Spending must follow CPS rules and guidelines.

ACCESSING YOUR ARTS ESSENTIALS MONEY – Charter/Contract Schools

In order to access Arts Essentials funds, Charter/Contract schools must follow the following steps:

1. After deciding upon the materials and equipment your school will purchase, place an order with the vendor(s).
2. Electronically submit all Arts Essentials invoices DIRECTLY TO THE CPS DEPARTMENT OF ARTS (e-mail: creativeschools@cps.edu) in order to claim the grant award money.
3. Once CPS Arts receives the invoice(s) and approves the purchases, they will submit the information to the CPS Budget Office to process payment as a reimbursement.
4. Budget will then provide schools with the Purchase Order (notified through an automated message) when funds are transferred and the Payment Advice (receipt).

TIP: Plan ahead for what you will spend. Submit all invoices up to the full award amount *at one time* so the reimbursement can be more easily processed.

SPENDING YOUR ARTS ESSENTIALS MONEY – Charter/Contract Schools

The chart below suggests how Arts Essentials funds may be utilized. It is not an exhaustive list, but should provide some planning guidance. Funds can be paired with other school-based funding to purchase larger items such as kilns, dance mirrors, instruments, etc. Please pay close attention to the orange box that lists how Arts Essentials funds may NOT be spent. Purchases made that are outside of the terms of the grant will be flagged and may jeopardize future Arts Essentials funding to the school.

Creative Compass Program Guide

APPENDIX E2: Arts Essentials Spending Guide for Charter Schools

Art Form	Arts Essentials Funds **MAY** Be Spent On
Visual Art	Brushes, paints, canvas and stretchers, paper, pencils, crayons, scissors, glue, needles, thread, poster board, yarn, markers, clay tools, pastels, oil pastels, paper clay, papier-mâché, ink, bowl/cups, water color boxes, print inks, brayers, smocks
Music	General classroom instruments (hand drums, recorders, rhythm sticks, finger cymbals), valve oil, slide cream, reeds, folders, sanitizer, drum tuning keys, drumheads, glue, music stands and carts, sheet music
Dance	CDs/music, mats, props, fans, canes, ribbons, shoes, costumes, ballet barres, mirrors
Theatre/ Drama	Lighting, curtains, makeup kits, costumes, tools, basic furniture and cubes, paint, flats, fabrics, plywood, foam sheets, scripts, music, props
Shared Use Between Art Forms	Tickets/admission fees for arts-related field trips, printing of arts-related brochures or programs, arts-related texts or DVDs, LCD projector, ELLMO camera, silk-screen t-shirt services for arts clubs or shows, storage for arts activities (bins, boxes, bags, etc.), sound system, lighting system, tripods, video camera kit, boom mic, equipment for student accommodations in arts classrooms (engineered chairs, keyboards, large-print text, headphones), arts equipment maintenance

Arts Essentials Funds MAY NOT Be Spent On

- General office supplies for the school or main office (i.e., ink, toner, file folders, bandages, hand sanitizer, pens, copy paper, rubber bands, post-its, etc.)
- General materials, supplies, or books for non-arts based classrooms (i.e., math, literacy, science materials, calculators, and other non-arts items)
- Bus transportation
- Stipends/extended day pay for teachers
- Substitute teachers
- Partner arts organizations fees (i.e., residencies, teaching artists, workshops, etc.) for in-school or out-of-school work
- Labor associated with art installation
- Festival registration fees
- Professional memberships and fees
- Prizes, gifts, or toys

APPENDIX F: The Difference in the Details

What are the differences in facilitation, student work, planning, artwork, curriculum, measurement and assessment between arts integration, aesthetic education, and arts-making? Each method has strengths and challenges to implementation. The table below compares each approach.

ARTS INTEGRATION (AI) *Knowledge + Skill*	AESTHETIC EDUCATION (AE) *Intellect + Emotion*	ARTS-MAKING (AM) *Skill + Emotion*
Arts are used to enhance academic learning.	An intentional process designed to nurture appreciative, reflective, cultural, & participatory arts engagements.	Often utilized for the "development of the young" and enrichment purposes.
Framework		
Varies based on roles for arts in the school, arts capacity of staff and community, and available resources; addresses appropriate content and instruction, instruction delivery method and assessment practices.	Utilizes the Aesthetic Education Core of art-making, contextual information & research, questioning, and reflection for unit plan design; works of art should be viewed live, and ideally, multiple times.	Varies greatly depending on the discipline but generally focuses upon exploration of different media and involves raw materials of art.
Facilitation		
Highly collaborative; relies on teaching artist, arts specialist, or outside arts provider to deliver arts content; classroom/arts teacher(s) shapes academic content.	Teaching artists; arts specialists; arts partners.	Teaching artists; arts specialists; arts partners.
Student		
Includes student-centered content based in real-world situations and applications; Students engage in inquiry; Students conduct original research resulting in process portfolios, sketches, observations, reflective journaling.	Student's perception is key (empowers students to discriminate and respond based on previous experience and knowledge) to unlocking works of art; inquiry-based approach; Teachers (and their students) participate in explorations with the process of artistic creation.	Student creates artistic work using cognition (problem solving skills and imagination), the senses, emotion, and other forms of embodiment; exposure and experience to the arts enables students to feel more connected, to the art form, and supports engagement and inquiry.
Planning		
Collaboration between the classroom teacher and teaching artist or arts specialist is key; Arts specialist usually provide most arts content but lessons are co-created with the classroom teacher to elegantly fit with academic areas; usually provides for structured planning time.	Teaching artist, arts specialist, and classroom teachers co-plan and deliver arts based lessons, but collaboration guidelines and leadership in creating lesson units is open-ended; A structured planning framework is utilized.	Little or no collaboration between classroom teacher and teaching artist/arts specialist. Arts teacher provides all arts content and experiences; planning is independent; Arts teacher often works on their own.

APPENDIX G: STEAM: Propelling the Future

ARTS INTEGRATION (AI) *Knowledge + Skill*	AESTHETIC EDUCATION (AE) *Intellect + Emotion*	ARTS-MAKING (AM) *Skill + Emotion*
Process/Product		
Emphasizes process over product; Artistic output from students can be of varying qualities.	Experience in the artistic process is a means to viewing products (works of art) and enhancing understanding of self, others, and world.	Emphasizes product through an artistic process.
Work of Art Viewing		
Direct engagements viewing or experiencing works of art are usually supplemental to the integration unit; Integration unit is not built from a work of art; A work of art is rarely at the center of the integration unit.	Access to a high quality work of art is imperative; Must engage students with the complexities of finished, high quality works; Multiple viewings enable learners to "*notice*" and create meaning with works of art through questions such as: *"what **might** this work of art be about or what **might** the artist be communicating?"*; Viewing is not meant to teach arts production methods.	Often engages students with the complexities of finished, high quality, works of art; Can include individual and shared experiences to and with high quality works of art; Helps increase understanding of methods and materials in arts production; More about answering *"what **is** this work of art about or what **is** the artist communicating?"*.
Curriculum		
Curriculum focuses on a big idea or shared concept that engages students in making cross-disciplinary connections; Should foster learning in all of the integrated subject areas equally; Arts and academics have equal time and focus in the unit; Arts learning is not necessarily sequential; Starts with a common theme, problem, or inquiry.	Curriculum is shaped by a high quality work of art and is guided by an aesthetic inquiry process and used to foster understanding and learning of concepts, feelings, perspectives; Identifies two *Capacities for Imaginative Learning* which allow for cross-curricular learning: making connections and identifying patterns; Teaching and instruction in foundational arts concepts is not a goal or outcome of the workshops; Workshops are experiential in nature and allow teachers to experience multiple art forms.	Sequential and developmental curriculum in one or more art forms; Helps provide a foundation for aesthetic literacy; Often integrated into curricular areas to help teach facts, histories, truths; Students engage in art-making; Student explore what it means to give feeling and perceptions embodiment in paint, clay, movement, sound, etc.; Students pose questions about their own aesthetic experiences.
Measurement and Assessment		
Students conduct original research often resulting in process portfolios, sketches, online resources, observations, reflective journaling; Performance based assessments are utilized.	*Capacities for Imaginative Learning* are used to measure student learning: noticing deeply, embodying, questioning, identifying patterns, making connections, exhibiting empathy, living with ambiguity, creating meaning, taking action, reflecting/assessing; Difficult to assess.	Student work is reviewed and critiqued by self, peers, arts teacher, and others; Reflection on process; Discipline specific arts standards are utilized for measurement of learned concepts; Performance based assessment are utilized.

STEM

Science, technology, engineering, and mathematics are cultural achievements that reflect people's humanity, power the economy, and constitute fundamental aspects of our lives as citizens, workers, consumers, and parents. (National Academies, Advisers to the Nation on Science, Engineering, and Medicine, 2011)

STEM + Arts Integration

Through a STEM + Arts Integration model, STEM teachers gain the skills necessary to collaborate with peer teachers and partner with arts teachers in order to build students' academic, artistic and metacognitive skills.

This approach is a great fit for Fine and Performing Arts Magnet Cluster Program (FPAMCP) schools, typically PreK-8, that have a school-wide focus on arts integration, and the lead arts teachers at each of these schools plan, teach, assess, and document arts integrated units on a semester basis. In the 2009-10 school year, FPAMCP teachers implemented units that integrated the arts with math and science that were based upon data-identified learning needs of students. These units are documented and catalogued in an online library of arts integrated units at www.bccla.net, which grew out of a 2005 Professional Development for Arts Educators federal grant, entitled Building Curriculum, Community, and Leadership through the Arts (BCCLA). The field-tested strategies developed through the BCCLA program yielded a successful model for planning, implementing, assessing, and documenting arts-integrated units that is transferable to effective STEM integration and instruction. Two hallmarks of this process are anchoring instructional decisions in data-identified learning needs of students and utilizing a "tuning" protocol to share lessons and units for critical peer feedback.

STEM + Art and Design

Many of the world's most important innovations resulted from collaborations among specialists with different backgrounds; almost all scientists and engineers recognize the power of collaboration and communication across STEM disciplines. As in STEM, creativity also flourishes in the arts + design. Brilliant and highly original novels, plays, films, and artworks engage and inspire audiences around the world, while people in all walks of life appreciate the fields of architecture, graphics, and industrial design. Those latter fields can translate directly into innovations. Even with steady progress in interdisciplinary collaborations generally, connections between STEM and the arts + design remain limited, although they have been growing over the past decade. The trend points to a historic opportunity for experts from the arts and the sciences to begin a new series of conversations and collaborations. (http://seadnetwork.wordpress.com/white-paper-abstracts/draft-white-papers-for-comment/gathering-steam-bridging-the-arts-and-sciences-to-expand-public-interest-in-science-technology-engineering-and-math/)

Design combines science and art and mediates diverse information across natural and artificial systems. It offers processes that open complex interactions and morally charged decision making in relationships with each other, with the built world and the world we encounter. Design facilitates relationships between the physical and social environment; the advent of sustainable design practices proposes solutions to social problems, provides conscientious living strategies and creates local and global ecological perspectives. (http://www.next.cc/page/design#heading:4)

Approaches:

- **Design Thinking:** involves using insight and imagination to introduce new ideas to improve situations or relationships. Analytical assessment, testing, and evaluation of ideas involves perseverance and reason.
- **Design Research:** observe, engage, experience, questions, sketch-draw-diagram, photograph, conduct SWOT analysis
- **Design Making:** sketch, draw, animate, model, prototype, digitally compute, and fabricate

Art and Design Content Areas:

- Architecture
- Interior/Exterior Design
- Landscape Design
- Designed Objects/Product Design
- Fashion
- Urban Planning

CPS Framework for Teaching Companion Guide

Arts Addendum
Visual Arts, Theatre, Music and Dance
Version 1.0 – September 2013

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Table of Contents

Overview

About the CPS Framework for Teaching Companion Guide Addendum

Purpose of the Addendum

It is well known – certainly by teachers – that every teaching situation is unique. Every day, in every classroom, a particular combination of factors defines the events that occur. The personalities of both teacher and students interacting with one another and with the content create a unique environment. Some educators believe that because of this uniqueness, there can be no generic framework that defines teaching for all grade levels and content areas. Yet, beneath the unique features of each grade level or content area are powerful commonalities. It is these commonalities that the CPS Framework for Teaching addresses.[1]

The purpose of this Addendum is to share how important and unique aspects of Arts teaching practice align with the CPS Framework for Teaching. School administrators and Arts educators should review this document prior to and during the REACH Students pre-observation conference, observation, and post-observation conference for more information about Arts practice.

How to use the Addendum

The CPS Framework for Teaching Companion Guide Arts Addendum should be used in conjunction with the full CPS Framework for Teaching Companion Guide. In the full Companion Guide, each component is described and every element is defined. There are also reflection questions for each component and examples of artifacts to develop a deeper understanding of the CPS Framework for Teaching.

Arts educators (**visual arts, theatre, music, and dance**) and school administrators should use this Addendum to recognize that the work of Arts educators is articulated in the CPS Framework for Teaching and also as a guide to understand what is unique about Arts teaching practice.

The CPS Framework for Teaching describes what teachers should know, understand, and be able to do, but purposely does not list strategies for achieving those objectives. For example, the CPS Framework for Teaching says teachers must use assessment in instruction (3d), but doesn't prescribe specific strategies teachers must incorporate into their practice to achieve that end. Instead, teachers have the autonomy to select the tasks and instruction they believe will best engage their particular students in learning.

Examples of Arts educators' teaching practice at the proficient and distinguished levels of performance are provided for components in Domains 2 and 3.

---

[1] Danielson, C. (1996). *Enhancing professional practice: A framework for teaching*. Alexandria, VA: ASCD.

Overview

Notes for Classroom Observers

While observing Arts classes…

- Just as in other observations, it may not always be possible to observe every *element* in Domains 2 and 3 during a classroom observation. **Observation ratings should be assigned based on the preponderance of evidence for the component**, regardless of the number of elements observed.

- In this guide "arts" refers to all four state-recognized art forms: music, visual arts, theatre/drama, and dance.

- The *Chicago Guide for Teaching and Learning in the Arts* is a resource for teachers and can be downloaded online at http://chicagoguide.cpsarts.org/.

- Arts classroom environments can vary greatly depending on contextual situations and availability of dedicated space. Many teachers provide "arts-on-a-cart," moving from classroom to classroom to deliver instruction. Arts teachers should strive to maintain consistent and clear classroom procedures and processes for managing student behavior, regardless of context. Collaboration with classroom teachers supports smooth transitions and consistency of behavior management and procedures.

- All teachers should develop instructional plans that demonstrate knowledge of appropriate disciplinary ways of reading, writing, and thinking within their subject areas and make an "elegant fit" for teaching literacy *through* their content.

- In arts classrooms, the definition of "text" is broadened to include works of art, scripts, films, lyrics, musical notation, etc. See the Appendix, *Broadening the Definition of Text in the Arts: Sequential Arts and Arts Integration Relations to CCSS,* for more information.

- Instruction in the arts will look different from classroom to classroom. The creative use of supplies, materials, spaces, and student groupings/collaborations may create an environment different from a traditional classroom yet still support high-quality arts instruction. An Arts classroom may appear messy, noisy, and disorganized to a non-arts teacher, and yet be extremely effective in deeply engaging students in the creative process of art making.

Domain 1: Planning and Preparation

Arts Educators and the CPS Framework for Teaching

This section lists unique characteristics of Arts educator teaching practice. School Administrators may wish to seek understanding of these practices prior to the REACH Students observation series. Arts educators may wish to utilize the pre-observation conference to explain and discuss any applicable unique characteristics of their practice.

Component and elements	Unique Characteristics of Arts Educator Teaching Practice

1a: Demonstrating Knowledge of Content and Pedagogy
 	
 Knowledge of:
 • *Content Standards Within and Across Grade Levels*
 • *Disciplinary Literacy*
 • *Prerequisite Relationships*
 • *Content-Related Pedagogy*
	• Illinois State Standards and National Standards for visual and performing arts guide practice.
	 • Scope and sequence may be guided by the *Chicago Guide of Teaching and Learning in the Arts*.
	 • Texts and works of art (scripts, films, lyrics, choreography, musical notation, scores, myths, etc.) are utilized (see Appendix for Arts definitions of text).
	 • Instructional plans demonstrate knowledge of appropriate disciplinary ways of reading, writing, and/or thinking within their subject areas and make an "elegant fit" for teaching literacy *through* their content, such as:
	  - MUSIC: notation, following verses, chord charts, etc.
	  - VISUAL ART: visual literacy (text and words)
	  - DANCE: choreography, improvisation, composition
	  - THEATRE/DRAMA: original student work, in addition to published writing, and scripts, reflecting and comprehending performances
	 • Lesson materials support the text (e.g. vocabulary, word wall, routines, procedures, flexible grouping, digital recordings, plot analysis, photo documentation).
	 • Standard methods and pedagogic strategies include:
	  - MUSIC: Orff, Kodaly, Dalcroze, Suzuki
	  - VISUAL ART: Discipline-based arts education, Visual Thinking Strategies, visual culture, critical media literacy
	  - DANCE: Improvisation, creative movement, problem solving; understanding of a variety of dance styles, forms and historical context; a basic understanding of anatomy, kinesiology and somatics
	  - THEATRE/DRAMA: Readers theatre, storytelling, questioning, personal reflection (metacognition, collaboration) allowing for teamwork, problem solving
	 • The "Best Practices for Arts Teachers" section of the *Chicago Guide for Teaching and Learning in the Arts* provides additional information.

1b: Demonstrating Knowledge of Students *Knowledge of:* • *Child and Adolescent Development* • *The Learning Process* • *Students' Skills, Knowledge, and Language Proficiency* • *Students' Interests and Cultural Heritage* • *Students' Special Needs and Appropriate Accommodations/ Modifications*	• Arts teachers communicate and coordinate with students' classroom teacher, case worker and/or related service providers regarding behavior, progress, interventions, etc. • The "Teaching Students with Disabilities" and "Developing Arts Student" sections of the *Chicago Guide for Teaching and Learning in the Arts* provide additional information.

Domain 1: Planning and Preparation

Arts Educators and the CPS Framework for Teaching

Component *and elements*	Unique Characteristics of Arts Educator Teaching Practice

1c: Selecting Learning Objectives
 	
• *Clarity of Objectives*
• *Sequence and Alignment of Objectives*
• *Balance of Objectives*
	• Teacher selects standards-based learning objectives that are transferable, contain big ideas, and have enduring value beyond a specific topic. Discipline-specific examples include:
	  - <u>MUSIC</u>: Meaning in music can be a historical record and can describe how selected artists and artworks influence or reflect their time.
	  - <u>VISUAL ART</u>: Close reading or observation of a piece allows one to understand the central ideas of a text (work of art). The arts employ a formal language to express ideas, reflect personal and community identity and reciprocal influences of society and the arts.
	  - <u>DANCE</u>: Choreographers and authors make similar intentional choices that are designed to produce a desired effect on the audience and reader. We express key ideas about the characters and/or theme of a work through the carefully considered presentation of details.
	  - <u>THEATRE/DRAMA</u>: Meaning in theatre is supported and constructed through analysis of details in scripts and scenes. Actors create characters based on details uncovered through script analysis. Meaning in a written text is demonstrated and supported by details.
	• When appropriate, objectives reflect linkages to Common Core Literacy and Math standards, STEM subjects, and other content areas.

1d: Designing Coherent Instruction *Design Incorporates:* • *Knowledge of Students and Their Needs* • *Learning Tasks* • *Materials and Resources* • *Instructional Grouping* • *Lesson and Unit Structure*	• Modified instruments, large-print text, modified choreography, one-on-one simplified instruction, and/or verbal directions accommodate students' IEPs. • Texts and works of art relate to the cultural heritage and/or experiences of students. • Selected texts and works of art are appropriate for students' grade levels. • Guest artists are incorporated into the curriculum, when possible. • Teachers may wish to utilize a unit planning template such as the Department of Arts Unit Planning Template that supports Understanding by Design, available on the www.cpsarts.org website.
1e: Designing Student Assessment • *Congruence with Standards-Based Learning Objectives* • *Levels of Performance and Standards* • *Design of Formative Assessments* • *Use for Planning*	• Formative assessments could include project completion or progress, performance, exhibition, auditions, competitions, etc. • Student self-assessment and peer assessment could include performances and video/technology (e.g. iMovie, animation, apps, Prezi).

Domain 2: The Classroom Environment

Arts Educators and the CPS Framework for Teaching

Component *and elements*	Unique Characteristics of Arts Educator Teaching Practice
2a: Creating an Environment of Respect and Rapport • *Teacher Interactions with Students* • *Student Interactions with Other Students*	• Student interactions with one another should include words and actions about others' works, processes, and performances. • Student etiquette for/during performance and exhibition in routines are embedded throughout the lesson.
2b: Establishing a Culture for Learning • *Importance of Learning* • *Expectations for Learning* • *Student Persistence* • *Student Ownership of Learning*	• Teacher utilizes discipline-based visuals. • Teacher utilizes examples of work by professional artists, musicians, dancers, and performers – especially local artists. • Student work is exhibited and referred to during instruction in the classroom space and in school spaces. • Teacher provides opportunities for collaboration to emphasize group accountability, goal setting and support a culture of inquiry and creativity. • Prerequisite learning is made visible and accessed by the teacher and students (For example, previous work is displayed or showcased and teacher might support it by prompting students to remember what happened during the last class).

2c: Managing Classroom Procedures
 	
• *Management of Instructional Groups*
• *Management of Transitions*
• *Management of Materials and Supplies*
• *Performance of Classroom Routines*
• *Direction of Volunteers and Paraprofessionals*
	• Routines and transition procedures are clearly organized and understandable.
	  – For mobile teachers (arts-on-a-cart), consider use or appropriate adaptation of shared spaces and advanced planning/collaboration with the classroom teacher.
	  – Develop a clear and ongoing warm-up (or traveling) procedure.
	  – Identify students to assist with materials management.
	• Teacher (and/or students, when appropriate) are able to access instruments and arts materials.
	• Teacher/students establish procedures for respectful usage of space and materials.

2d: Managing Student Behavior • *Expectations and Norms* • *Monitoring of Student Behavior* • *Fostering Positive Student Behavior* • *Response to Student Behavior*	• Mobile teachers (arts-on-a-cart) need to determine if student behavior expectations will be specific for the Arts class or you will adopt the classroom teacher's expectations.

Domain 3: Instruction

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
3a: Communicating with Students • *Standards-Based Learning Objectives* • *Directions for Activities* • *Content Delivery and Clarity* • *Use of Oral and Written Language*	• Teacher may consider utilizing student word walls or review of vocabulary using chalk or white board, flash cards, projectors or other technology for mobile teachers (arts-on-a-cart). • Expectations (agreements) are posted in classroom or reviewed by mobile teachers (arts-on-a-cart).

3b: Using Questioning and Discussion Techniques
 	
• *Low- and High-Level Questioning*
• *Discussion Techniques and Explanation of Thinking*
• *Student Participation*
	• Students engage in discussion about the arts process and creation utilizing high and low-level questioning.
	• Teacher creates space for dialogue through critique and reflection opportunities of professional and student work.
	• Teacher incorporates varied forms of critique – oral and/or written response.
	• Teacher selects **essential questions** that stimulate thought, provoke inquiry, and spark student questions. Below are some discipline-specific examples:
	  - <u>MUSIC</u>: How do time, culture, and history influence intellectual thought, music, and who we are?
	  - <u>VISUAL ART</u>: How do artists reveal details, meaning, and the central ideas of a work of art?
	  - <u>DANCE</u>: How do choreographers and authors communicate the main idea or theme of their work through details like figurative language, pantomime or gesture?
	  - <u>THEATRE/DRAMA</u>: What kinds of details in text help us uncover or infer character traits?

3c: Engaging Students in Learning • *Alignment of Learning Objectives* • *Task and Text Complexity* • *Scaffolding and Differentiating Instruction* • *Pacing and Sequencing* • *Grouping*	• Students engage in art-making and inquiry (e.g. singing, playing, listening, dancing, creating, responding, improvisation, etc.). • Students collaborate with others and utilize new media tools (electronic, digital, etc.) to document and share work.
3d: Using Assessment in Instruction • *Monitoring of Student Learning with Checks for Understanding* • *Assessment Performance Levels* • *Student Self-Assessment* • *Feedback to Students*	• Teacher sets up critique and reflection sessions for peer review. • Teacher and/or students track students' progress throughout projects, units, or rehearsals, and utilize performance/exhibition as summative evaluation. • Students engage/participate in group analysis, revision, critique, and peer collaboration. • Students utilize self-assessment and self-monitoring tools such as checklists, journal entries, and participation forms/logs. • Teacher utilizes a rubric or checklist for grading individual student or group work, depending on the task.
3e: Demonstrating Flexibility and Responsiveness • *Response to Student Needs* • *Teacher's Persistence* • *Lesson Adjustment*	• Lesson plans are adjusted as needed when unexpected situations may occur such as moved, miscalculated, or unavailable materials (arts-on-a-cart). • The teacher responds to students' needs in an organized manner by use of signals or simple verbal or non-verbal commands/prompts.

Domain 4: Professional Responsibilities

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
4a: Reflecting on Teaching and Learning • *Effectiveness* • *Use in Future Teaching*	---Same as Other Content Areas---
4b: Maintaining Accurate Records • *Student Completion of Assignments* • *Student Progress in Learning* • *Non-Instructional Records*	• Teacher may record and recognize student performers/exhibitors/award winners (both in and out of classroom).
4c: Communicating with Families • *Information and Updates about Grade Level Expectations and Student Progress* • *Engagement of Families as Partners in the Instructional Program* • *Response to Families* • *Cultural Appropriateness*	• Teacher communicates with families about arts-related activities or events. • Teacher facilitates connections with local arts community organizations/businesses and students and their families. • Teacher may host student-centered family and community events such as a family art-making evening.
4d: Growing and Developing Professionally • *Enhancement of Content Knowledge and Pedagogical Skill* • *Collaboration and Professional Inquiry to Advance Student Learning* • *Participation in School Leadership Team and/or Teacher Teams* • *Incorporation of Feedback*	• Teacher may maintain artistic practice outside of the classroom (e.g. taking classes) or attend arts events (performances, museum visits, concerts, etc.) and make connections to implications for teaching practice. • Teacher may participate in additional professional opportunities, such as CPS' All-City Arts Programming, Advanced Arts Education Program, acting as an Arts Liaison, participation on schools' Instructional Leadership Team, arts education panels and workgroups, Department of Arts Education Think-Tanks, PTA liaison, parent council, other parent group, etc. • Teacher may share arts opportunities with students that take place both inside and outside of school hours such as All-City, state, national, and private competitions, auditions, workshops, and classes. • Teacher may participate in collaborative projects sponsored by cultural or community institutions or the school. • Teacher may collaborate with colleagues and community artists to coordinate and enhance learning experiences. • Teacher may participate in collaborative meetings with team-lead teachers or other arts, music, physical education, dance, or drama.

4e: Demonstrating Professionalism
 	
• *Integrity and Ethical Conduct*
• *Advocacy*
• *Decision-Making*
• *Compliance with School and District Regulations*
• *Attendance*
	• Examples of demonstrating professionalism in the arts could be:
	  – Communicating with Department of Arts Education.
	  – Working as or assisting with Arts Liaisons, gathering data and advocating for arts programming within the school
	  – Knowing and/or adhering to district arts policies
	  – Designing mock auditions, post scholarship and summer programming opportunities
	  – Providing examples of college and career – post-arts jobs, college auditions, summer opportunities, and workshops
	  – Working with other teachers to integrate arts across the curriculum

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

The following tables list examples of Arts educators' practice that observers may see in the classroom, which are aligned to components of the CPS Framework for Teaching. The examples are in no way meant to be prescriptive (i.e. Arts teachers **do not have** to incorporate these practices into their lessons) or exhaustive (i.e. we could never list all the possibilities). It is included in this Addendum to illustrate teaching practice in the arts. Examples are written at the proficient and distinguished levels of performance.

Component and *Elements*	Examples of Practice
2a: Creating an Environment of Respect and Rapport • *Teacher Interactions with Students* • *Student Interactions with Other Students*	• Teacher encourages students to strive for artistic excellence. • Student interaction is respectful, supportive, positive and encouraging. • Students are respectful audience members for peer-performance. • Students critique peer work respectfully and truthfully. • Students follow respectful procedures for engaging in peer review and self-reflection. • Teacher is knowledgeable about individual student's interests and incorporates knowledge into student interactions both in and out of classroom time. • Teacher interaction with students is respectful, supportive, positive and encouraging. • Students encourage each other to strive for excellence. • Students clap for each other after performing. • Students are respectful audience members for peer-performance. • Students critique peer work respectfully and truthfully. • Students follow respectful procedures for engaging in peer review and self-reflection. • Students participate in individual/group critiques that provide constructive and substantive feedback. • Teacher regards students as artists with individual and unique perspectives and artistic visions.

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

Component and *Elements*	Examples of Practice
2b: Establishing a Culture for Learning • *Importance of Learning* • *Expectations for Learning* • *Student Persistence* • *Student Ownership of Learning*	• Teacher motivates students to be the best they can be through practice, discipline, and reflection. • Teacher shares images and recordings of works by professional artists and performers, specifically related to current instruction in the classroom. • Student demonstrates understanding of teacher expectations and benchmarks for learning. • Teacher provides in-school and out-of-school information on opportunities for student performance, competition, and artistic growth related to current instruction in the classroom. • Teacher shares images and recordings of works by professional artists and performers, specifically related to current instruction in the classroom. • Teacher provides an opportunity for students to ask about the artist's work and career path. • Students encourage each other to make improvements to work, edit work, add detail, etc. • Students view themselves as individual artists. • Teacher brings in a local guest instructor or artist to lead students in a workshop or class. • Student(s) provide(s) in-school and out-of-school information on opportunities for student performance, competition, and artistic growth, for example: a student in community choir announces audition for the choir.
2c: Managing Classroom Procedures • *Management of Instructional Groups* • *Management of Transitions* • *Management of Materials and Supplies* • *Performance of Classroom Routines* • *Direction of Volunteers and Paraprofessionals*	• Classroom is clean and organized, with supplies and instruments accessible in proper receptacles and storage spaces. • Students follow established routines for handling materials, supplies, instruments, props, etc. with minimal reminders or disruption to instruction. • Mobile teachers (arts-on-a-cart) make creative/effective use of shared classrooms and spaces. • At the start of rehearsals for bands, choirs, or orchestras, students pick up instruments and sheet music, and are seated and ready to rehearse without direction. • Teacher clearly communicates classroom procedures to volunteers, aides, and visiting artists and includes them in contributing to the classroom environment. • Teacher maintains clearly established routines such as assigning students to help with classroom routines, classroom jobs, homework, etc. • Students initiate warm-up routines without direct teacher direction. • Students act in a variety of classroom leadership roles: section leaders, directors, scene coaches, etc. • Teacher prepares students in all aspects of performance, including clear warm-up schedule, proper performance procedures, and audience etiquette. • Teacher incorporates artists (volunteers) into the classroom to give presentations or help students with tasks.

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

Component and *Elements*	Examples of Practice
2d: Managing Student Behavior • *Expectations and Norms* • *Monitoring of Student Behavior* • *Fostering Positive Student Behavior* • *Response to Student Behavior*	• Expectations of students are posted (or catch phrases in lieu of posting for arts-on-a-cart teachers) on the classroom walls and revisited by the teacher at the beginning of each class (will vary depending on schedule and length of course). • Students self-monitor progress. • Teacher corrects behavior consistently and positively. • Students stay on-task and are productive during group/pair work. • Students correct and redirect each other, according to classroom procedures posted and spoken by teacher. • Students behave appropriately, as defined by the teacher, during guest performances and exhibitions. • Students demonstrate knowledge of the expectations and practice gentle reminders with each other, as modeled by teacher. • Student(s) utilize a behavior monitoring system. • Students hold each other accountable to classroom expectations and rules. • Teacher is positive, consistent, subtle, and preventative when managing student behavior. • Teacher gives directions to students in a way that provides clear and useful guidance. • Students display ownership of classroom rules and manage themselves and others in adhering to classroom rules.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and *Elements*	Examples of Practice
3a: Communicating with Students • *Standards-Based Learning Objectives* • *Directions for Activities* • *Content Delivery and Clarity* • *Use of Oral and Written Language*	• Teacher makes connections with standards/objectives to student's lives. • Teacher expresses the standards-based learning objectives in language students understand. • Vocabulary is discipline-specific, appropriate for students' ages and interests. • Teacher utilizes word walls, KWL charts, graphic organizers, etc. • Teacher provides procedures for students on peer-to-peer and self-reflection. • Teacher makes connections between objectives and student's lives (interest, knowledge, and experiences). • Teacher makes connections in learning goals including student choice. • Students are able to verbally express steps and outcomes of work. • Teacher posts a written list of directions for any specific skills or techniques to be learned that day. • Teacher extends students' vocabulary in the arts discipline. • Students seek out further connections to their interests, knowledge, and experiences. • Teacher provides procedures for students on peer-to-peer and self-reflection.

3b: Using Questioning and Discussion Techniques
 	
• *Low- and High-Level Questioning*
• *Discussion Techniques and Explanation of Thinking*
• *Student Participation*
	• Teacher incorporates peer feedback/critique, peer instruction sessions to review student work/performance.
	• Teacher provides non-bias feedback on student performance.
	• Teacher avoids opinion-based feedback in favor of evidence-based discussion.
	• Students describe, analyze, and interpret by citing evidence using the language of the arts.
	• Teacher engages in questioning and discussion techniques to build accountability, active listening, and higher order thinking skills:
	  - <u>Low-level questions</u> (knowledge, comprehension, application) evaluate students' preparation and comprehension, diagnose students' strengths and weaknesses, and review and/or summarize content.
	  - <u>High-level questions</u> (analysis, synthesis, evaluation) encourage students to think more deeply and critically, engage in problem solving, encourage discussions, and stimulating students to seek information on their own.
	• Teacher incorporates peer feedback/critique, peer instruction sessions to review student work/performance.
	• Students describe, analyze, and interpret by citing evidence using the language of the arts.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and *Elements*	Examples of Practice
3c: Engaging Students in Learning • *Alignment of Learning Objectives* • *Task and Text Complexity* • *Scaffolding and Differentiating Instruction* • *Pacing and Sequencing* • *Grouping*	• Teacher crafts appropriate enduring understandings and essential questions for student learning, rooted in standards and connected to CCSS when possible. • Teacher uses complex and age/grade-level appropriate texts/works of art that challenge student thinking. • Students work independently, discussing works of art and ideas. • Students will often be talking to each other during work time; teacher may choose activities or work that does or does not require talking. • Teacher uses complex and age/grade-level appropriate texts/works of art that challenge student thinking. • Teacher incorporates visual art and performance pieces by local Chicago artists and brings them in to the classroom for performance and Q&A sessions when possible. • Students reflect upon learning and help each other understand and complete tasks though peer interaction, leadership, and peer-instruction.
3d: Using Assessment in Instruction • *Monitoring of Student Learning with Checks for Understanding* • *Assessment Performance Levels* • *Student Self-Assessment* • *Feedback to Students*	• Teacher conducts critique sessions at the end of a unit or sequence of study to provide students with feedback. • Students journal, create a portfolio, and/or complete performance-based assessments at the end of the lesson to reflect on their individual process, challenges, and obstacles toward meeting the lesson/unit objectives. • Teacher provides feedback to students (quotes, graded work, performance notes, etc.). • Teacher utilizes quantitative (technical) and/or qualitative evaluation methods. • Student work reflects understanding of objectives and is demonstrated by reporting out. • Student projects are tied to objectives and assessment. • Teacher provides verbal feedback to guide student's creative process, providing suggestions for areas of further study and exploration. • Teacher conducts critique sessions at the end of a unit or sequence of study to provide students with feedback. • Students engage in self-assessment, peer assessment, and student-designed assessment. • Teacher and students provide feedback (quotes, graded work, performance notes, etc.). • Students contribute to the assessment criteria upon which they will be evaluated (rubric, project grading criteria, etc.). • Teacher sets up weekly (or daily when possible) check-ins with each student to gauge progress, obstacles, or potential opportunities. • Students perform periodic check-ins with whole class or small peer group to gain feedback on work and suggestions for new direction, resources, tips, etc. • Teacher reminds students of end goals or standards and objectives (such as performance or playing exam) and how components of learning relate to those outcomes.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and *Elements*	Examples of Practice
3e: Demonstrating Flexibility and Responsiveness • *Response to Student Needs* • *Teacher's Persistence* • *Lesson Adjustment*	• Teacher allows time for students of varying skill levels and work speeds to complete projects or learn new skills. • Teacher explains content in various ways such as demonstrating/performing, stopping and examining various elements or pieces when students are struggling. • Teacher gauges where the majority of student interest in a given unit lies, and then provides examples of artists that will most appeal to the class in the specific media, possibly even bringing in local artists who are performers or practitioners. • When unique opportunities arise, teacher not only adjusts schedule to allow participation, but incorporates the special opportunity into existing or upcoming units.

Appendix

Broadening the Definition of Text in the Arts

MUSIC "Texts"

- Lyrics
- Music reading/deciphering
- Basal series
- Patterns
- Fractions
- Repetition
- Dynamics
- Music reading: notes, phrasing
- Instrument families
- Scales
- Piece
- Repertoire
- Rhythm/Beat
- Coda
- Recorders
- Pentatonic
- Extended pentatonic
- Melody
- Harmony
- Pitch
- Timbre
- Form

VISUAL ART "Texts"

- Elements and principles (unity, repetition, balance, etc.)
- Visual story/interpretation
- Perspectives
- Materials
- Historical vs. fictional painting
- Cultural connections
- Non-fiction writing prompts
- Descriptive writing prompts
- VTS
- DBQ analysis
- Prediction of artist's next work

MEDIA ARTS "Texts"

- Storyboards
- Scripts
- Film
- Video
- Film treatments
- Visual storytelling
- Literature of cinema
- Pre-production
- Production
- Structure of film/written work
- Story structure: plot synopsis
- From word to visual iteration

DANCE "Texts"

- Written language
- Space
- Layer
- Form
- Geometry
- Body
- Choreography

THEATRE/DRAMA "Texts"

- Scripts
- Scenes
- Monologues
- Opening scenes
- Plot analysis
- Character analysis
- Film versions
- Writing/research
- Research board
- Costume renditions
- Stories/myths/folklore
- Poetry
- Body
- Stage
- Movement
- Pictures
- Student-written work

APPENDIX I: Arts Lesson Plan Template

Discipline:

☐ **Visual Art/Media** ☐ **Theatre** ☐ **Dance** ☐ **Music** ☐ **Multi-disciplinary**

Grade Level:

☐ **Kindergarten** ☐ **Grade 1** ☐ **Grade 2** ☐ **Grade 3** ☐ **Grade 4** ☐ **Grade 5** ☐ **Grade 6** ☐ **Grade 7** ☐ **Grade 8** ☐ **Grades 9/10** ☐ **Grades 11/12**

Lesson Name:
One-two sentence description.

Lesson Description:
Use the Chicago Guide for Teaching and Learning in the Arts to identify appropriate standards.

Pre-requisites to this lesson plan (if applicable):

Length:
Is this one, 40-minute lesson? Several varied-minute lessons within a unit adding up to two-hours?

National Arts Standard:
Use the Chicago Guide for Teaching and Learning in the Arts to identify appropriate standards - http://chicagoguide.cpsarts.org/.

Illinois State Arts Standard:
☐ **25** – Know the language of the arts.
☐ **26** – Through creating and performing, understand how works of art are produced.
☐ **27** – Understand the role of the arts in civilizations, past and present.

Illinois State Arts Sub-Standard:
Use the Chicago Guide for Teaching and Learning in the Arts to identify appropriate sub-standards - http://chicagoguide.cpsarts.org/.

Common Core State Standards:
Anchor Standard: Key Ideas and Details - *http://www.corestandards.org/ELA-Literacy/CCRA/R*
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 text.
Check the appropriate grade level standard this lesson addresses:
☐ **Kindergarteners** – with prompting and support, ask and answer questions about key details in a text.
☐ **Grade 1** – ask and answer questions about key details in a text.
☐ **Grade 2** – ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.
☐ **Grade 3** – ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
☐ **Grade 4** – refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
☐ **Grade 5** – quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
☐ **Grade 6** – cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
☐ **Grade 7** – cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
☐ **Grade 8** – cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
☐ **Grades 9/10** – cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
☐ **Grades 11/12** – cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Enduring Understandings:

From Wiggins & McTighe: "An understanding refers to transferable, big ideas having enduring value beyond a specific topic; it is universal generalization." What we want students to understand and be able to use several years from now, after they have forgotten the details. Is it transferable? Can you teach it over and over again? Does it connect to other things?

Essential Questions:

Wiggins & McTighe: "Essential questions are not answerable with finality in a brief sentence; their aim is to stimulate thought, to provoke inquiry, and to spark more questions. Essential questions do not yield a single straightforward answer." Essential questions come from the Enduring Understanding that has been turned into a question. Usually begins with: how, what, or why.

Cognitive Skills:

The skills student must have in order to meet the standards.

Content:

The content of the unit is based on the disciplinary or topic-area concepts.

Assessments:

(D) Diagnostic
(F) Formative – the check for understanding mechanisms used throughout the unit to ensure each student gets the instruction needed to be successful on the summative performance assessment. Examples: reader's notebooks, post-it jots, small group anecdotal records, discussion, drafts.
(S) Summative – the "summary of student's achievement in relation to…learning standards."

Texts/Resources:

The collection of short and extended texts aligned to the standards and content. Examples: texts, works of art, word wall, etc.

Learning Activities:

A series of tasks the student will engage in over the course of the unit. The activities are based on what students need to understand and be able to do for the performance assessment and are aligned to your standards and essential questions. Include key learning activities like art-making, questioning, reflection, and contextual information/research. Encourage description, analysis, and interpretation. Be prepared to highlight instructional strategies.

APPENDIX J: Disciplinary Literacy Memo

Dear Chiefs of Schools and Colleagues,

This document clarifies the role of arts teachers in schools with regard for literacy learning, and to recognize the literacy that exists within the arts disciplines (dance, drama/theatre, music, and visual art).

All teachers, regardless of content area, are members of the school community, and as such have a responsibility and commitment to the success of students. The Department of Arts Education recommends principals empower and support arts teachers to teach within their licensed/endorsed arts disciplines, encouraging them to support literacy in ways that are authentic to their art form. Arts teachers should not provide direct instruction in reading, for example, if they are not licensed or endorsed in reading or language arts. Only those teachers qualified, and with significant years of preparation, for reading and language arts instruction should be selected to deliver direct instruction in reading.

Several principals ask their teachers to develop instructional plans that demonstrate knowledge of appropriate ways of reading, writing, and thinking within their subject areas that make an "elegant fit" for teaching literacy through their content. These schools have implemented arts integration practices in both arts and general education classrooms, have expanded the understanding of text to include works of art, songs, play, creative writing, choreography and movement, and images. For example, in a music class, students might learn about the kinds of questions that musicians ask when listening to and evaluating a piece of music, as developed and discovered during a close read of music as text. This broad engagement of text, and other types, are further described in the Arts Addendum to the CPS Framework for Teaching (see ***Appendix H***).

The following chart offers suggested practices to engage arts discipline-specific literacy in arts instruction, based on current arts and literacy practices occurring in schools.

Current Practices	Recommended Practices
Arts teachers are asked to teach the reading block, or are used as literacy or reading teachers, even though they are not assigned, or licensed to teach literacy.	Arts teachers teach their arts discipline, using Core Arts Anchor Standards to facilitate literacy learning WITHIN their specific content area. Examples include students reading artwork as text, using appropriate vocabulary; student research papers on composers or artists
Arts classes cancelled to do assessment preparation with students or arts classes are rescheduled or cancelled, to accommodate literacy instruction or assessment preparation.	Arts teachers regularly collaborate with other content area teachers to co-teach concepts and vocabulary relating to both disciplines.
Arts classes are seen as a privilege for students and not a "right."	Arts are a core curricular area, and arts instructional time should be protected in order to engage learners in arts discipline-specific literacy and skills-building.

Current Practices	Recommended Practices
Arts teachers are required to include Common Core State Standards English Language Arts in their lesson plans without guidance or collaborative planning with general education teachers.	The newly released Core Arts Standards ask students to "synthesize and relate knowledge and personal experiences to make art; and to relate artistic ideas and works with societal, cultural and historical context to deepen understanding."

REACH Students and Assessing Literacy

For District-managed schools, REACH Students calls for teachers in early grades and "untested" subjects to be evaluated, in part, on school-wide student growth in literacy. When administering observations and evaluations for REACH Students, arts teachers should only administer the performance task for their arts discipline, not a literacy task for a selected grade level. Specific guidelines for task selection (elementary and high school), administration, and scoring are also available on-line in the District's Knowledge Center at http://kc.cps.edu. Email reachperformancetasks@cps.edu if you have additional questions.

Administrators at all schools, regardless of management, have an opportunity to assess arts discipline-specific literacy within the arts classes as outlined in the state's arts learning standards, not according to CCSS E/LA or common general education classroom practices. The Department of Arts Education created the Arts Addendum to the Framework for Teaching to share how important and unique aspects of arts teaching practice align with the CPS Framework for Teaching. School administrators and arts educators should review this document prior to and during the REACH Students pre-observation conference, observation, and post-observation conference for more information about Arts practice.

More information on the use of disciplinary literacy practices during planning and instruction is available on the District's online Knowledge Center, http://kc.cps.edu. Please see:
- CPS Frameworks for Teaching Companion Guide 2.0, Page 20 (Domain 1: Planning and Preparation; Component 1a: Demonstrating Knowledge of Content and Pedagogy)
- 2013 Version, CPS Framework for Teaching Companion Guide (Appendix B: Disciplinary Literacy), Page 124

APPENDIX K: Arts Liaisons, Instructional Learning Team (ILT), and Local School Council (LSC)

	ARTS LIAISONS CAN PROVIDE	ILT CAN PROVIDE	LSC CAN PROVIDE
CURRICULUM	- Details on curriculum in the CPS Arts Education Plan. *See CPS Arts Education Plan Goals & Recommendations*	- Data-identified learning needs in language arts and STEM subjects with which arts educators can integrate. (e.g., ISAT/ACT data; NWEA, iExplore data) *See FPAMCP resources on cpsarts.org* - Academic subject unit planning integrates arts standards in all stages of backwards design process.	- Include the fine and performing arts in the school's mission statement.
INSTRUCTION	- Support and guidelines on how arts educators can engage literacy and language arts instruction. *See Arts & Disciplinary Literacy Memo in the Arts Liaison Library* - Details on instruction in the CPS Arts Education Plan. *See CPS Arts Education Plan Goals & Recommendations and info on the CPS Fine Arts Graduation Requirements*	- Devote professional development time and grade level planning to the arts team. - Encourage collaboration between arts and homeroom teachers to build support across the staff.	- Set a school-wide expectation that the arts programming is instructionally as important as any other instructional program. - Press for improved facilities for arts instruction (dance studio, art room, theatre space, music rooms, etc.).
ASSESSMENT	- Suggestions and guidelines for evaluations of arts teachers . *See Arts Implementation Strategies for REACH in the Arts Liaison Library* - Details on assessment in the CPS Arts Education Plan. *See CPS Arts Education Plan Goals & Recommendations*	- Utilize student data from Arts REACH Performance Tasks to analyze and strengthen instruction. - Review school data and identify areas where arts instruction/ integration will help promote increased student achievement.	- Evaluate progress towards CIWP arts priorities meetings. - Review and discuss the school's Creative Schools Certification rating and develop an action plan to address gaps in arts instruction and access.
PROGRAMMING	- School-based calendar of arts-related programs and events (concerts, performances, exhibitions, competitions) for all arts disciplines. - Brainstorming on what arts programming teachers would like. *See Arts Match Document in the Arts Liaison Library*	- Review data and reflect on arts programming effectiveness; suggest changes. - Develop improvement strategies to address student arts learning challenges.	- Provide arts-based family workshops in the evening and on weekends for parents and students.
PARTNERSHIPS	- Records of partnerships documented in the Creative Schools Certification Survey. *See Creative Schools Certification School Report document* *See Record of Arts Partnerships for the Creative Schools Certification Survey on the Arts Liaison Library*	- Analyze effectiveness and quality of existing arts partnerships in the building. - Meet with arts partners to analyze school-wide data and co-create action items the partners can support through their programs.	- Utilize data (such as the Creative Schools Certification rating) to identify gaps in instruction and create collaborations with outside arts partners to augment arts opportunities for students.

	ARTS LIAISONS CAN PROVIDE	ILT CAN PROVIDE	LSC CAN PROVIDE
PARTNERSHIPS (continued)	- Brainstorming on what arts partnerships teachers desire. *See Arts Match Document on the Arts Liaison Library* - Details on partnerships in the CPS Arts Education Plan. *See CPS Arts Education Plan	Goals and Recommendations*		
FUNDING	- Proposal(s) submitted for the Creative Schools Fund. - Other grant opportunities announced through the Arts Liaison Newsletter or the Arts Liaison Library. - Budget guidance for arts instruction and programming. *See Arts Education Budget Guidance for 2012-13 on the Arts Liaison Library* - Details on funding in the CPS Arts Education Plan. *See CPS Arts Education Plan Goals and Recommendations*	N/A	- Launch a campaign to raise funds for additional arts enrichment in school and after school. - Fund additional FTE licensed and/or endorsed arts teachers. - Supply property, equipment, student transportation, and PD budget lines specifically designated for each arts instructor. - Write grants to secure alternative funding sources to support arts instruction.
EQUIPMENTS, MATERIALS AND SUPPLIES	- Brainstorm and maintain an updated list of material needs. - Records of Arts Essentials purchases on Oracle.	- Develop a needs assessment of equipment, materials, and supplies – share with School leader and LSC.	- Organize an arts materials, equipment, and supply donation drive in the community.
SUPPORTS FOR SPECIAL POPULATIONS	- Identify partnerships and program opportunities for students with special needs. *See Details on the CPS Fine Arts Graduation Requirements on the Arts Liaison Library*	- Data-identified learning needs and goals for special education population to differentiate arts instruction and to provide greater special education support in the arts. - Monitoring SWD and ELL participation in arts infinity groups. (e.g., art club, drama club, etc.)	-Ensure that all students have equal access to the arts.
TEACHER COLLEGIALITY AND LEADERSHIP	- Sample PowerPoint presentations and Word document agendas for arts liaisons to present on the CPS Arts Education Plan, the Creative Schools Certification, and the role of an arts liaison, available on the Arts Liaison Library.	- Include arts teachers on the ILT. - Design and/or conduce professional development needs assessment around arts integration.	-Include arts teacher representatives on the LSC.

APPENDIX K: Arts Liaisons, Instructional Learning Team (ILT), and Local School Council (LSC)

	ARTS LIAISONS CAN PROVIDE	ILT CAN PROVIDE	LSC CAN PROVIDE
STRATEGIC PLANNING FOR THE ARTS	- Support and guidelines on how to plan strategically for the arts at your school. *See CIWP Guidance for Arts Education on the Arts Liaison Library* - Rubrics for the Creative Schools Certification, available on the Arts Liaison Library. - Data on Creative Schools Certification Categories by Networks, available as a .jpg on the Arts Liaison Library.	- List arts instruction as one of five priorities in CIWP and subsequent action planning. - Review school's Creative Schools Certification data points and analyze data (successes, areas for improvement, overall patterns and trends, etc.).	- Monitor CIWP arts action items and set high expectations and measures for growth and sustainability in arts programming.

APPENDIX L: Types of Arts Partnerships

There are several types of partnerships to consider in arts programming. Some programs may contain multiple touch-points for students and teachers. The chart below outlines various types of partnerships and definitions.

Type	Definition
Residency	An artistic program within a given school where a teaching artist(s) implements an arts learning curriculum over the course of several weeks or months, typically in conjunction with CPS classroom instructors.
Out-of-School Time	Any arts-based programming in which CPS youth participate in before or after the traditional school day.
Field Trips	A classroom visit to a cultural institution, museum, or external arts partner's facilities for an arts-related educational experience or performance.
In-School Performances/ Events	An external arts organization comes into a school to provide a single-day performance, exhibit, lecture/demonstration, or event to a specific grade, class, or entire student body.
Professional Development	Training for teachers and/or administrators that enable staff to learn more about developing arts-based lessons and best practices; often customized to specific classroom interests and goals.
Resources	An external provider supplies physical resources to supplement a school's arts education programming (arts supplies, instruments, etc.). Do not include grants or granting agencies as partners.
Other	Services not captured in the abovementioned categories (parent and community programs and classes, planning services, and hosting exhibitions and competitions).

WORKSHEETS

WORKSHEET 1 – SWOT Analysis

With your planning team, which includes all relevant stakeholders, complete a SWOT analysis that looks at internal and external strengths, weaknesses, opportunities, and threats for your school.

STRENGTHS	WEAKNESSES
• What are your schools' arts education strengths?	• What are your schools' arts education weaknesses?
• What do you do better than other schools in the arts?	• What do other schools do better than your school in the arts?
• What unique capabilities or resources does your school possess for the arts?	• What can you improve in the arts given your current situation?
• What do others perceive as your arts education strengths?	• What do other schools/parents/community perceive as your arts education weaknesses?
OPPORTUNITIES	**THREATS**
• What arts education trends or conditions may positively impact your school?	• What arts education trends or conditions may negatively impact you?
• What arts education opportunities are available to you?	• Do you have solid budget and planning in place for the arts?

What are the results of the SWOT and where are your identified needs?

_____

_____

_____

How can the arts support your school's mission and vision?

_____

_____

_____

What are your specific objectives for the arts at your school? Phrase them as milestones.

_____

_____

_____

With your Arts Planning Team, consider how your arts goals will contribute to instruction, professional development, school culture, out-of-school time, and parental involvement.

- What are the results of the SWOT analysis and where are your identified needs?
- Where does your arts programming fall on the range of Creative Schools Certification categories?
- How can the arts support your school's mission and vision?

Determine Objectives and Milestones: *What are your specific objectives for the arts at your school? For each objective, identify:*

- Strategies to accomplish the goals (Think of your "sphere of influence." What can you do within your role to accomplish your stated goals?)
- Action steps
- People or persons responsible for implementing the actions
- Timeline for achieving goals – commit to specific dates of completion
- How effectiveness will be determined (evaluation)
- Assign specific responsibilities for the arts team to accomplish goals

Cross Pollinate: *How will your arts education goals support the School Effectiveness Framework (leadership, core instruction, climate and culture, family and community, college and career, and resource alignment)?*

Complete the worksheet on the following page with your arts team:

Goal 1:
Evidence from Creative Schools Survey:
School-Based Evidence:

Strategy 1: (Sphere of Influence - What can I do in my role to work toward the above stated goal?)

Goal 2:
Evidence from Creative Schools Survey:
School-Based Evidence:

Strategy 2: (Sphere of Influence - What can I do in my role to work toward the above stated goal?)

Timeline for Achieving Goal(s): (Commit to specific dates for completion)

Mentor Responsibilities	Mentee Responsibilities	Other Arts Team Responsibilities

WORKSHEET 2 – Identifying Domain Components for the Arts

Instruction in the arts will look different from classroom to classroom. The creative use of supplies, materials, spaces, and student groupings/collaborations may create an environment different from a traditional classroom yet still support high-quality arts instruction. An arts classroom that may appear messy, noisy, and disorganized to a non-arts teacher can be extremely effective in deeply engaging students in the creative process of art making. Brainstorm some observable elements of arts-teacher practice below – use ***Appendix H: Arts Addendum*** to help provide additional ideas. What might you expect to see in your arts teacher's classroom(s)?

Domain 2: Classroom Environment	Domain 3: Instruction
2A	3A
2B	3B
2C	3C
2D	3D
	3E

WORKSHEET 3 – Action Planning for Arts Liaison, ILT, and LSC Support

Using results from the SWOT analysis, identify ways to work with your arts liaison, ILT, and LSC and generate ideas on the chart below and create an action plan including "complete-by" dates.

	ARTS LIAISON Complete by?	ILT Complete by?	LSC Complete by?
CURRICULUM			
INSTRUCTION			
ASSESSMENT			
PROGRAMMING			
PARTNERSHIPS			
FUNDING			
EQUIPMENT			
SUPPORTS			
TEACHER LEADERSHIP			
STRATEGIC PLANNING			

WORKSHEET 4 – Planning for Partners

Identify your partnership needs based on your strategic plan, Creative School Certification category, and arts gaps. Visit artlookmap.org to identify potential partners to address your school's needs. Confirm partners are CPS-approved vendors at this site. Then, list five potential partners, the gap they can fill (how they will help you meet a strategic goal), the contact person at that organization, and the date you will reach out to them, below.

Arts Partner	Gap They May Fill (Content area, arts approach, etc.)	Contact Person Name and email	Date to Follow Up Complete by?