

A stylized graphic of a hand with the index and middle fingers extended, resembling a 'V' or 'rock on' gesture. The hand is white with black outlines and is positioned to the left of the main title.

ARTFUL TEACHING & LEARNING

student achievement through the arts

A JOINT PROJECT OF THE MINNEAPOLIS PUBLIC SCHOOLS
AND THE PERPICH CENTER FOR ARTS EDUCATION

HANDBOOK

Mary Jo Thompson
Lead Writer

Becca Barniskis
Writer and Editor

Shari Aronson
Editor

Amy Fastenau
Graphic Designer

Funders

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Contributors:

Barbara Cox
J. Uve Hamilton
Bettine Hermanson
Nadya Reubenova
Joanne Toft

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ARTFUL

TEACHING & LEARNING

This handbook outlines a versatile arts education model for student achievement through the arts. This model is powered by the belief that all students can achieve high academic standards in and through the arts.

There are many ways to enter this work. You may use the tools and protocols “a la carte” in both short and long term arts education partnerships. You may also use this handbook to begin implementing a comprehensive whole school reform over a three-year funding period.

Over the years of developing ARTFUL, the team of designers has borrowed liberally from other arts-based and inquiry-based learning models. ARTFUL has benefited from the work of several Minnesota arts education initiatives, especially:

- *Arts for Academic Achievement (AAA) in Minneapolis Public Schools*
- *Arts & Schools as Partners (ASAP) coordinated throughout Minnesota by the Perpich Center for Arts Education*

Like fusion cooking, ARTFUL strives to take the best of various “cuisines” and fuse new delicacies, more flavorful and satisfying than any one traditional dish.

This book is a work in progress. A dynamic network of educators and artists throughout Minnesota and the U.S. continues to generate and refine methods of artful teaching and learning. The synergy of beliefs and practices that make up ARTFUL will evolve as our colleagues deepen their understanding and make new discoveries of how best to do this work.

Contact Information

ARTFUL Teaching & Learning

Mary Jo Thompson

Project Director

Teacher on Special Assignment (TOSA)
Minneapolis Public Schools

Phone: 651-659-9952

E-mail mary.thompson@mpls.k12.mn.us

Arts and Schools as Partners (ASAP), Artist to Artist

Barbara Hackett Cox

Partnering Resources Coordinator

Perpich Center for Arts Education
6125 Olson Memorial Highway
Golden Valley, MN 55422

Phone: 763-591-4762

Fax: 763-591-4759

Toll-Free: 800-657-3515

E-mail: barbara.cox@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/pdi/pdi.html>

Arts for Academic Achievement (AAA)

J. Uve Hamilton

Program Manager

Minneapolis Public Schools
807 NE Broadway
Minneapolis, MN 55413

Phone: 612-668-5313

Fax: 612-668-5305

E-mail: uveh@mpls.k12.mn.us

Web: <http://aaa.mpls.k12.mn.us/>

Center for Applied Research and Educational Improvement (CAREI)

Debra Ingram

Research Associate

University of Minnesota
275 Peik Hall, 159 Pillsbury Drive SE
Minneapolis, MN 55455

Phone: 612-626-0502



Fax: 612-625-3086

E-mail: d-ingram@umn.edu

Web: <http://education.umn.edu/CAREI/>








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Prologue

When anthropologists first studied the Balinese of Indonesia they were struck by how exquisitely art permeated every aspect of daily life. They asked the people to tell them about their art. To the surprise of the anthropologists, the people replied that such a word—"art"—did not exist. The people said, "We have no art. We do everything as well as we can."

Working artfully means doing something well, beautifully even. Artists and craftspeople aspire to excellence, beauty and meaning in all of their work, as do artful teachers.

Can math, reading, science, social studies, foreign language—any subject—be artfully taught and artfully practiced? Of course. By bringing the best practices of artists into the classroom as learning tools, students and teachers identify what quality work is and how to produce it in each subject area. Working together to craft meaning, teachers, artists and students become powerful partners in search of understanding. ARTFUL provides strategies that empower teachers and artists to collaboratively design meaningful learning experiences for all students.

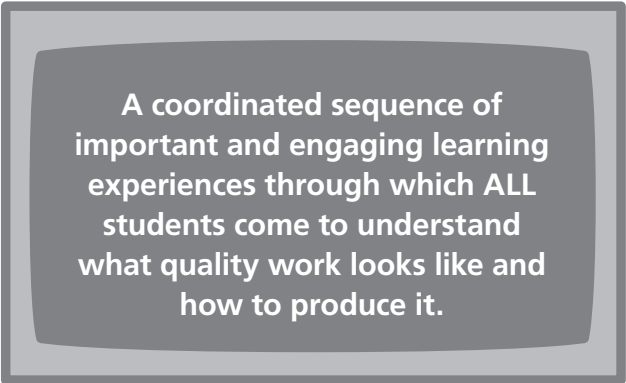
Artful teachers and artists help their students:

- *cultivate life-long **habits of mind**.*
- *foster deep and personal understandings of standards-based math, science, social studies, language arts and fine arts.*
- *develop powerfully articulate voices for expression.*

*Artful teachers and artists deepen their work by becoming **critical friends** within a professional learning community. They routinely engage in collaborative inquiry as part of an intentional reflection process.*

Artful teachers and artists are not afraid to ask questions to which they have no ready answer. They embrace the mantra of "work in progress" to characterize their continuing effort to move the work of students and their own work forward.

Jeopardy Answer



A coordinated sequence of important and engaging learning experiences through which ALL students come to understand what quality work looks like and how to produce it.

What Is The Question?*

What Is ARTFUL Teaching & Learning?

* Baron, Joan Boykoff, "Performance Assessment Blurring the Edges Among Assessment, Curriculum and Instruction. *"This Year in School Science*. Washington, DC: American Association for the Advancement of Science, 1990.

Artful Beginnings: Our Story

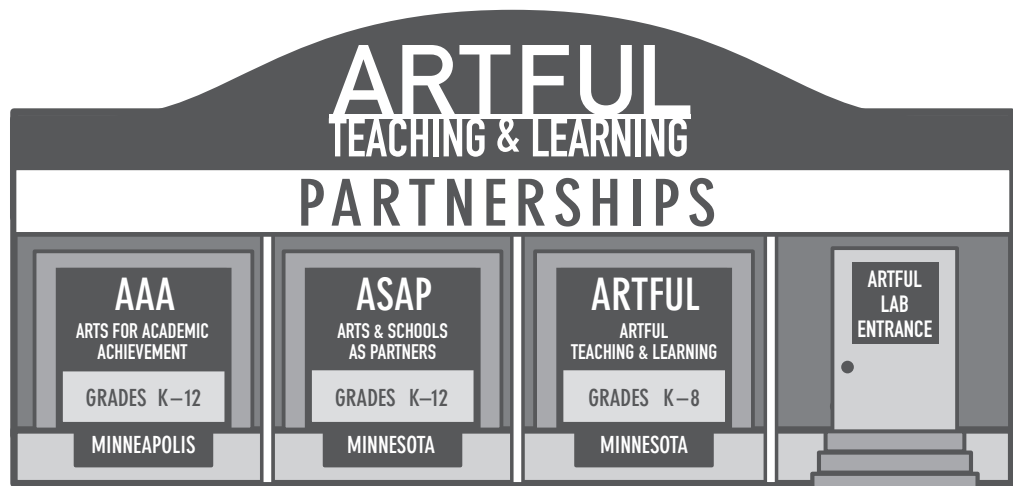
ARTFUL Teaching & Learning represents the synergy possible when individuals and organizations devoted to arts education join each other to learn.

ARTFUL began in 2002 as a three-year project funded by the U.S. Department of Education Arts Education Model Development and Dissemination Grant Program. To develop the model, the Minneapolis Public School District worked together with the state of Minnesota's Perpich Center for Arts Education. These collaborators synthesized the work of several earlier Minnesota arts education initiatives, including:

- Arts for Academic Achievement (AAA)
- Arts and Schools as Partners (ASAP)
- Minnesota Arts Education Partnership (MA&EP)
- Partners: Arts and Schools for Students (PASS)

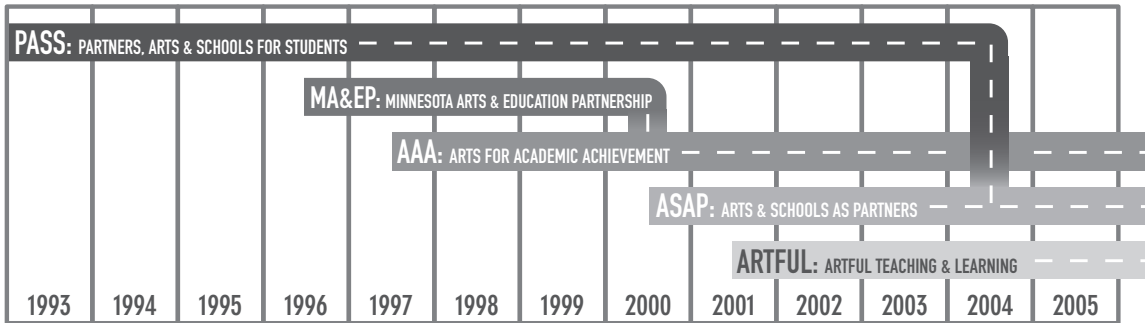
The main emphasis of AAA, PASS and ASAP had been supporting individual or small groups of partnerships between teachers and artists. The design team for ARTFUL took on a new challenge: what would it look like if whole schools applied the techniques that these partnerships were using?

Dr. Judy Hornbacher, former director of Arts for Academic Achievement recalls: "We agreed on the power of the arts to improve schooling. We agreed that we had the data from research conducted by the Center for Applied Research for Educational Improvement (CAREI) that showed that artists working with teachers in partnerships over time definitely improved the engagement and attendance of kids. We also were learning from the AAA test data in Minneapolis that the more integration of the arts the greater the achievement gains for kids in general, but the kids with high poverty and mobility and the English language learners were making even more dramatic increases. We knew we just had to become clearer to others and ourselves what it was that teachers and artists had done that was making engagement and achievement improve. We knew the grant could give us a chance to pool our strengths."



Want to know more?
"Deep History of Minnesota
Arts Initiatives"
page 148

HISTORY OF INITIATIVES



PASS: Partners Arts & Schools for Students

Began in 1993 (Merged with ASAP In 2004) Served grades 7-12 in Minneapolis & St. Paul

PASS provides arts experiences for secondary school students. High school teaching teams create dynamic partnerships with artists and arts organizations. The PASS program has involved 40 school teams in the metro area, 150 teachers, 30 arts organizations and 50 artists. The PASS model became part of ASAP in 2004.

MA&EP: Minnesota Arts & Education Partnership

Began in 1996 (Merged with AAA in 2000) Served grades K-12 in Minneapolis

Initially MA&EP was comprised of 11 schools partnering with artists and arts organizations throughout the metropolitan area. In 2000, the eight Minneapolis sites were merged into the Arts for Academic Achievement program.

AAA: Arts for Academic Achievement

Began in 1997 Serves grades K-12 in Minneapolis

AAA, a classroom based arts initiative of the Minneapolis Public Schools, was initially funded by a five year grant from the Annenberg Foundation. In 2002 when the grant ended, the district agreed to continue supporting the program. AAA serves 37 Minneapolis schools that partner artists with teachers to improve student achievement.

ASAP: Arts & Schools as Partners

Began in 2000 Serves grades K-12 throughout Minnesota

ASAP serves 31 schools throughout Minnesota. Funded in part by a grant from the McKnight Foundation, ASAP is a project of The Perpich Center for Arts Education, a state agency. ASAP partners artists with teachers to improve student achievement.

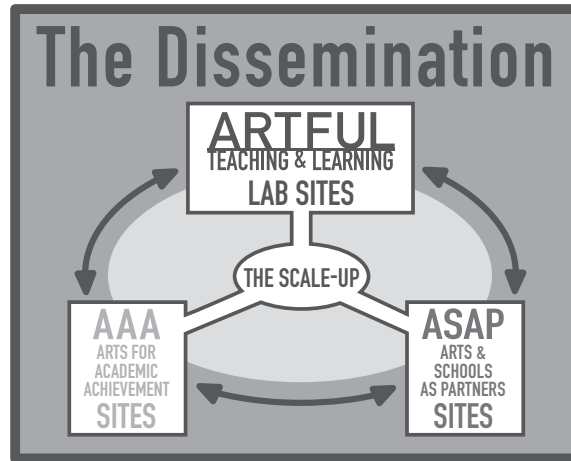
ARTFUL: Artful Teaching & Learning

Began in 2001 Serves grades K-8 throughout Minnesota

ARTFUL serves schools throughout Minnesota by providing models for arts based reforms. From 2001-2004 the four pilot ARTFUL sites served research and development roles. The sites tested tools like LessonLab™, reflection protocols and planning backward and then disseminated them to other Minnesota arts initiatives. ARTFUL's work will continue into the future through AAA and ASAP.

Artful Evolution

To take ARTFUL Teaching & Learning to school-wide scale, the developers worked with four schools. Two were in Minneapolis and two were outside of the Twin Cities metro area in greater Minnesota. One of the schools served upper elementary grades only while the other three were K-8 focused.



The ARTFUL team began by documenting and transmitting the wisdom gained from the predecessor programs to the four pilot sites. They also incorporated research-based strategies for strengthening instruction, adopted from the arts and general practice. At the pilot sites, the team created, tested and refined processes and materials for the school-wide scale. ARTFUL served a research and development role, debuting tools like **LessonLab™** (an online lesson library) and adapting ideas from other progressive national education initiatives (such as **Planning Backward**) that were then aligned with Minnesota arts initiatives.

To motivate and guide all the teachers at the model sites to implement the strategies, ARTFUL:

- created structures and processes at the school level to support implementation (such as establishing a site design team, **critical friends study groups** and increased professional development opportunities for teachers and artists).
- built a common language for all the sites to work and learn together although they were from three very culturally different and geographically distant districts.
- continued to develop the model as the sites were implementing and disseminating the work.

In 2004, a group of teachers from the four ARTFUL schools, the directors and project managers from the partner programs, and many artists and **coaches** from across the principal agencies met around a gigantic three-ring binder that held the accumulated collection of the project's findings. The cycle of collaborative evolution was beginning yet another round. What in the binder could become a useful guide to others doing the work, both in Minnesota and beyond?

The meeting began in earnest with visioning, **planning backward** and **tuning** after tuning of draft after draft. The process was messy, but when things got tough, the group fell back on using the tools themselves, planning backward from the results they wanted, describing without judgment, questioning and speculating.

What you are holding in your hand is the product of this work.

ARTFUL Teaching & Learning.

Carefully blended. Field-tested. Research approved.

Whole School Reform and ARTFUL Teaching & Learning

ARTFUL was designed to provide arts educators the option of applying the model over a three-year period as a comprehensive school reform intervention. To date, two Minneapolis K-8 schools that were not part of the original project have won Minnesota Comprehensive School Reform (CSR) funds to support the school-wide implementation of ARTFUL at their sites. Each site implements a customized version of the model to address varying school needs and community makeup. ARTFUL also incorporates the eleven elements of a successful CSR plan.

ARTFUL Teaching & Learning:

1. Provides a research-based framework.
2. Cohesively takes into account and fully aligns standards with curriculum, instruction, assessment, professional development, classroom management and technology.
3. Provides for ongoing professional development.
4. Uses measurable goals and benchmarks.
5. Requires support for all school staff.
6. Creates a school culture that encourages teamwork, leadership and communication.
7. Thrives on parent and community involvement.
8. Enlists external technical assistance and support.
9. Asks participants to annually evaluate the efficacy of its strategies.
10. Coordinates and reallocates existing resources to support reform efforts.
11. Demonstrates research-driven evidence of effectiveness.

Customizing the Art of Teaching and Learning

All schools that implement ARTFUL—whether it be through whole school reform, or programs similar to **AAA** or **ASAP**—characteristically:

- develop long-term partnerships between teachers and community arts resources.
- create connections between arts specialists, artists and general classroom teachers.
- become partners and professional colleagues, learning the language and structure of one another's worlds.
- collaboratively plan, teach and assess arts-infused, interdisciplinary curricula that address state and national standards.
- participate in a **continuous improvement model**.

Any school community can easily adapt ARTFUL for their own unique needs and circumstances. The first step in determining if you can use ARTFUL with your students is to consider the philosophy of ARTFUL Teaching & Learning.

The Philosophy of ARTFUL

Teachers, Artists and Students

Believe unwaveringly that ALL students
can achieve high standards in and through the arts.

Demystify the notions of ability and talent.

Instead, promote a strong work ethic and a “no excuses”
(but lots of support) approach toward increasing achievement.

See and Hear the achievements of ALL students.

Imagine and construct opportunities for success.

Strive to make the invisible parts of teaching and learning explicit.

Understand how to think deeply and to
apply knowledge in new ways.

Create an inquiry-based classroom focused on big ideas.

Use the arts to provide students with multiple points of entry.

Collaborate and Reflect by learning from
and with each other at every step of the process.

Engage in continuous professional development.

Tailor learning to student strengths and gaps.

Achieve real and significant academic results.

Prove the positive impact of the arts with evidence of student achievement.

Produce real work for real audiences.

*"Some things must
be believed to
be seen."*

—Paul Hodgson

Believe

unwaveringly that ALL students can achieve high standards in and through the arts

ARTFUL Teaching & Learning asks you to believe that intelligence is not fixed. Additionally, you must recognize that intelligent behavior is learnable and there are many ways to be smart.

These values go against the commonly held stance that an "expert's" calculation of ability—derived from the results of standardized tests or the teacher's past experience with the student or siblings—can predict future success. In contrast, ARTFUL advocates a paradigm in which effort, hard work and good instruction determine achievement. Artful teachers, artists and students uncover, explore and question notions of ability.

Sorting & Labeling

Early in the process, the ARTFUL team asks teachers and artists to remember their own experiences as young learners. They spend an hour writing and sharing memories of when they remember feeling that their teachers sorted and labeled them into a category that lowered expectations for their achievement. No one has yet failed to come up with one or more striking examples. The following illustrate typical stories:

- A visual artist and arts college professor remembers her high school counselor telling her not to waste her parents' money by going to college. According to the counselor, she was an "over achiever" who would only end up getting married anyway. Besides, the counselor reasoned, she had six brothers who needed her family's scarce resources more than she did.
- A middle school English teacher recounts that although she was a straight A student, in high school teachers put her into the business track because she lived in a trailer park and, due to her family's modest income, took part in the free lunch program.
- A fifth grade classroom teacher recalls a choral director telling her she could not sing, and since singers are born, not made, to "only mouth the words during the concert."
- An artist of Mexican descent reports a fourth grade teacher telling him that he should just draw during writing time, because with a first language other than English, he would never catch up academically.
- An African American sixth grade teacher remembers his high school encouraging him to take extra physical education classes after meeting the minimum requirements for math and science, since that was where his natural abilities lay.

This exercise is a powerful reminder of what it feels like to be a learner whose strengths go overlooked.

Sort & Label

1. Time(s) when I felt like I was sorted and labeled in school or in life...

2. Times when I was seen and heard for who I really was—or could be—then expected and supported to live up to my personal best...

Helping or Hurting?

The ARTFUL team created a list of categories that many educators inadvertently use for sorting and labeling students. Some descriptors are no doubt useful in our education system. Some are harmful and limiting. The list becomes a long one:

Title I	special education
gifted and talented	students of color
English Language Learners	highly mobile
children of divorce	under achiever/over achiever
low group/ high group/ average	college prep/vocational track
learning disabled	ADHD
person with physical disability	deaf, hard of hearing
athlete	troublemaker
techie	social butterfly
good kid/bad kid	girl, boy

Moving Beyond Sort & Label

During the next activity each participant answers, “Who in your early life saw past labels to really consider you as an individual? Who expected or supported you to do well because he/she believed in your potential?” For many, this is the harder of the two exercises. Emotional stories emerge from school memories and also bring up important mentors from family, church or community.

- A visual artist describes that as an adolescent, adults frequently told her how well she worked with young children. At first the feedback startled her. She hadn’t noticed any special facility with kids, though she did enjoy babysitting and otherwise supervising young ones. Over time she took the recurring observations more seriously. After getting a degree in visual art she decided to apply to the state’s arts council for both grants for artists and also the teaching artist roster.
- While growing up in a football-loving community, a dance teacher remembers hearing praise from his high school football coach that he was exceptionally good at dodging and darting to cut through blockers. The coach also admired the way the athlete could jump to catch passes. The coach’s wife added, “You are great to watch. You perform like a dancer.” While playing football in college the man read that some professional athletes were studying dance to improve their coordination and efficiency of movement. Remembering the positive comments about his performance, he enrolled in a dance class. After college he continued studying dance, eventually becoming a modern dancer and choreographer and later a teaching artist.

Following the two exercises the next questions seem all the more poignant:

Are you a sort and label teacher? Or are you a teacher who seeks, finds and kindles the potential in each student—no matter what? Are all of your students succeeding? If not, would you like more tools and strategies to help you to help them succeed?

Through ARTFUL Teaching & Learning, teachers overtly seek to move away from the sort and label school paradigm. ARTFUL replaces the notion of innate ability with the principle of effort, or **personal best**.

Believing ALL Students Can Achieve

Many researchers document the achievement gap between students of color, poor students and students learning English and white, middle class English-speaking students. One team of researchers examined schools whose students match the demographics typically connected with low expectations but whose achievements beat predictions.

In their book *Effort and Excellence in Urban Education*, Dick Corbett, Bruce Wilson and Belinda Williams describe their findings: Schools that fulfilled predictions of failure are those in which the teachers said they believed that all students can learn, but qualified their beliefs with “IF they are willing” or “IF they have supportive families.” Teachers who said, “All kids can learn and it’s my job to see that they do, period,” characterized schools that beat the odds.¹

In what are now classic studies, researchers have shown that ***what teachers expect of students influences their achievement***—no matter what teaching method they follow.

A common scenario: a kindergarten teacher sorts and labels the students within the first eight days of the school year—not by academic indicators, but by skin color, behavior, clothing, hygiene and previous experience with siblings. Subsequent academic placement tests bear out the teacher’s expectations, and by the end of the first grade the teacher’s initial expectations are virtually set in stone.

In contrast, in a unique study, researchers randomly selected students and identified them to teachers as “predicted to excel academically in the coming year.” At the end of the year the identified students had shown marked gains, especially Latino children.²

Additionally, research in arts education consistently shows that instruction in and through the arts,* while enhancing the lives of all students, is uniquely able to boost learning and achievement for populations that include students from low socio-economic backgrounds and students lagging behind in meeting grade level standards. Researchers from CAREI, studying Arts for Academic Achievement in Minneapolis have found that when teachers see their students succeed in ways not previously noted, they then use the students’ success as the impetus for subsequent growth.

The Bell Curve Effect

Most of us reading this handbook have likely grown up in a school system and society heavily influenced by the statistical concept of the “normal distribution” or “bell curve.” Using the mean or average of the set of scores and the standard deviation or spread of the scores, the teacher creates a distribution scale. Most students clump in the middle with only a few performing above or below. Teachers can easily convert raw scores to percentiles and rankings.

Until the standards movement of the last two decades, the majority of American schools operated as though they expected only “upper percentile” students to achieve high results. So confident were some educators in these statistical methods that they viewed students who exceeded their tested ability levels as “over achievers.”

Schools that enact the bell curve organize learning around percentile scores. These schools are likely to attribute their students’ learning outcomes to “ability” and focus instruction on children’s deficits. Teachers then organize many aspects of instruction according to the students’ ranking against their age peers. The bell curve paradigm makes frequent use of sorting and labeling.

**Learning IN the Arts is curriculum, instruction and assessment in which the arts are treated as disciplines in their own right. Others may call this education in the arts.*

Learning THROUGH the Arts is curriculum, instruction and assessment in which arts-related concepts and activities are infused with other academic areas. The arts are a gateway to learning in other disciplines. Others may call this arts infusion or interdisciplinary or education through the arts.

1 Corbett, H. Dickson, Belinda Williams, Bruce L. Wilson. *Effort and Excellence in Urban Classrooms: Expecting, and Getting, Success With All Students*. New York: Teachers College Press, 2002.

2 Rosenthal, Robert, and Lenore Jacobson. *Pygmalion in the Classroom: teacher expectation and pupils’ intellectual development*. New York: Holt, Rinehart and Winston, 1968.

The bell curve paradigm assumes:

- teachers can discern a child's ability.
- intelligence is a fixed quotient.
- the IQ test and other standardized measures are important indicators of potential and individual differences among students.
- the teacher's job is to identify the strengths or weaknesses of students, then send them through on the correct "track."

KAIZEN: Towards Personal Best

What if adults' decisions about schooling were not centered on the perceived ability of a student? Researcher Harold Stevenson described the response to individual differences found in Japanese schools during the third Trends in International Mathematics and Science Study (TIMSS).³ The study noted that in Japan, "while there is acknowledgment of differences in ability among individuals, the tendency among the Japanese is to ignore this factor and to emphasize that accomplishment can always be increased through the application of greater effort. This view was expressed clearly by one teacher: 'As far as inborn ability goes, I can't say it isn't there, but I say that it doesn't matter. Regardless of whether you have ability, if you persevere, you can get a good outcome.'" A parent put it even more succinctly: "Motivation. That's all that counts. Unless you are a genius, success depends on how hard you are willing to work."⁴

Such an effort-based approach more nearly reflects a **personal best** or **continuous progress** paradigm. In Japanese it is called **kaizen**, a word meaning gradual, orderly and continuous improvement. Rather than a normal curve distribution, educators reference school, state and national learning standards as criteria. Educators measure student achievement not to compare students or sort them into percentile-based categories, but to see how each student is progressing toward specific **learning goals**. The schooling system emphasizes effort more than ability.

A continuous progress paradigm takes into account the following ideas:

- Intelligence is fluid. With purposeful work each of us can get smarter.
- A school should address multiple domains of intelligence and ways of learning.
- The teacher's job is to encourage continuous improvement in every student.
- Teachers make expectations for learning public. Making the invisible aspects of learning visible increases the student's capacity to know and do.
- A school takes responsibility for building the scaffolding to high standards. If needed, the school takes the student through many small steps so that every student is able to reach the standards over time.
- Educators gather evidence of learning throughout the learning period, not only at the end point.
- Teachers and students practice lots of personal goal setting and reflection.
- Teachers and students regularly ask the question: "Is this a draft, rehearsal or final performance?"
- Students frequently apply new learning to novel situations. These performance tasks supplement or replace standardized tests as measures of student achievement.

3 International Association for the Evaluation of Educational Achievement. 2003. National Center for Education Statistics. 6 Jun. 2005
<<http://nces.ed.gov/timss/>>.

4 Stevenson, Harold W. "A Study of Three Cultures: Germany, Japan, and the United States." *Kappan*. (1998). 6 Jun. 2005
<<http://www.pdkintl.org/kappan/kste9803.htm>>.

Continuous Improvement

Artful teachers, like artists, must continuously improve their ability to perceive, create and reflect on their own work and on the work of their students. This willingness to remain open to approaching learning from an array of vantage points translates to success for students.

ARTFUL Teaching & Learning requires teachers to regularly ask themselves:

- What are my expectations for my students?
- How can I encourage continuous improvement in every child?
- Am I taking responsibility for providing the variety of learning opportunities that each student needs to succeed?

Ako

In the Maori language, there is a word, *ako*, that means both teaching *and* learning. While most education reform puts students at the center of learning, ARTFUL goes a step further by borrowing this traditional Maori notion of reciprocal learning that locates students and teachers in the same place. In ARTFUL Teaching & Learning, there is no distinction between the learners in the classroom. Teachers and artists are asked to take risks and to challenge themselves in the same way they challenge their students. Everyone is involved in creating new knowledge.

"The voyage of discovery is not in seeking new landscapes but in having new eyes."
—Marcel Proust

SEE & HEAR

the achievements of ALL students

ARTFUL Teaching & Learning strives to make all students visible and heard. It is an approach to learning in which teachers champion students by first imagining and then constructing opportunities for their success.

Through ARTFUL, teachers challenge themselves to:

- know the names of, form authentic relationships with and explicitly identify high goals for each student.
- recognize their own assumptions about their students.
- uncover assumptions, stereotypes and barriers that arise out of bias and institutional inequities.
- hold courageous conversations about race, class, gender, religion and sexual orientation with their colleagues and students.
- learn how to become increasingly culturally responsive in the classroom.
- look at their students with fresh eyes, everyday.

ARTFUL empowers students, teachers and artists to express their cultural, personal and life experiences as valid and important. Students find their voices and use the arts as languages with which to become articulate. Teachers intentionally make the invisible parts of teaching and learning explicit to everyone in the classroom, creating a collaborative and equitable atmosphere that fosters respect on all levels.

Because artful teachers believe that ALL students can achieve to high standards, ARTFUL provides a wide variety of teaching strategies and tools—many with origins in the arts—to ensure that they do. With the right tools, teachers and artists can become better at recognizing and cultivating student potential.

The Power of Artists

What do artists bring to the educator's table? Possibilities. The artist holds a potential reality in mind and foresees the steps needed to achieve it. Artists craft meaning and understanding out of the raw and disorderly experiences of life. They ask questions and take risks, challenging us to see the world in new ways by drawing our attention to experiences and subjects that are often overlooked.

Consider the following story of the first-time collaboration between Gretchen, a theater artist and Mr. M, a sixth grade teacher.

*Mr. M. advised Gretchen not to give Todd, a student with special education needs, a speaking part in the class's original adaptation of **The Pain and the Great One**. Gretchen, however, gave Todd the lead. Mr. M confronted her about her decision. "I'm a little angry, you know, because Todd has already been told he got the part in front of the other kids. He's got dyslexia, remember, and he gets special ed. help because he can't read beyond a first grade level. Half the time he acts the fool to cover up. You're risking the whole play by putting him in there," he told her.*

As rehearsals progressed Todd did have a little trouble staying focused. He didn't seem to be paying attention, and he wouldn't stay in his place in the wings, but he remembered every detail of the blocking and all the cues, and when the performance came for real and wasn't just a rehearsal in an empty hall, Todd stepped up and did the piece with complete commitment without missing one line. Mr. M was stunned. "I admit, I never even guessed that he could do that. This is the first time I think I've ever seen him feel on top at school."

Making the Invisible Visible

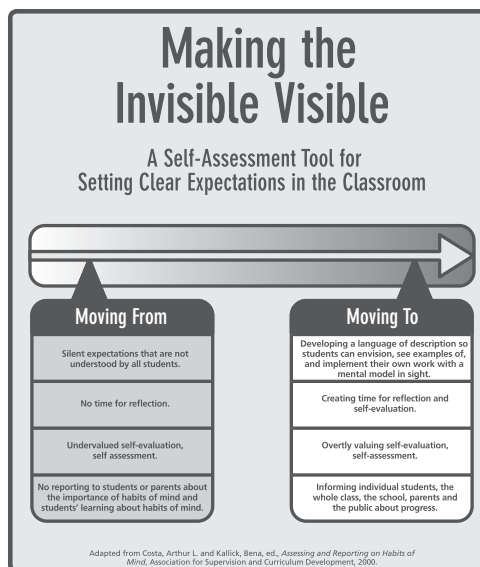
Artful teachers know how to uncover schoolwork's hidden curriculum of conventions and expectations. They then share these definitions openly with students so that all students—even those who have gaps and confusion in understanding how school works—find success.

This kind of teacher makes invisible activities like thinking more understandable by making them explicit and public in their classrooms (examples include strong teaching strategies such as the **think-aloud** and the use of **graphic organizers**). They believe that they should overtly teach important but invisible processes in learning to ensure that their students effectively learn the essential content.

To create a culture in which students develop useful **habits of mind**, teacher and artist collaboratively expose the thinking and interacting behaviors that occur in many disciplines. Educators capture these strategies in language and visual symbols that the students practice frequently and overtly use as tools and routines.*

*See *Kindling Tool*, page 25

Research shows that especially artful teachers start in the very first class days of the year to establish conventions for uncovering and explaining processes for thinking.⁵ Some educators call this “teaching the process as content.” *The Kindling Tool* is such an example. It enacts an elaborated process for thinking deeply about a question that holds many possible answers. The process of deep thinking takes time, the rationale goes, and builds from tinder through kindling, until thinking sheds heat and light. The Kindling Tool provides a method for thinking by breaking it down into steps, giving visual and verbal cues to mark its various stages and turning it into a community property that the class shares, discusses and builds upon.



“Keep in mind the one assumption you should always make; namely, that you and others don’t understand each other. Assume that others interpret what you say differently from the way you do, and that they mean something different from what you think they mean. Until you’ve gone through a rigorous process of information gathering and assumption challenging, it’s wise to assume that even if the words sound familiar, you’re speaking two different languages.”

*Excerpted from:
“Always Assume Your
Assumptions Are Wrong”,
by Naomi Karten*

<http://www.stickyminds.com/>

Lead the Way with Exemplars

How do teachers make the criteria for success **public and visible** so all children can achieve them? Frequently they use exemplars that illustrate the desired attributes. Using **Descriptive Review** of the exemplars, the teacher and students build a guide to quality work. Such guides are designed to support learning, not just evaluation.

According to research carried out at Harvard University’s Project Zero, exemplars are effective because they:

- are easy to explain (parents like them).
- make expectations clear (students can grasp what it means to do well in school—“what the grades count on”—so that they can produce higher quality work).
- help students become more thoughtful judges of their own and each others’ work.
- reduce the amount of time teachers spend evaluating student work.
- provide students with informative feedback about strengths and areas in need of attention in their work.
- have an “accordion” nature that allows them to accommodate instruction and assessment with heterogeneous groups of students.

5 Ritchhart, R. *Intellectual character: What it is, why it matters, and how to get it*. San Francisco: JosseyBass, 2002.

Creating and using guides to quality work with students often follows similar steps to these:

1. Teacher and students carefully and thoroughly describe sample work (student work and professionally produced work, examples and exemplars).
2. They list criteria for excellent work.
3. They describe gradations of quality. This step may be done with or without students.
4. They practice using the guide in class.
5. Students complete a first draft of the assignment.
6. Students use the guide to get feedback from themselves, peers and teachers.
7. The teacher gives students time to revise after each round of feedback.
8. The teacher evaluates students' final products using the guide.
9. The teacher and students adapt the guide for new/next tasks.⁶

ARTFUL Partners: Multicultural Voices and Mirrors & Windows

Hidden bias and tacitly condoned inequity hinder some children from achieving high standards. ARTFUL integrates its efforts with those of Minnesota's Multicultural Voices (MCV) initiative. Developed by the **Perpich Center for Arts Education**, MCV is a collective of artists, educators and community organizations who promote the principles of equity and justice in schools and communities across ethnic, racial, religious, gender, sexual identity and socio-economic lines.

ARTFUL also works closely with Mirrors & Windows, a professional development project begun in 2004 in the Minneapolis School District. Funded by a grant from the U. S. Department of Education, Mirrors & Windows cooperates with MCV to engage Minneapolis arts classes in culturally responsive learning. Multicultural educator Emily Style first described the metaphor behind the Mirrors & Windows project in 1988: "All students deserve a curriculum that mirrors their own experience back to them, upon occasion—thus validating it in the public world of the school. But the curriculum must also insist upon the fresh air of windows into the experience of others—who also need and deserve the public validation of the school curriculum."⁷

MCV and the Mirrors & Windows professional development efforts put into practice ARTFUL's belief that all students can learn at a high level.

Multiple Intelligences

Twenty years ago Howard Gardner of Harvard University's **Project Zero** posited a theory of intelligence directly related to artistic ways of knowing. In his book, *Frames of Mind*,⁸ he added to the traditional verbal and mathematical definitions of intelligence musical, kinesthetic, visual-spatial and intra and interpersonal intelligences. Over time the influence of Gardner's **Multiple Intelligence Theory** has broadened many educators' perceptions of human potential. Ongoing research on the workings of the brain continues to update the field about the relative plasticity of human cognitive potential and the relationship of stimulation to the growth of brain circuits.⁹

ARTFUL adheres to Gardner's theory that humans possess multiple intelligences. The ARTFUL model makes conscious efforts to locate, promote, improve and celebrate learning in multiple domains.

6 Andrade, Heidi Goodrich. "Using Rubrics to Promote Thinking and Learning." *Educational Leadership*. 57.5 (2000). 6 Jun. 2005 <<http://www.education.tas.gov.au/ocll/curcons/profreadings/andrade.htm>>.

7 Style, Emily. *Listening for All Voices*. Summit, N.J.: Oak Knoll School Monograph, 1988.

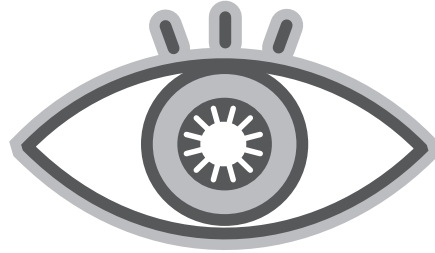
8 Gardner, Howard. *Frames of Mind: The theory of multiple intelligences*. New York: Basic Books, 1985.

9 Buonomano, Dean V. and Michael M. Merzenich. "Cortical plasticity: From synapses to maps." *Annual Review of Neuroscience* 21 (1998): 149-186.

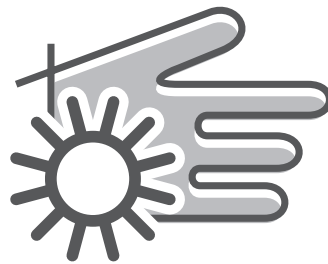
Kindling Tool

Fire Up Your Mind!

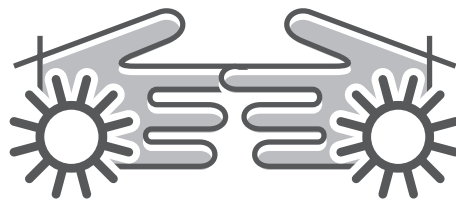
Visualize
It



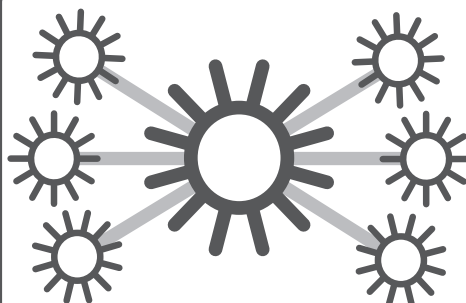
Write It
Draw It
Feel It



Share It
With A
Partner



Share It
With The
Group



"To be surprised, to wonder, is to begin to understand."
—Jose Ortega y Gasset

Understand

how to think deeply and to apply knowledge in new ways

Teachers know that students must gain knowledge and skills to reach understanding in the classroom. Indeed, they are under tremendous pressure to make sure students learn the necessary knowledge and skills to pass standardized tests and fulfill mandated curriculum requirements. ARTFUL honors this work while at the same time challenging students to move toward deeper understanding.

What do we mean by "deeper understanding?" First, let's define a few key terms:

- Knowledge: information that a student can reproduce
- Skills: routine performances that a student can demonstrate
- Understanding: thinking and acting flexibly with what one knows¹⁰

While knowledge and skills are concrete, understanding is subtle. It involves sophisticated insights in varied contexts. Understanding happens on different levels and to different degrees.

For instance, students might know in the abstract that an essay must have a thesis and yet struggle when asked to write one. Should they learn to discern and communicate a thesis statement, they still may not be able to explain the qualities that make it effective.

"Developing understanding—active reflective doing over time around fascinating, important topics—is inevitably complex and multifaceted," according to **Project Zero** researcher Lois Hetland.¹¹

Artful people learn how to produce high quality work as they constantly refine their tools and techniques, often in community with other artists. Artists pay attention to themselves and to the world and then express their unique understanding of how life works.

Make It Public

ARTful teachers and artists not only seek to make all students visible in the classroom, but also to make **thinking and learning** explicit and public. They overtly teach three essential cognitive processes: perception, creation and reflection. As they do, the teachers and artists work hard to uncover hidden assumptions and confusions. They start with their own, then think about those of their students.

The artful teacher and student gain understanding by asking questions and by thinking about their thinking. They ask, "What matters?" at every step of a project. This helps focus their inquiries on important, relevant topics. They know the futility of trying to cover everything of importance. Instead of a broad but thin investigation, they explore **big ideas**.

¹⁰ Adapted from Wiske, Martha Stone, ed. *Teaching for Understanding: Linking Research with Practice*. San Francisco: Jossey-Bass, 1997.
<<http://learnweb.harvard.edu/alps/tfu/about1.cfm>>.

¹¹ Hetland, Lois. "Understanding Goals: Teaching the Humanities for Understanding in Middle School." AERA Annual Meeting. New York. Apr. 1996.
<<http://www.batdc.org/lois%20throughlines.pdf>>.

What's the Big Idea?

Artful teachers favor learning that students can deeply experience and approach from multiple perspectives. Their methods aim at teaching students how to learn and reason about important questions, as opposed to simply absorbing subject matter from an “expert” source.

ARTFUL uses the term Big Idea to refer to topics that really matter both in the classroom and beyond. Big ideas are **generative topics** that lead to **enduring understandings** (terms borrowed from *Teaching for Understanding* and *Understanding by Design*, respectively).¹² Another way to express this is to ask, “What important concept do I want my students to still think about twenty years from now?” That’s the big idea.

Inquiry Questions & Learning Goals

ARTFUL has also liberally adopted other key principles and concepts from *Understanding by Design* and *Teaching for Understanding*. For example, classes flesh out big ideas with **inquiry questions**, referred to also as essential, guiding, probing, searching and overarching questions.

In an arts informed, **inquiry-based classroom**, the teacher becomes not the giver of facts and answers, but a facilitator who coaches students as they construct understanding through interactive experiences and creative applications of new knowledge and skills. Students arrive at publicly articulated **learning goals** (understanding or unit goals that point the way to tasks with purpose). Teachers measure students’ understanding through **ongoing reflection and assessment**. Throughout the project they gather evidence of students’ understanding, making adjustments and asking new questions as needed. This approach aligns with the teaching and practice of the arts processes, and it forms the pedagogical foundation for ARTFUL.

Multiple Intelligences, Multiple Entry Points

As teachers and artists ponder what is worth understanding, they start to inevitably think about what learning matters to their students. They focus their teaching on the best ways to reach the variety of learners.

Below is a list of entry points from Howard Gardner’s *The Unschooled Mind*.¹³

Teachers can use these approaches to create pathways into new disciplinary content for students that are reflective of their unique blends of intelligences, experiences and interests.

- The **narrational** entry point allows access to a topic using a story or narrative related to the concept (e.g., the story of how an artist moved from trying to replicate nature to making color a tool for expression, the story of how the wave lengths of color in light were first understood, the story of a person with color blindness).
- The **logical-quantitative** entry point employs quantitative methods or logical reasoning to understand the topic (e.g., measuring the brightness of light, comparing the reflective indices of different materials, researching the structures of the eye that allow for the perception of colors).
- The **existential/foundational** entry point considers the philosophical aspects of the concept (e.g., considering questions such as: Does the use of color in residential design improve people’s lives? Why are light and colors used as symbols in so many religions? How do people with blindness conceptualize colors?).
- The **esthetic** entry point emphasizes appreciation of a topic’s properties through beauty, forms and relationships (e.g., reflecting on ways different colored lighting affects how audiences respond to dramatic scenes, experimenting with polar filters to make a photographic work of art).

¹² Wiggins, Grant and Jay McTighe. *Understanding by Design*. 2nd ed. Alexandria, VA: Association for Supervision and Curriculum Development, 2005.

Wiske, Martha Stone, ed. *Teaching for Understanding: Linking Research with Practice*. San Francisco: Jossey-Bass, 1997.

¹³ Gardner, Howard. *The Unschooled Mind: How Children Think and How Schools Should Teach*. New York: Basic Books, 1993.

The 16 Habits of Mind

Identified by Costa & Kallick:

- Persisting
- Thinking and communicating with clarity and precision
- Managing impulsivity
- Gathering data through all senses
- Listening with understanding and empathy
- Creating, imagining, innovating
- Thinking flexibly
- Responding with wonderment and awe
- Thinking about thinking (meta-cognition)
- Taking responsible risks
- Striving for accuracy
- Finding humor
- Questioning and posing problems
- Thinking interdependently
- Applying past knowledge to new situations
- Remaining open to continuous learning

The following article describes the 16 Habits of Mind more fully and is available for download as a PDF file:

[Describing 16 Habits of Mind at http://www.habits-of-mind.net](http://www.habits-of-mind.net)

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Arthur L. Costa and Bena Kallick. All rights reserved.

- The **hands-on/experiential** entry point invites an approach to a concept through hands-on investigations (e.g., separating the different wavelengths of light using a prism, comparing tonal differences in colors when light levels change, mixing colored pigments).
- The **interpersonal** entry point allows access to a topic through a social experience (e.g., working collaboratively to design and present a colored light demonstration, teaching others about color through demonstrations and posters).

Using the arts is a powerful way to ensure that all these entry points are available to students to lead them to deep understanding of a topic. ARTFUL teachers and artists also help students develop understanding by intentionally cultivating intelligent behaviors or habits of mind.

Habits of Mind

Very recently, **Project Zero** researchers carefully studied how teaching artists work both in and out of the classroom. They discerned eight **habits of mind** as essential to what they call the "Studio Thinking Framework."¹⁴ This framework, when intentionally taught, imparts important meta-cognitive skills to students. ARTFUL finds that the artist habits of mind help to describe goals for lifelong learning in and through the arts in answer to questions that deeply concern the field of education: What Matters? What Matters Most?

Lois Hetland of Project Zero writes that the framework also "can help teachers consider ways to model expert practice in their disciplines, individualize instruction and use more formative assessment and stimulate reflection and self-assessment."¹⁵ Teachers and teaching artists in ARTFUL field sites have found that the artist habits of mind generalize well to many art forms.

The Artist Habits of Mind resonate with the rich research carried out by Arthur Costa and Bena Kallick who write: "A Habit of Mind is knowing how to behave intelligently when you DON'T know the answer. A Habit of Mind means having a disposition toward behaving intelligently when confronted with problems, the answers to which are not immediately known: dichotomies, dilemmas, enigmas and uncertainties."¹⁶ A group of sixth grade students in Minneapolis rewrote the usual presentation of the intelligent behaviors this way:

What Smart People Do

Smart people have a normal amount of brain, but they USE IT in smart ways.

Smart People...

- ...control their impulses
- ...flex their thinking
- ...think about their thinking
- ...check for accuracy
- ...question things
- ...use what they already know to connect to new information
- ...use language with care
- ...use all their senses
- ...think original thoughts
- ...live with a sense of wonder and curiosity
- ...cooperate with others
- ...live with a sense of humor
- ...and they don't give up!

Loving the Questions

Artists sometimes make us uncomfortable because they challenge our assumptions. They ask us to step away from what we think we know to look at the world with fresh eyes. Artists make connections. They live with a spirit of wonder and curiosity. What gives their art meaning is a sense that there is a deeper intelligence behind it—not necessarily in the sense of book smarts, but in the sense of being fully engaged with their subject. This same approach enlivens learning in the artful classroom.

Artful teachers and artists regularly ask: “What did you see? How do you know? Where are you in the process? Is this a draft, rehearsal or final performance?” To make **learning goals** evident to all, teachers post, cue and practice learning goals and artists’ habits. Following the ways of an artist, artful teachers and students continuously reflect and make adjustments. In doing so, students become more and more responsible for assessing their own progress.

ARTFUL recognizes that understanding takes some time for teachers and artists to develop, too. Many of our teams have found that they had to feel lost and uncertain for a while before they could begin to make sense of the work they were doing. This is an inevitable part of the process. Teachers and artists need to know that some of the most important breakthroughs about how to better reach students can occur when things seem messiest. The poet Rainer Maria Rilke suggested we, “try to love the questions themselves.”

Artist Habits of Mind

Develop Craft

Learning to use tools and materials. Learning the practices of an art form.

Engage & Persist

Learning to take up subjects of personal interest and importance within the art world. Learning to develop focus and other ways of thinking helpful to working and persevering at art tasks.

Envision

Learning to picture mentally what cannot be directly observed, heard, or written and to imagine possible next steps in making a piece.

Express

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

Observe

Learning to attend to visual, audible and written contexts more closely than ordinary “looking” requires; learning to notice things that otherwise might not be noticed.

Reflect

Learning to think and talk with others about one’s work and the process of making it. Learning to judge one’s own and others’ work and processes in relation to the standards of the field.

Stretch & Explore

Learning to reach beyond one’s supposed limitations, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.

Understand Art World

Learning about the history and practice of the art form. Interacting with other artists and the broader arts community.

14 Hetland, L., Veenema, S., Palmer, P., Sheridan, K., & Winner, E. (2005). *Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind*. Unpublished book manuscript, submitted for publication.

15 Hetland, L., K. Sheridan, E. Winner, K. Veenema, and P. Palmer. “The Studio Thinking Framework: A Descriptive Model for Teaching and Learning in the Visual Arts.” AERA Annual Meeting, Apr. 2005.

16 Costa, Arthur L. and Bena Kallick, eds. *Discovering and Exploring Habits of Mind*. Alexandria, VA: Association for Supervision and Curriculum Development, 2000.

*"I not only use all of
the brains I have, but
all I can borrow."*

—Woodrow Wilson

Collaborate & Reflect

by learning from and with each other
at every step of the process

Artist as Teacher/Teacher as Artist

Anyone who has ever tried it knows that teaching requires much more skill than could ever be found in even the best teacher's manual. Teaching is variously an art, a craft and a science. The best professional teacher is able to use the methods and strategies of artist, craftsman and scientist with equal facility.

Around the traditional artist studio or craftsperson's workshop one sees problems and trials, experiments and solutions, drafts and revisions, rehearsals and performances. Novices work alongside apprentices, apprentices alongside masters, with the whole ensemble working together—at times as critics, at times as creators—to make products, performances and publications of worth.

Collaboration lives at the heart of ARTFUL Teaching & Learning. When teachers and artists work with students they all expand their strategies for success.

Towards Symbiosis

In research of the effects of the **Arts for Academic Achievement** program in Minneapolis Public Schools, high numbers of teachers mentioned that students who were confused during a highly verbal lesson showed understanding after an arts experiential exploration of the same concept.

As artists become clear about what learning matters as defined by standards and grade level expectations, they are often able to suggest alternative approaches to key concepts.

Additionally, a teacher watching a theater artist teach focus can see how the fundamental skills for theater might be transferred to another context on a later learning occasion.

When teacher and artist collaboratively reflect on their strategies and results they can better tailor their learning activities to student strengths and gaps. These reflective conversations include questions such as, "Which students understood the academic concepts? Who needs another go at it? Which students need another approach?"

ARTFUL offers practical tools to teachers, artists and students to build their capacity to learn from and with each other. Through continuous professional development the arts partners bridge and translate their vantage points again and again. Teachers and artists learn how to share their triumphs with each other and also their nagging doubts. They build the trust they need to listen to one another's suggestions and questions and develop strong relationships over time. Professional development starts in the classroom but also includes opportunities for artists and teachers to reflect on their practice together and with other members of their respective professional communities.

Embedded Professional Development

ARTFUL asks artists to partner with teachers, then assists as each works to uncover the craft of his or her domain for the other to see. Teachers transfer the artistic processes of drafting and revision, the notions of works in progress, rehearsal, final performance and the idea of qualitative reflection to the classroom within a design process called **Planning Backward**.*

ARTFUL guides participants to share teaching and learning with other teachers, artists and community partners. Together they plan and problem solve, and act as **critical friends** to foster learning communities formed around the concept of continual improvement. Artists and teachers regularly check to see what students need and what students bring and whether or not their instruction engages each. They use the power of collaborative inquiry to examine student work and to make changes and adjustments in their planning, instruction and understanding strategies.

Gradually, teachers and artists learn how to synthesize helpful elements from each other's disciplines into their own practices. Informed by reflective conversation and planning, this embedded form of staff development encourages the growth of a shared vocabulary around student learning.

**See Section II, page 79*

Artist to Artist

As ARTFUL evolved, artists started asking more and more questions about how to work effectively in the classroom as a collaborator, while maintaining the integrity of their identity and skills as artists. They wanted to better understand what teachers meant by terms like "curriculum mapping," "scaffolding," "differentiated learning," etc. Likewise, artists wanted to be better able to communicate their strengths and knowledge to schools in language that teachers would understand. Artist to Artist, an informal network of teaching artists from across the state of Minnesota, was born out of this need for more professional development for teaching artists.

Artist to Artist was originally envisioned as a community of inquiry in which teaching artists would work together to articulate and refine their practice. The first-draft design of this collaborative effort grew out of a group of teaching artists who came together as critical friends to describe each other's work in the classroom, and to provide each other with support. Using an efficient and focused process called **Descriptive Review**, participants are able to make the sometimes-invisible aspects of good teaching visible to each other. They share strategies and ideas on ways to improve various aspects of the teaching experience.

As it moves forward, this group continues to activate, energize and connect artists statewide who want to teach and would like to get better at it. Artists learn from each other, discover mentoring and partnering opportunities with other teaching artists, build bridges to arts organizations and schools and recognize and replicate good artist-teaching practices.

Study Groups and Peer Coaches

In ARTFUL, schools that are actively applying the strategies as part of their whole school reform efforts form **study groups**. Each study group has a **peer coach** who helps facilitate the meetings and guide conversation. Peer coaches are teachers and artists who have worked in schools and arts organizations and as independent artists. These individuals have rich and varied experience in supporting collaborative partnerships across the state of Minnesota. Together with their study group members, coaches focus the meetings. They use and discuss tools and strategies to help the teachers reflect upon and improve their teaching practice.

Online Lesson Study

Since Fall 2002, the **Minnesota Arts Education Network** has collaborated with ARTFUL to design and implement an online lesson study project. Using Lesson Lab™ (a proprietary software platform), ARTFUL videotaped exemplars of artful classroom lessons. The lessons demonstrate explicitly how teaching and learning in and through the arts improves teaching and student achievement.

Individual teachers can analyze these video lessons or they can use them as the basis for shared inquiry within a study group (in virtual conferences or in person). First, the Lesson Lab™ viewer watches a taped 45-minute lesson. The viewer examines the actions the teacher and/or artist takes and the decisions he/she makes. The viewer can then participate in structured conversations or reflection investigating the particular behaviors that improve students' achievement.

The entire library of lessons is accessible to subscribers through a portal at the Perpich Center's web site. The collection features both stand-alone lessons and courses that utilize a variety of lesson examples.

Online lesson analysis helps teachers refine their abilities to perceive and incorporate strong teaching and learning practices into their own repertoire. For teachers and artists who seek to use the power of the arts to teach both in and through its disciplines, the analytical study of the lessons and student work are critical components for professional growth.

How Do YOU Want to Collaborate?

Quality instruction in and through the arts requires that teachers and artists maintain the integrity of each academic discipline while striving to make meaningful connections between arts and non-arts domains. However, there are different places to start on the continuum of artist and teacher collaboration depending on the needs and capacities of each team.

Researchers who looked at the varieties of working relationships that were used during the first five years of Arts for Academic Achievement found five styles of collaboration:¹⁷

- **Residency**—an artist-directed learning experience not always connected to curriculum
- **Elaborated Residency**—an artist-directed learning experience that supports specific curricular goals
- **Capacity Building**—artist is directing but also teaching teachers to infuse the activity in other non-arts disciplines
- **Co-Teaching**—artist and teacher plan and teach together; they select art and non-art skills to reinforce each other and develop deep understanding and integration
- **Concepts across the Curriculum**—artist and teachers of more than one subject area or discipline teach a concept that connects across the curriculum; they teach separately but share information; students understand the shared concept of teaching

(See *Types of Arts Partnerships*, page 45)

Usually, the residency and elaborated residency models were seen as launching places for a teacher and artist who had not worked with each other previously. After more experience together many partnerships transition into Capacity Building and Co-Teaching collaborations. In a setting where students rotate among several teachers the Concepts across the Curriculum model may develop.

¹⁷ Adapted by Deb Ingram from the Center for Applied Research and Educational Improvement (CAREI), Joanne Toft (Minneapolis Public Schools) and Barbara Cox (Perpich Center for Arts Education) from Freeman, Carol, Karen R. Seashore, and Linnette Werner. "Models of implementing Arts for Academic Achievement: Challenging contemporary classroom practice." Center for Applied Research and Educational Improvement, University of Minnesota (2003).

One of the complex challenges of arts integration is honoring the arts discipline as much as the academic area. A teacher with little experience in dance, for example, might intuitively believe that dance experiences can help illustrate important, but abstract concepts in math. However, during the first year of collaboration, that teacher will spend a good deal of time observing and doing the lessons in dance before he or she will fully be able to imagine how the subjects can enrich each other.

One school's arts coordinator characterized the beginning residencies as a series of blind dates. When mutual interest resulted, certain grade levels in her school entered a "going steady" phase with certain artists. The first grade loved the storyteller/puppeteer who gave them access to new ways to teach comprehension. The fourth grade team liked working with the same visual artist each year. Over time, one artist, a papermaker and book artist, became such an integrated member of the school community that she eventually was hired to serve as the arts coordinator. She also continued her collaborations in most of the classrooms in the school. This was a marriage!

*"All achievement
is the triumph of
persistence."*

—John Rennie

Achieve

real and significant academic results

Recent research in arts education shows links between instruction in and through the arts and dispositions that support learning. Some find links to specific improvements in student achievement. According to studies in the Minneapolis Public Schools, arts-rich learning methods improved results for all kinds of learners and had a significant impact on all students' cognitive skills and motivation. Furthermore, evidence demonstrated that the arts were uniquely able to boost learning and achievement for students from low socio-economic backgrounds—especially those students who traditionally don't find school a place of interest or success.

For example, in their study of the effects of **Arts for Academic Achievement (AAA)** in Minneapolis schools, the Center for Applied Research and Educational Improvement (CAREI) found that students whose teachers integrated the arts into the core curriculum made higher gains on standardized test scores, especially students of color and English Language Learners.

More recent findings from CAREI's evaluation of the AAA program also indicates that in some cases, the relationship between arts integration and student achievement was **most powerful** for disadvantaged learners, the group of students that teachers must reach to close the achievement gap."¹⁸ Researchers found that the more teachers integrate the arts into their lessons, the greater the student achievement gains as measured by standardized tests. Their studies showed that it was not the mere presence of arts integration, but the intensity that related to gains in student learning.

For instance, students in third grade whose teachers integrated the arts into the core curriculum made higher reading test score (14 scale points) gains on the Northwest Achievement Levels Test (NALT) than students in classrooms without arts integration (11 scale score points). A 10-point gain is considered acceptable for third graders. What's more, within this third grade group, male students of color on free or reduced price lunch scored a 19-point gain in reading on the NALT test.

Besides affecting student achievement, arts infused teaching practices also have a positive impact on student attendance, student motivations (for example, increased student interest in writing), and student-student interactions. Findings by CAREI reveal that arts integrated instruction in AAA led to:

- improved communication in groups.
- the emergence of unlikely leaders.
- the blending of special needs children into their peer group.
- improved student teamwork to accomplish a goal.¹⁹

Surveys conducted by CAREI indicate that through arts partnerships, teacher practice and attitudes toward students changed dramatically. In collaborations with artists, teachers learn new skills, see new capacity in children and create a positive learning environment for a diverse student body.

¹⁸ Ingram, Debra and Karen Seashore. "Arts for Academic Achievement: Summative Evaluation Report." Center for Applied Research and Educational Improvement, University of Minnesota (2003), 3.

¹⁹ Ingram and Seashore, 6.

These findings are echoed in a compendium of studies from across the United States. *Critical Links: Learning in the Arts and Student Academic and Social Development*, published by the national Arts Education Partnership²⁰ includes sixty-two arts education studies and related essays. Its central findings conclude that arts-infused learning fosters:

- fundamental cognitive skills necessary for mastering other school subjects, including reading, writing and mathematics.
- social skills, including empathy, collaboration and tolerance.
- positive attitudes toward learning, such as engagement and persistence.

James Catterall's essay in *Critical Links*, "The Arts and the Transfer of Learning," relates **learning in the arts** to several significant outcomes in students' cognitive capacities, motivation and social and academic skills. For instance, he cites using drama in the classroom as improving students' story comprehension, character identification and motivation, writing proficiency, connections to unrelated texts and problem solving strategies. Drama also significantly improved story understanding, story recall and conflict resolution for students in special education. In terms of student attitudes and behavior, he affirms that drama promoted self-confidence and improved self-image among students and contributed to overall engagement in learning.²¹

In schools that used a multi-arts approach similar to ARTFUL, students' skills in reading, verbal communication and mathematics, higher-order and creative thinking, and empathy and collaboration/leadership all improved. Schools saw a positive impact on instructional practice, school climate, community engagement and identity and reduced dropout rates. Student attendance rates went up, and their ability to persist at a task and to feel positive about taking risks in the classroom improved.

Real Work for Real Audiences

In addition to the concrete proof of researchers, ARTFUL schools, teachers, parents and students notice the difference that artful teaching makes. Take this account from a Minneapolis grade school:

The cafeteria personnel were mystified. How could the lunch count be right? There was no way that every single student in the fifth and sixth grade was in school and requesting a lunch. Attendance was never that good. The head cook brought her conundrum to the principal. "Oh," he said. "Not a single absence. Wow! Their performance with the Children's Theater is today."

Some students come to school with no real faith that the institution itself can make a difference in their lives. They see little evidence in their home environment or community that schooling leads to success. These students are not able to imagine succeeding in school so they are not motivated by school's rewards of grades, awards and promotions. Nor are they deterred by school sanctions of being held back, suspended or expelled. Teachers lament the difficulty in motivating such students.

Yet many of the very same young people find intense motivation in doing work in the arts because they perceive a larger and more immediately gratifying audience with more direct connection to real world situations than just their classmates and teachers. Teachers report that the student who won't write an assignment only for grading, demonstrates much greater engagement in writing for performance in a spoken word event, or publication in a bound edition that will be shared throughout the community. The work seems "real." Creating real work for real audiences motivates and excites students to revise and "get it right" and to meet and exceed standards. In the process, students realize they can do more than they previously believed.

²⁰ Deasy, Richard J., ed. *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, D.C.: Arts Education Partnership, 2002.

²¹ Catterall, James S. "The Arts and the Transfer of Learning." *Critical Links: Learning in the Arts and Student Academic and Social Development*. Ed. Richard J. Deasy. Washington, D.C.: Arts Education Partnership, 2002. 151-157.

Intrinsic Value of Art

Learning in the arts for its own sake is valuable in and of itself. The arts provide intrinsic benefits like enjoyment, connection and absorption. The capacity to write, sing, dance, sculpt, paint, act and capture on film help define us as human.

However, ARTFUL contends that the arts can also teach what no other subject can reach on its own. And, the ARTFUL team has the evidence to prove it.

Getting Ready!

How to Manage Change

"Thirty years ago my older brother, who was ten years old at the time, was trying to get a report on birds written that he'd had three months to write, which was due the next day. We were out at our family cabin in Bolinas, and he was at the kitchen table close to tears, surrounded by binder paper and pencils and unopened books on birds, immobilized by the hugeness of the task ahead. Then my father sat down beside him, put his arm around my brother's shoulders, and said, "Bird by bird, buddy. Just take it bird by bird."²²

—Anne LaMott

Can we really try to be systematic about the messy process of school change? Only by agreeing that teamwork is the key, veterans say. Fluctuations in classroom practices, school structures and attitudes are inevitable. However, your team's sustained overall effort toward a vision that matters for students will make the difference.

Take Charge of Change

In *Taking Charge of Change*, four educators/researchers explain that "the single most important factor in any change process is the people who will be most affected by the change."²³ As you discuss your rationale for using arts based and arts infused practices as agents of change in your setting, try to unearth any hidden assumptions. Do you hold a "top down" notion that change comes only from the highest levels of administration? Do you believe that teachers have the power to make deep change with a "bottom up" approach? Change experts say that when people simultaneously employ both top-down and bottom-up, grass-root strategies they have the best chance of success.

In ARTFUL, to reach full school involvement teams must stay cognizant and respectful of feelings about risk—both amongst the "top" players and the grass roots folks. The most effective promoters of positive change are educators and artists who understand that change is:

- a work in progress, not a single event
- carried out by individuals working together
- a personally variable experience
- staged and incremental in nature
- best approached practically, not theoretically²⁴

Implementing these key change components will help your team make sure that the effort is thoughtful, doable—and worthwhile.

²² Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor, 1994.

²³ Hord, Shirley M., William L. Rutherford, Leslie Huling-Austin, and Gene E. Hall. *Taking Charge of Change*. Alexandria, VA: Association for Supervision and Curriculum Development, 1987.

²⁴ Hord, et al.

Five Essential Elements For Making Change Happen

Vision

Can you picture in detail: What you are trying to change? The actions each member of the school community will take to be part of the change effort? The effects on each member of the school community when change occurs? How will it look and what will happen if everything works out right?

Through shared action and reflection, the players involved can create a lucid vision together. One person cannot create the vision and then “sell” the idea to others. Some people may just not “buy.” The act of creating a shared vision allows the people who will be directly affected to have a say. They are more likely then to also take ownership for the results.²⁵

Once a group articulates their shared vision and rationale for a change process, they need to keep the channels of communication open to allow people to continue to be a part of the process. If people have been involved in the initial plans for change they feel an ownership in the process and the resulting program. They should provide feedback and engage in the continuous refining of the program. All participants should stay informed of all decisions and actions.

When the stakeholders develop a clear vision and communicate it well to all levels of the school and community, they increase their chances of finding their places in the process and working together toward common goals. Conversely, when a group develops a vision without key stakeholders at the table, or fails to clearly communicate and define it, confusion results.

At first some teachers and artists may even reject particular ideas because they fear some vague “if” (often because of incorrect perceptions). They may then expend energy tackling issues that are lower in priority than what the team really needs to address. Be patient. As they see the positive effects of ARTFUL Teaching & Learning accruing to colleagues and their students they will become more open to change.

Skills

Do the educators and artists focusing on this effort have the necessary skills to realize the vision at a high level of quality?

As educators strengthen their commitment to find ways to reach all students in and through the arts, they often realize the need for more skills. When crucial skills are lacking, educators and artists in a change process find themselves experiencing stress and anxiety. They see what they’re supposed to do, but wonder, “How do I do that?” While some are willing to share that they fear failing, many schools do not invite this kind of information to surface. Consequently, many educators don’t verbalize their fears, because to do so would be to admit weakness or incompetence. Instead, they object to the initiative by throwing up barriers while saying that the change effort is a bad idea.

ARTFUL provides time, resources and strategies for professional development so that team members can gain the necessary skills. ARTFUL teams identify any gaps in their skills and what kind of professional development they need to bridge these gaps.

Incentive

Why this vision? What's in it for me, for those I serve, and for my school or arts organization?

Motivation theory and common sense explain that educators and artists—all people, actually—will devote stronger efforts to the things that they value, and lesser effort to something they don't. They work harder on projects when clear and rewarding outcomes are tied directly to their efforts. They avoid action if their commitment opens a potential for punishment. Players and stakeholders must believe that the envisioned changes will be beneficial. If incentives are not adequately present for educators and artists at all levels, change will occur slowly at best. Individuals who have more incentive to hold on to the status quo than to move forward may even sabotage the process and bring it to a halt. During the vision-development process, teams must build in incentives for all the educators and artists involved to buy in and take ownership.

Resources

Do we have what we need to do our work well?

Resources may include such things as supplies, materials, equipment, space, funding, human capital and certainly time. It is critical for teams to thoughtfully allocate and coordinate these resources. For example, will funding allow the purchase of new equipment and supplies to support educators' desire to more effectively manage information about student learning (e.g., computer hardware/software)? Will resources be available for training and time to practice to become proficient in its use?

Change may occur even without adequate resources. However, it will take considerably longer and will regularly result in frustration. Beware of the trap of whining when resources are scarce. Check your vision. If it is strong and compelling it will be your greatest argument for increased resources. Trust the adage: "Resources follow vision." No one gives away capital without a clear picture in their mind of the difference their giving will make.

Action Plan

Where do we want to go (vision, goals, objectives, outcomes)? Where are we now (skills, resources, incentives)? How will we get from where we are now to where we want to go (structures, prioritized tasks, processes, standards and guidelines, contingency plans, schedules, communication schemes, roles, outcomes)? How will we know how we are doing en route (accountability, quality criteria, feedback methods)?

An effective action plan uses "gap analysis" concepts to figure out what needs to happen.

A realistic action plan provides educators and artists with the structure and direction they need. A well-conceived short and long-term plan lets educators and artists know what their roles are, what they must do within those roles, by when, with whom and how.

Keeping an Eye on Your Elements

How are we doing? Where have we progressed—and where are we not yet progressing? Are we achieving our goals? Reaching our desired levels of quality? What's working well? What strategies/processes/activities must we revisit, revise?

Team members use ongoing processes of evaluation to identify progress and problems, spearhead improvements, encourage accountability and keep up with emerging changes in the field. Without ongoing evaluation, a change initiative is doomed to stasis—it will reach a plateau and stay there. Even if it starts out strong, it will eventually reach a point that, while perhaps acceptable, does not support 100 percent success for all learners. Without ongoing evaluation, those involved may achieve progress, but may not fulfill the original vision or purposes and the change effort may not be able to keep up with the times.

Each of the five essential elements of managing change must have evaluation components that look specifically at midstream and ongoing performance, in addition to outcomes in general.

Preparing the Climate for Change

Looking closely at your organization and community can help you develop strategies for approaching change.

Describe the present. What improvements are needed? Ask *“What if we...?”* (insert strategies for change).

Analysis	Responses	Strategies
1. How are important decisions made in your school? Who is usually influential? Recall the last decision and analyze how it was made.		
2. What informal groups and individuals influence decisions?		
3. Who are the leaders who hold formal power?		
4. What formal groups influence how your site operates?		
5. Who will benefit or will perceive themselves as benefiting if this new approach is successful?		
6. Who will perceive themselves as losing? Who tends to be opposed to anything new?		

Analysis	Responses	Strategies
7. Who in your school community is least enthusiastic about this proposal?		
8. How will those who are resistant to change share their opinion? (e.g., verbally in meetings, verbally in private discussions, blocking behavior, etc.)		
9. How can your mission or project assist the powerful persons in your organization?		
10. How does your school usually handle dissonance?		
11. Who are the true believers in the intended change?		
12. Where is there untapped human or material potential in your school community?		
13. How can your improvement project include all of the different people identified above?		
14. How will you make participation in the new program rewarding?		

Managing Change Worksheet

Describe the essential elements of your team's change process.

Vision

Skills

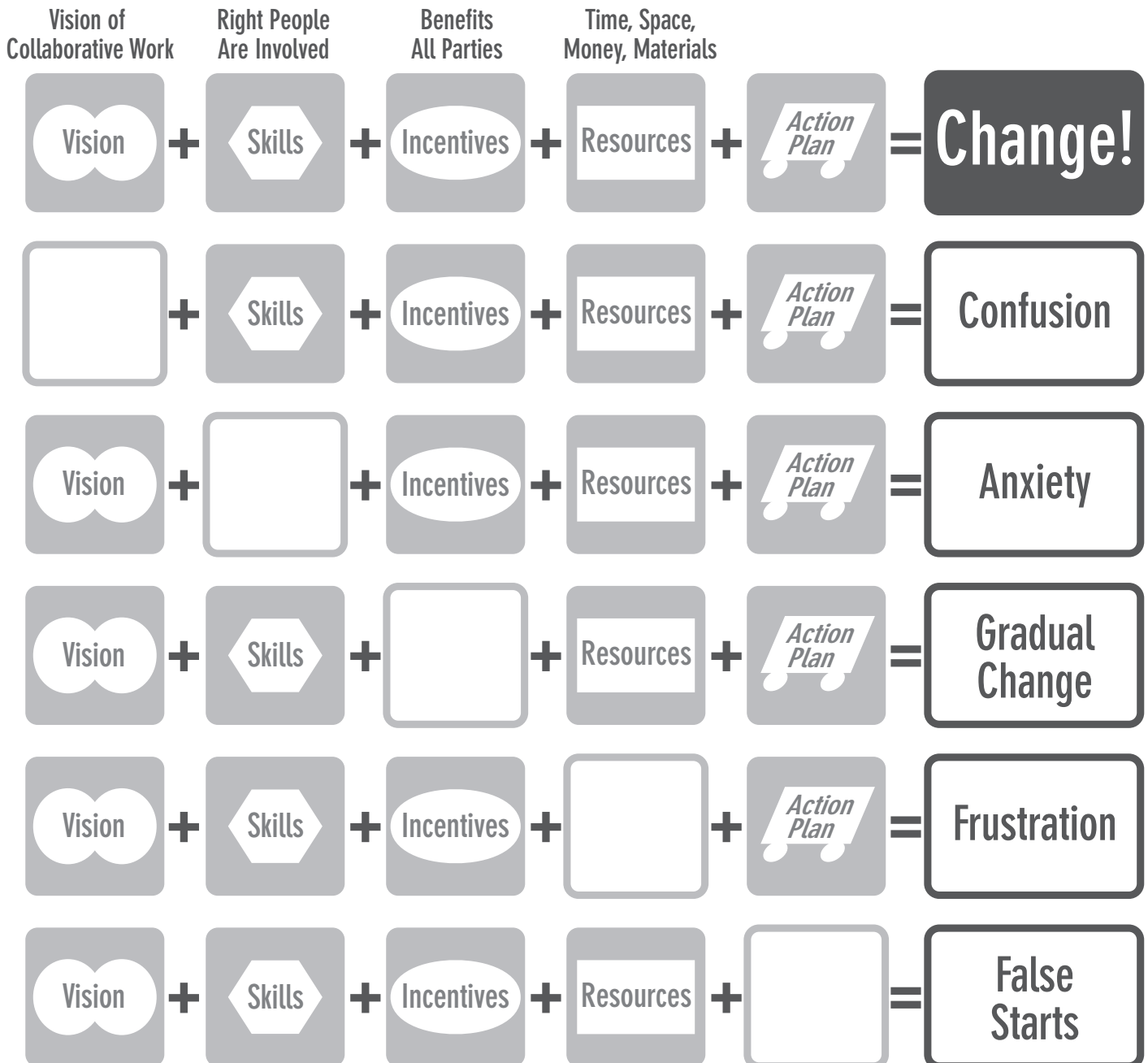
Incentives

Resources

*Action
Plan*

Keeping an Eye on Your Elements

Which of the following scenarios best describe your collaboration now?
When you first started? At mid-point? After the first year?



Coming to Consensus

Where Are You On Our Decision To Implement ARTFUL Teaching & Learning?

Your opinions are valuable. Please be honest and check one of the items below:

- ☐ "I'm 100% on board and ready. Let's do it!" (***Make it happen***)
- ☐ "It's not great or perfect, but I like the concept. I'll give it a chance. How can I help?" (***Help it happen***)
- ☐ "I'm not really sold on it, but . . ." or
"I never complain. I'll go along." or
"I always complain, but I'll do it." or
"I'll do almost anything for a thrill." (***Let it happen***)
- ☐ I don't like it. Let's keep what we have. It's too much work, for too little return.
I'm tired of all these reform scams anyway. I'll kick and scream and who knows—
I may even sabotage it."
(***Block it from happening***)

BUT, BAD AS THAT SOUNDS, I'd be willing to give you some advice on how to make this better. I suggest . . .

Revised excerpt from "Coming to Consensus" by Mark Shepard

Consensus means implementing ideas by the united consent of all. It is noncoercive, as it avoids imposing anyone's will on others.

Consensus is really more natural than majority rules, and small groups often use it without naming it. But in large, diverse groups, consensus may need special attention to work smoothly.

In consensus, the group encourages the sharing of all viewpoints held by those with interest in the plan. These viewpoints are then discussed in a spirit of respect and mutual accommodation. New ideas arise and viewpoints are synthesized, until a formula emerges that wins general approval.

Consensus is "organic." Often, the final plan is different from anyone's original idea.

Types of Arts Partnerships



Residency

An artist-directed learning experience not always connected to curriculum.

Elaborated Residency

An artist-directed learning experience that supports specific curricular goals.

Capacity Building

Artist is directing but also teaching teachers to infuse the activity in other non-arts disciplines.

Co-Teaching

Artist and teacher plan and teach together; they select art and non-art skills to reinforce each other and develop deep understanding and integration.

Concepts Across the Curriculum

Artist and teachers of more than one subject area or discipline teach a concept that connects across the curriculum; they teach separately but share information; students understand the shared concept of teaching.

The ARTFUL School

A Tool For Self-Assessment

Aligning ARTFUL with Comprehensive School Reform (CSR)

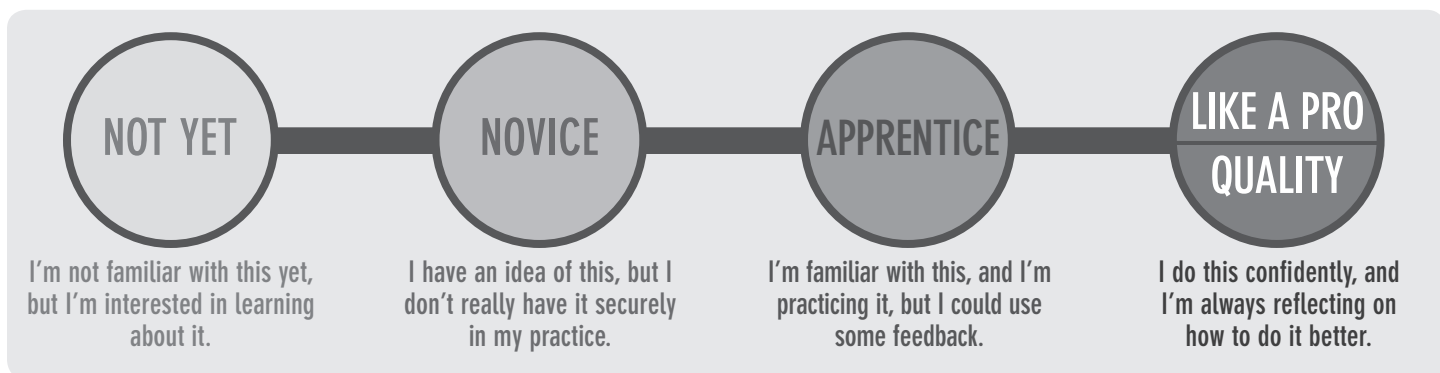
What will Success look like?

- ☐ In every discipline, all students achieve to high standards.
- ☐ Important and engaging arts and arts-infused learning activities cause ALL students, teachers, and arts partners to understand what quality work looks like and how to produce it.
- ☐ All students, all teachers, all arts partners become fully immersed in the ARTFUL TEACHING & LEARNING model by or before the end of three years.

Self-Assessment Instructions

ARTFUL Teaching & Learning is based on a paradigm of continuous improvement. Depending on the criterion, an ARTFUL school at any given time will be able to find itself located on a continuum that reaches from NOT YET to QUALITY. The Self-Assessment Tool is intended to provide a framework within which schools may gauge their own progress and make periodic corrections as they work to improve teaching and learning. This tool aligns ARTFUL's criteria for success with the eleven components of the U.S. Department of Education's Comprehensive School Reform legislation.

We suggest that the tool be applied twice a year, fall and spring, to see where and how the transformation of the school is progressing. Individual participants might review the changes they perceive prior to discussing their views in a larger group. Ultimately the design team can identify what commonly held understandings exist in the school and also identify any critical questions that arise. There is no need to reach a consensus, because all perceptions on the part of the participants are real. The design team can take into account the "data" gathered from discussions using the tool as it plans next steps. In short, this document is designed to be a conversation starter so that each site can locate aspects of its work that are strong and that need to be sustained; they can also use it to name those aspects of their work that still need development.



When Using Artful as a Comprehensive School Reform Model, What Will the School Undertake to Improve Student Achievement In and Through the Arts?

Name: _____ Date: _____

1. Proven Methods and Strategies Based on Scientifically Based Research

The ARTFUL whole school reform model is based on proven and existing research in arts education.

- The arts strategy(ies) and tool(s) we have selected have been shown to improve student achievement.
- We contribute our efforts to research the benefits of learning in and through the arts.

Progress indicators for the first two items, each consisting of a horizontal line with four circular markers.

2. Comprehensive Design

An ARTFUL school designs a comprehensive vision of reform that takes into account standards, curriculum, instruction, assessment, professional development, classroom and school management, and technology.

STANDARDS

- We align state standards and district grade level expectations with instruction and assessment strategies in our classrooms.
- Teachers and arts partners link the content of their collaborative teaching to state and district standards.

Progress indicators for the next two items, each consisting of a horizontal line with four circular markers.

CURRICULUM

- The decision-making process uses student data (observational, anecdotal, student work and tests) to inform decisions that affect student learning.
- Teachers and artist partners increasingly ask What Matters? as they design their curriculum, working to develop critical thinking skills in students as well as the mastery of content and skills.



INSTRUCTION

- Classroom teachers, arts specialists and artists team effectively with one another to plan and carry out arts infused learning experiences for children.
- Teachers explicitly identify high expectations for all children and regularly provide the structures and multiple learning modes necessary for all students to achieve them.
- Teachers and artists teach the Artist's Habits of Mind and What Smart People Do.
- Experiences in arts and arts infused classes are substantive and authentic.
- Experiences in arts and arts infused classes often mirror the cultures of the students.
- Instruction provides children, teachers and artists with opportunities for real work for real audiences; students regularly show what they know.
- Teachers and artists use the arts to connect what students already know with new information, to enable them to construct meaning.
- The artistic/creative process is taught explicitly, made visible.



ASSESSMENT

- Teachers regularly develop and display public expectations of what success will look by using rubrics and exemplars.
- Teachers plan backwards from the results they wish to reach to the activities they will use to teach them, embedding assessments that inform their instruction.
- Teachers gather evidence of student learning in the form of student work.
- The school fosters collaborative assessment conversations around student work with students, parents, artists and other teachers.



PROFESSIONAL DEVELOPMENT

- The school provides quality professional time for teachers and arts partners for planning and reflection.
- Each teacher's professional development plan incorporates elements and strategies of ARTFUL Teaching & Learning.



CLASSROOM MANAGEMENT

- Classrooms are characterized by respect and rapport.
- Teachers/Artists know each student well and explicitly identify high goals for each student.
- 100% of students are expected to engage and achieve.
- Teachers use the arts as a critical link for students who may not otherwise engage.
- Teachers design learning opportunities that reflect and reveal students' cultures.
- Teachers uncover and eliminate barriers to learning that arise out of bias and inequity.
- Teachers demystify the notions of talent and native ability and instead stress effort and hard work.



SCHOOL MANAGEMENT

- The teachers and arts partners believe that ALL kids can reach high standards, and they take action and responsibility to see that they do.
- Classroom teachers and arts specialists work effectively with one another to plan and carry out arts and arts infused learning activities for children.
- A process is in place to involve teachers in program design and decision making.
- The ARTFUL model is reflected in the school's improvement and staff development plans.



TECHNOLOGY

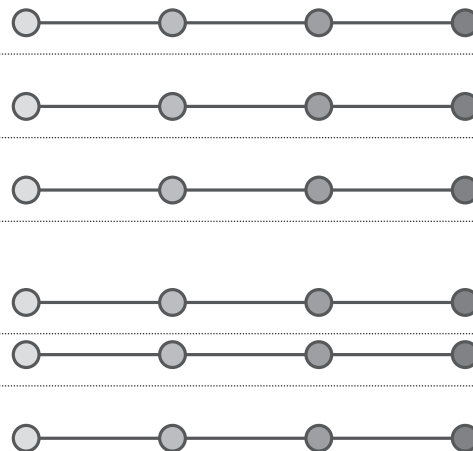
- We are using all available technological resources to communicate as a school community with each other and with the larger community of parents and stakeholders.
- We regularly review how computer software and technical equipment can inform and enhance student learning in and through the arts.



3. Ongoing Professional Development

Arts education and arts-infused learning is a core element of the ongoing professional developmental process for teachers and arts partners.

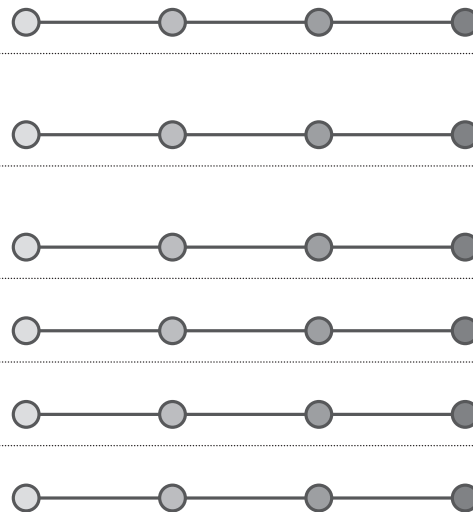
- ARTFUL school constituents learn to use arts and arts-infused learning methods.
- Professional development efforts are closely connected with the review of student work to improve instruction.
- Professional development opportunities are linked to substantive subject matter and to concrete tasks of teaching and learning.
- Professional development opportunities are sustained over time by ongoing conversations and coaching with critical friends who reflect together on the quality of their teaching practice.
- Both classroom teachers and specialists have access to arts partnerships.
- Partnering artists report that their work with teachers and students is mutually beneficial.



4. Measurable Goals & Benchmarks in Student Engagement and Achievement

In an ARTFUL school ALL students will show significant evidence of learning as compared to the site's baseline measurements.

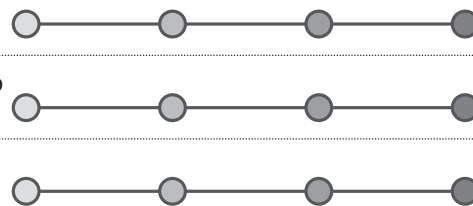
- Students actively work to meet state and local learning standards.
- Students receive enough learning opportunities in and through the arts to show deep understanding of arts content and content taught through the arts.
- Students know what quality work looks like and how to produce it; students are able to reflectively talk and write about their work and how they achieved it.
- During each school year they are involved in the program students gain the equivalent of one or more years on standardized measures.
- On a variety of measures, both objective and subjective, students show evidence of increasing achievement.
- *(Add your own criteria; perhaps you are learning about things that you did not expect.)*



5. Support Within the School for ARTFUL Whole School Reform

Teachers, principal and other staff in school support the ARTFUL whole school reform model.

- The principal is visibly and vocally supportive and involved.
- The school provides a coordinator with sufficient time to carry out leadership and programmatic efforts.
- Over the course of three years 100% of the staff become comfortable using ARTFUL Teaching & Learning methods and strategies.



6. Support for Teachers and Principal to Share Leadership and Responsibility

ARTFUL schools develop teacher/parent/student/administrative leadership that can sustain the model.

- A design team of teachers, artists and administrators directly addresses ARTFUL curricular and pedagogical issues.
- There is an ongoing process for identifying next steps based on information gathered (anecdotal, observation, hard data).
- The leadership provides follow-up support (such as year-round study groups, out-of -district visits, individual reflection and professional dialogue).
- A structure exists through which parent and student feedback is sought and fed into the decision making process.



7. Parental and Community Involvement

Growth is demonstrated in the ways that the community outside the school engages with the school and the ways that the school engages with families and community.

- Teachers and artists believe in the power of authenticity; they provide opportunities for students to work for real audiences both inside and outside the school walls.
- Teachers and artists act on the belief that there are infinite ways to make schooling more meaningful and relevant to students with no family tradition of school success.
- Community members come to see the achievement of the students.
- Attendance increases at functions that focus on student work and learning.
- Student learning takes place within the community.
- The community learns within the school.
- Stakeholders give the school high marks on communication.



8. External technical support and assistance

ARTFUL sites seek high quality support and assistance from institutions and programs that have experience in arts education reform efforts.





- We communicate regularly with our ARTFUL program contact person to assure that rigorous evaluation of learning in and through the arts occurs.
- We participate and collaborate with ARTFUL-affiliated programs in ongoing professional conversations about issues and challenges in arts education.



9. Annual Evaluation




Change is regularly noted, documented, assessed and communicated through an authentic evaluation process.

A SYSTEM EXISTS TO COLLECT INFORMATION AND DATA ON A CONTINUOUS BASIS ON THE FOLLOWING QUALITY INDICATORS:

- Shared belief in the principles behind arts in education and the community 
- Shared awareness of the ARTFUL program as a catalyst for school improvement 
- 100% teacher participation in ARTFUL reform efforts 
- 100% student participation; equitable access to arts experiences for all students 
- Careful and regular planning 
- Site-specific program designs and initiatives 
- Cultural diversity of programs and participants 
- Viable and supportive critical friends groups as a regular practice in the school 

10. Coordination of Resources








Identify federal, state, local and private resources to coordinate services that support and sustain ARTFUL reform efforts.

- We engage with the arts community as a place for learning and a source of support for the overall program. 
- We leverage federal and state funds to support ARTFUL reform efforts. 
- We seek out grant opportunities and partnerships to support ARTFUL activities. 

11. Evidence of Effectiveness to Improve Academic Achievement

Learning in and through the arts improves achievement for all students.

DATA INDICATES:

- Improved student achievement (objective and subjective) 
- Improved student attendance 
- Decreased behavior incidents 
- Increased assignment completion 
- Increased recruiting success/retention of staff 
- Increased staff satisfaction 
- Increased family satisfaction 

Is ARTFUL Teaching & Learning For You?

If You Believe ALL Students Can Succeed and:

- ☐ want to improve your ability to design in-depth, focused, quality learning experiences for students in and through the arts.
- ☐ have worked together in the past and want to deepen your partnership with a school or artist or arts organization that you have worked with in the past.
- ☐ want to take advantage of significant professional development that is tailored to your needs.

And You're Willing to:

- ☐ identify student strengths and gaps in understanding and collaboratively work to address these needs.
- ☐ work collaboratively in a process of development and change over time—using ARTFUL tools and strategies to plan, implement, and reflect on your project.
- ☐ go beyond the artist residency model to explore collaborative ways of working in the classroom.
- ☐ include your peer coach as a member of your team (for instance, participating in planning meetings, observing, describing a classroom learning experience, attending an exhibit or performance, or facilitating a reflection session.).
- ☐ attend program wide meetings and professional development opportunities routinely document, assess, and communicate your work, including completion of a yearly report.
- ☐ manage and expend funds appropriately and within the guidelines of the model.
- ☐ compensate partners for planning, preparation and reflection time.

Then Read On!

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What To Expect:

A Timeline for Developing a Collaboration

This developmental process of ARTFUL includes periods of exploration, refinement, deepening and sharing. The following is a projected timeline.

Year One

Teachers, artists, coordinator, arts organization representative, peer coaches:

- ☐ gather evidence of student learning, examining student work and other learning data to determine students' strengths as well as gaps in their learning.
- ☐ begin ongoing conversations about what matters for students based on examining state and district standards, grade level expectations and student strengths and gaps.
- ☐ design an initial plan around **big ideas** and **learning goals** using the Backward Planner.
- ☐ learn tools and strategies to plan, carry out and evaluate the outcomes of high quality learning experiences.
- ☐ consider the variety of ways to work together.
- ☐ collaborate in designing and teaching learning tasks in the classroom.
- ☐ attend meetings for professional development.
- ☐ participate in a minimum of four on-site observation and reflection visits with peer coach.
- ☐ spend significant time reflecting on and revising initial plan.
- ☐ reconsider the initial plan and make changes for the next cycle of the work. Build on evidence gathered and lessons learned during Year One.

Year Two

Teachers, artists, coordinator, arts organization representative, peer coaches:

- ☐ reflect upon and revise plans according to student strengths and gaps by looking at evidence gathered from data and student work in reference to standards.
- ☐ continue conversations about what matters for students, identifying a big idea that contains important learning goals.
- ☐ continue acting as **critical friends** for one another.
- ☐ attend ongoing meetings for professional development.
- ☐ participate in a minimum of four on-site observation and reflection visits with peer coach.
- ☐ reconsider the initial plan and make changes for the next cycle of the work. Build on evidence gathered and lessons learned during Year Two.

Year Three

Teachers, artists, coordinator, arts organization representative, peer coaches:

- ☐ reflect upon and revise plans according to student strengths and gaps by looking at evidence gathered from data and student work in reference to standards.
- ☐ decide how and when to use peer coach support.
- ☐ help each team member embed the language, tools and strategies of design, implementation and reflection into his/her individual teaching practice.
- ☐ continue to act as critical friends to each other and to serve as critical friends to less-experienced ARTFUL artists and teachers when feasible.
- ☐ present works in progress for **tuning** and finished work as exemplars to other ARTFUL colleagues.
- ☐ reflect and plan how to sustain partnership and how to expand the work in the future.
- ☐ ask, "How can we move the work toward the level of whole school or small learning community implementation?"

Year Four

Teachers, artists, coordinator, arts organization representative, peer coaches:

- ☐ reflect upon and revise plans according to student strengths and gaps by looking at evidence gathered from data and student work.
- ☐ decide how and when to use peer coach support.
- ☐ sustain and build from the work of Years One, Two and Three.
- ☐ implement dissemination plan which may include the following:
 - Document projects and team learning for their community (PowerPoint presentations, exemplars of student work, performances, exhibitions, publications).
 - Carry out **Action Research**.
 - Design and lead sessions at professional development meetings and conferences.

I: Early Planning

(Coordinator, Design Team and/or Project Lead)

1. Consider the Following:

- ARTFUL sees collaborative teamwork as essential. That said, artful teams vary a great deal from school to school.
- Some schools enter this process with a long history of working as teams across grade levels or teaming with specialists; others do not.
- The school may have experience working as partners with visiting artists; they may not.
- Each coordinator, artist and teacher will have a different entry point,* but no matter where each individual player starts, the artful school moves to develop a synergistic team.
See **Types of Arts Partnerships, page 45*
- To complete the upcoming work, the coordinator, teachers and artist will need to gather to plan, implement and reflect upon shared learning goals and meaningful learning experiences for their students.
- They will gather student-learning data to define their strengths and identify the gaps in their understanding, before, during and after the process.
- They may write a grant to support their vision.
- By doing this work together, the team will enact the concept of **critical friends**.

2. Consider Teachers' Interests, Comfort Levels and Experience.

- Sometimes a teacher needs to watch a collaboration happen before he or she is ready to participate.
- A teacher who identifies a personal interest that also relates to his or her students' strengths and gaps usually has a greater level of buy-in.

3. Build Your Team

Contact Potential Team Members:

- ☐ artists who already share history with your school and its teachers, and/or new artists who could lend important learning that addresses the school's needs,
- ☐ teachers who are willing to collaborate,
- ☐ the coordinator, who manages the details of the plan
- ☐ and, in most cases, other stakeholders such as students, arts organizations, administrators, peer coaches and parents.

4. Envision Possibilities

- ☐ Share the ARTFUL Collaboration Annotated Checklist with team members. Through the use of this guide all the collaborators will understand what it takes for a collaboration to succeed and how the responsibilities will be distributed.
- ☐ As you envision together as a team, each member of the collaboration should share their unique perspective on the following guiding questions:
 - Where are your students' strengths and gaps?
 - What evidence do you have?
 - What do they need to learn and what matters about it?
 - How will you know it's working?
 - How are you going to make it happen?
- ☐ If you've received a grant it's likely that you've already considered these questions. If time has passed since the original plan was conceived, however, make sure that the grant's expectations are reviewed again by everyone.

5. Align the Collaboration with Other School Initiatives

- ☐ Consider connections with important curricular themes.
- ☐ Align the project with school improvement goals, state and district standards and grade level expectations.
- ☐ Record these in the Backward Planner.

6. Consider Artist Partners

- ☐ Many teams have knowledge of the artists with whom they wish to work because of prior work together, or knowledge of the artists gained through formal and informal networks.
- ☐ If you are considering a new artist, research the pool of artists by contacting schools that have worked with them previously.
- ☐ Sometimes a trial residency is needed to see if the artist will be a good match for the identified learning needs.

7. Contact the Artist, Check Availability and Reserve Dates*

**See Exemplar for Artist Phone Calls/Artist Letter at the end of this ARTFUL Collaboration Guide.*

- ☐ Haven't had much experience contacting artists? A sample initial conversation is located at the end of this guide. It will help you remember to take care of essential first steps.
- ☐ Set up a potential schedule for the artist/teachers. Reserve dates as early as possible. It is helpful if no field trips are scheduled during the collaboration unless it is a part of the collaboration itself. Avoid the obvious: testing days, staff development days, but also consider that May is a hectic month and the last week before winter or spring break can be brutal.
- ☐ Remember to give enough time for planning before the artist is introduced to the classroom.
- ☐ Discuss payment options for the artist. Be sure you can answer these questions before you talk with him or her.
- ☐ What is your site's rate of pay for artist-student contact time?

- ☐ What is the rate for planning time?
- ☐ What paperwork does the artist need to fill out?
- ☐ What documentation is needed for reimbursed expenses?
- ☐ What is the payment schedule?
- ☐ Will the combined income paid by the district to the artist as independent contractor exceed the district's limit?
- ☐ Is a formal contract needed or desirable?
- ☐ Does the artist use a social security number or other form of tax identification? (This should be obtained.)

8. Schedule the First Meeting with the Artist(s), Teacher(s) and Coordinator

The sooner you involve the artist, the more ownership he/she will have of the collaborative process.

- ☐ If the collaborating teacher/team has no experience with the art form or artist, consider having the artist introduce the art form by teaching the hosting teachers a mini lesson, like a test drive, before using the Backward Planner to design your project's big ideas, learning goals and learning activities.
- ☐ This mini-lesson would be a good time to use Descriptive Review* to create a shared experience and common language among all the participants.
**See Descriptive Review, page 133*
- ☐ Make sure the artist has a copy of all agreements.
- ☐ Make any grant expectations known.
- ☐ Give the artist a copy of the ARTFUL Collaboration Annotated Checklist.
- ☐ Establish how communication will occur in the future. Obtain the artist's addresses, phone numbers and best contact times. Find out the artist's preferred contact mode (email? cell phone?).

II: Team Planning

Design the Collaboration

1. Set Expectations

- ☐ During the first meeting review the documents **Expectations For Teacher(s)** and **Expectations For Artist(s)** located at the end of this ARTFUL Collaboration Annotated Checklist. These will help the team to sort out the roles and responsibilities of each team member.

2. Select Ways to Work (Types of Arts Partnerships)

- ☐ Teachers and artists need to assess where they will begin their work together and the ways they will work together over time.
- ☐ Your choice about how to work together should be the one for which you see the most benefits to your students.

3. Use the Backward Planner

- ☐ Use the Planner as a guide for mapping ideas, actions and reflections on what is working and what is not.
- ☐ Make sure all have access to a copy of the Planner.
- ☐ Make notes and summarize after each meeting. Distribute updated drafts as they evolve.

Plan the Logistics

1. Schedule Ongoing Reflection and Final Reflection

- ☐ A minimum of one mid-course tuning of the collaboration is required.
- ☐ Reflections should take place with participating teachers and the artist. Facilitation by the coordinator or a **peer coach** is recommended.

2. Create a Timeline

- ☐ Work out the details of the schedule. Be sure that the party responsible for writing the finalized schedule dates the document and gets it and any revisions out in a timely way to all collaboration participants.
- ☐ Plan for a minimum of one hour of planning time between the artist and the collaborating teacher(s) for every four contact occasions. Some sites even plan at a ratio of one to one.

3. Gather Materials

- ☐ Make arrangements for who will be gathering materials for the project: Teachers? Coordinator? Artist?

4. Plan the Budget and Set Up Contracts*

**See Exemplar for Artist Contract, page 76*

- ☐ Complete a written contract with the artist if one is needed or desired.

5. Arrange for Space

- ☐ Make arrangements for adequate space for the collaboration activities, addressing the special needs of any participants.
- ☐ Make arrangements for adequate space for the culminating event, addressing the special needs of any participants.

6. Volunteers and Interns

- ☐ Parent volunteers or student interns are great additions to a collaboration. Contact them early so they can make space in their calendars.
- ☐ Send a friendly reminder as the event nears.
- ☐ Thank volunteers publicly prior, during and after the collaboration.

7. Evaluation

- ☐ Decide when and how both the on-going reflections and the final reflections will be carried out.
- ☐ If the project is being funded by a grant, dovetail requirements for in house data collection with the expectations and evaluations required by the grant.
- ☐ Assign roles and responsibilities.
- ☐ Make sure the evaluation plan is known to the participants.

8. Communication Plan

- ☐ Communicate about the project to all school community members.

The teacher and coordinator should give and explain the schedule to the:

- main office
- specialist teachers who will be affected
- other teachers and staff
- principal
- engineers
- lunchroom staff

- ☐ Inform the parents. If the teachers do not write the parents about the project in their own classroom newsletters, the coordinator needs to write a letter home explaining the collaboration and its goals.

The letter should:

- give dates,
- invite parents to see activities in progress,
- ask them to volunteer, if needed,
- remind them to mark their calendars for the final event.

9. Welcome the Artist

- ☐ Prepare the students and the school for the visiting artist.

- ☐ Make the artist visible.

- ☐ The teacher or coordinator needs to provide the artist with the following information:

- how to check into the building
- how to find their way around the school building
- who will assist them with material
- where to leave personal belongings, make phone calls, eat lunch, find coffee, make copies, etc.
- where to park their car
- who will provide name tags for students
- how to contact key players by email and phone

III: Implementation

Carry Out the Collaboration Design

1. Promote the Value of the Artist to Teachers, Students, Administration, Families

- ☐ Try to sit in each of the player's roles: How is this experience rewarding for students? For the artist? For teachers? For the school and community?
- ☐ See the artist as a valuable resource; maximize this opportunity to learn by gathering new ideas and information from the artist continuously.
- ☐ Document learning.

2. Practice Ongoing Reflection and Refinement

- ☐ Mid-course corrections are especially important the first time an artist and a group of teachers are collaborating. Reflect mid-project using the Tuning Protocol; ask a **peer coach** to facilitate. Artist and teachers can bring up and discuss any issues or concerns in a safe and timely manner.
- ☐ Use the ARTFUL reflection protocols frequently. Both the Descriptive Review and the Looking at Student Work Protocol will help collaborators see whether learning goals are being addressed and met effectively.
- ☐ Keep informal lines of communication open. Check in with one another frequently and you'll create continuous feedback loops.
- ☐ When in doubt, check in with the coordinator. He or she can also help solve any issues/concerns, provide support, facilitate rescheduling or planning changes.

Mind the Logistics

1. Keep Track of Materials

- ☐ At the end of the project, return all extra materials to the coordinator.

2. Manage Your Budget and Spending

- ☐ Collect receipts and maintain spending records.
- ☐ Scrounge and solicit donations when possible.
- ☐ Make requisitions for artist payment(s) in a timely fashion.

3. Communicate Frequently with Custodial Engineers and Office Staff

- ☐ Make certain that set up, clean up and communication tasks are going well.

IV. Culminating Event

Design the Community Event

1. Consider the Event's Purpose

- ☐ A community event is a required element of the collaboration.
- ☐ It's designed to show what the students are learning.
- ☐ The community gathers to celebrate the students' authentic work in a manner that makes sense.
- ☐ Students will NOT necessarily present finished products. Lecture demonstrations, open rehearsal, works in progress and informal sharing sessions might be more appropriate.
- ☐ The amount of time that the artist spent together with the students, their age levels, the time of year—all will factor into the decision you and your collaborators make as to culminating events and products and their dissemination.

2. Choose an Appropriate Audience and Setting for the Student Work

- ☐ Consider that besides showing the work to their parents, the students might benefit by showing their work to younger students, elders or community members.
- ☐ Perhaps it would make sense to hold the community event outside of the school. Consider an art gallery, a park, a local bank or restaurant or a coffee house, to name a few possibilities. These venues also give the community a chance to see what the school and its students accomplish.

3. Teachers, Artists and Students Jointly Plan the Final Event

- ☐ Consider what kind of performance, publication or exhibition will demonstrate the important ideas the students have come to understand.
- ☐ Consider how the students can use the final event as a way to clarify and articulate their own understanding of what has been accomplished.
- ☐ Design what will happen so that both the process and the products of the collaboration will be made explicit to the audience.
- ☐ Make decisions as to how the final event will be documented.

Mind the Logistics

1. Create a Chart of Responsibilities

- ☐ Make and distribute a chart of tasks. Include deadlines and the names of the persons responsible.
- ☐ Be sure that the chart clarifies specifics on the final event such as:
 - How will the team document the event?
 - What must be set-up ahead of time in the space?
 - What needs to be done the morning of the event?
 - Who will clean up?
 - Who will send thank-you notes afterward?

2. Advertise and Document the Event

- ☐ Prepare invitations, flyers, newsletters, announcements, etc.
- ☐ Individually invite the families and other stakeholders.
- ☐ Send invitations/flyers to funders and other parties outside the school. Follow up with a phone call.

V: Continuous Reflection

1. During the Collaboration

- ☐ Reflection should be ongoing as the collaboration is unfolding.
- ☐ Use ARTFUL reflection protocols.
- ☐ Make records of reflection cycles and events; they help you track mid-course corrections.
- ☐ Examine and assess student work to fine-tune the upcoming learning activities.
- ☐ Copy all reflection minutes to the coordinator.

2. At the End of the Collaboration

- ☐ Arrange for a final tuning of the collaboration and an examination of the resulting student work.
- ☐ Use the feedback gained to plan for improvements and adjustments the next time the collaboration occurs.
- ☐ Ask teachers, artists and students to contribute written and/or oral final reflections if additional evaluative information is needed.
- ☐ Distribute, collect, aggregate and analyze the information from the Family Survey.*
*See *Family Survey*, page 78
- ☐ Determine each stakeholder's (artist, teacher, student, administration, families) feelings about whether this collaboration bears repeating.

Expectations for Teacher(s)

Make the Artist Feel Welcome

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

Make Connections to Your Students' Prior Knowledge

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

Plan for Classroom Management

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

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

Plan Your Role When the Visiting Artist Is In Your Classroom

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

Make Use of This Opportunity for Embedded Professional Development

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

Communicate with Parents

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

*See *Family Survey*, page 78

Communicate Within Your Building

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

Complete Mid-course Reflections and Revisions

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

Document Evidence of Student Learning

Some options for documentation include the following:

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

Complete the Final Reflection

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

Expectations for Artist(s)

Plan for Classroom Management

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

Schedule and Manage Time Effectively

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

Clarify Role as an Artist in the Classroom

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

Help the Students Achieve Your Goals

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

Decide If You Need Parent Volunteers

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

Create an Accurate List of the Materials Needed

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

Communicate the Payment Schedule You Would Prefer

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

Communicate with the Building Staff

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

Complete Mid-course Reflections and Revisions

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

Document the Collaboration

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

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

Plan for the Culminating Activity

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

Complete the Final Reflection

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

Exemplar for Artist Phone Call/Artist Letter

Hi, this is _____.

I'm a teacher at _____ School and I'm working on the ARTFUL Teaching & Learning initiative. We have been focusing on our students' strengths and the gaps in their learning, and we have considered your art form and skills. Since we see a match, we think you might be a wonderful partner for us as we work to improve student achievement, in and through the arts.

Our school _____ is a (District) public school with kids from grade ____ to grade _____. We're interested in talking with you about being a partnering artist with us sometime this (fall, winter, spring), if you have time available, and next year if you are unavailable this year. The idea we are working with is _____ (e.g., literacy in its broadest sense, that is, how can the arts help our students achieve success in reading, writing, speaking and listening and in being more creative people in general?) You've been recommended to us because you've collaborated successfully with teachers in other schools, and we've heard great things about you. We're looking at artists who feel comfortable collaborating with us and who can help us learn tools from the arts to reach more of our students.

What does the rest of your year look like in terms of commitments? Would you be interested in talking with us about a collaboration?

Teaching Artists' Frequently Asked Questions: (Be Prepared to Answer Them)

- ☐ When does your school day start and finish?
- ☐ How many kids per class?
- ☐ How many classes will the artist be working with?
- ☐ Are there special-needs students requiring additional planning or support?
- ☐ What does your school pay partnering artists?
Our rate of pay for the artist is similar to the State Arts Board rate. We pay \$____ an hour. We pay that rate for both face-to-face planning times with the partnering teacher or teachers and for student contact time.
- ☐ How many hours are we looking at for this project?
We have approximately _____ hours budgeted for each participating teacher. If you work with one teacher, that's about _____ hours, of course, and if you are working with three it's _____ hours, etc.
- ☐ Is there money for supplies?
Yes, we have a budget for supplies. We have approximately _____, but we must discuss your needs.
- ☐ What month are we talking about? Is this all in a particular chunk of time or can it be spread out?
We are flexible. The timing depends on three things—your schedule, our school schedule and what's best for kids. For younger students we might be thinking about a more concentrated period of time so they stay more connected; for older students we might plan weekly or biweekly. It depends on what you and we decide in our initial planning meeting.
- ☐ When would the initial planning meeting take place?
We are trying to get our artists and teachers together for a planning session on _____, from _____ PM. Are you available for that time? If not, what other time works for you? What is the best way to communicate with you? (Remember to exchange phone numbers, best times for calling, email information, etc.).

Exemplar for Artist Contract

Artist Residency

Residency Sponsor: _____

Name Of Artist(s)/Group: _____

Type of Artists In Schools and Communities (AISC) Residency

(Select only one).

☐ 5-day Residency

☐ 10-day Residency

☐ Extended Residency

☐ Other: _____

Dates Of Residency:

These dates must occur within one fiscal year (July 1 through June 30 of the following year).

Begins: _____ Ends: _____

Date & Type Of Residency Planning Meeting:

The planning meeting will occur on _____

Type of meeting: ☐ On-site meeting ☐ Phone conference call meeting

Residency Planning Meeting Budget

\$ _____ Artist Fee (one artist only, minimum \$200 for on-site meeting; \$25 per hour via phone)

\$ _____ Travel (round trip, on-site only): # of miles X \$.29 per mile

\$ _____ Meals @ \$35.00 per day (on-site, one artist only)

\$ _____ Lodging @ \$68 + tax per day (on-site, one artist/one night only)

\$ _____ Ground Transportation (e.g., taxi, bus)

\$ _____ Total Amount

Residency Budget

\$ _____ Artist(s) Fee: # of artists X # of days X daily fee \$ (minimum \$200 per day per artist)

\$ _____ Travel: # of miles (round trip) X \$.29 per mile X number of vehicles

\$ _____ Ground Transportation (e.g., bus, taxi)

\$ _____ Meals: # of artists X # of days X \$35.00

\$ _____ Lodging: # of artists X # of days X \$68 + tax

\$ _____ Materials and supplies

\$ _____ Other: _____

\$ _____ Total Amount

Payment Schedule:

(check one)

- ☐ The artist will be paid in full for all fees and expenses on the last day of the 5-day residency.
- ☐ For residencies of 10 days or longer, the artist will be paid according to the following schedule: _____
- _____

ASSURANCES

I certify that the information contained in this agreement, including all attachments, is true and correct to the best of my knowledge.

Sponsor

Primary Person of Authority (must be the Principal if a school)

Name _____ Title _____

School/Organization _____

Address _____ City _____ Zip _____

Daytime Phone _____ Fax _____ E-mail Address _____

Signature _____ Date _____

Residency Coordinator

Name _____ Title _____

School/Organization _____

Address _____ City _____ Zip _____

Daytime Phone _____ Fax _____ E-mail Address _____

Signature _____ Date _____

Artist/Group

Name _____ Title _____

School/Organization _____

Address _____ City _____ Zip _____

Daytime Phone _____ Fax _____ E-mail Address _____

Signature _____ Date _____

COPIES:

Sponsor/Residency Coordinator ____

Artist/Group ____

ARTFUL Family Activity and Survey

Your child has been working with an artist, _____, in an arts partnership experience. The artist has worked with our class as we have been learning about _____.

Please take a few minutes to talk with your child about the arts experience. You might ask your child, for example, about the big ideas behind the project, the questions the class investigated with the artist, and what the student did to show they had learned the new ideas and ways of working. Ask them to show you their work!

Afterward, please answer the following questions. Your response will help us determine whether the arts experience helped strengthen your child's understanding of the topic and whether we should provide similar experiences in the future.

1. How did you hear about the arts partnership in your child's classroom? *(Please check ALL that apply.)*

- | | | | |
|---|-----------------------------------|--|--------------------------------------|
| <input type="checkbox"/> class newsletter | <input type="checkbox"/> my child | <input type="checkbox"/> school newsletter | <input type="checkbox"/> didn't hear |
| <input type="checkbox"/> other _____ | | | |

2. Please summarize what your child described about the arts partnership experience.

3. What do you think was the meaning or key learning your child took from the experience?

4. Were you able to observe any positive effects that this arts partnership had on your child?

(Please check ALL that apply.)

- | | |
|---|---|
| <input type="checkbox"/> increased interest and enthusiasm about school | <input type="checkbox"/> positive reports home from teacher |
| <input type="checkbox"/> greater excitement about learning | <input type="checkbox"/> positive interactions with classmates |
| <input type="checkbox"/> greater interest in making or seeing art, theater, music, media, dance | <input type="checkbox"/> improved attendance (child wants to go to school on days of arts partnership activities) |
| <input type="checkbox"/> greater understanding of school work | <input type="checkbox"/> other _____ |

5. Please share any questions you still have about the experience. Do you have any other thoughts, ideas or suggestions about the arts partnership that you would like to tell us?

Feel free to call or email us at any time at _____. We thrive with your feedback!

Thanks!

Planning Backward

Design important and engaging learning experiences by starting with what matters. First, ask, “What do we want students to understand?” and “Where are there current misunderstandings and gaps in understanding?” Then identify **learning goals** and activities. Coach students to perceive, create, perform and respond as artists do. Help ALL learners reflect on what quality work looks like and how to produce it.

Why Plan Backward?

Carrie McDaniel, a teacher with many years of experience hosting artists as collaborators in her classroom, has a ready answer. “Planning Backward gives my work with an artist a clear purpose, a destination. Right away it helps us center our work together on goals that matter. This process takes us so far beyond just being satisfied by the look of joy on the students’ faces—my old standard for an artist residency. Because I plan backward with the artist, I know clearly now what important ideas, concepts and processes we are working on, and our students know, too. Planning Backward helps me consciously connect the new knowledge and ways of working that my students need to experience and understand back to the experiences and knowledge they have already. That way, they can make more sense of their journey.”

Start with What Matters

As McDaniel describes, Planning Backward guides artists and teachers to start with what matters in a particular discipline. Together, with students in mind, they decide on a meaningful and compelling destination and thoughtfully map their journey. Having this destination in mind throughout the planning and implementation process helps to clarify and focus the engaging activities that the teacher and artist design. The teachers name and make public the purpose of each learning task. Teachers and artists carefully assess what exactly students are learning and root out and address any confusion that arises. It takes some time and careful consideration, but approached in this way, the teaching and learning events in the classroom become a deeply rewarding experience.

Planning Backward also offers a method for nesting skill sets and facts into contextualized studies. By locating a “hook” in the real world, students who may not be motivated by grades and test scores are more inclined to care about learning because of its connection to their own circumstances. Planning Backward replaces students’ passive acquisition of knowledge and skills with an active process during which students join their teachers to act as a team.

Understanding What Matters

During initial planning, artful teachers and artists uncover what matters to them and to students about their topic and arts discipline by naming a set of important **big ideas**. As they refine their project they begin to articulate what matters in the form of **learning goals**. A quality big idea and the learning inside of it matter beyond the classroom and will still matter and be important twenty years from now. The big idea fires the imaginations of the students, teacher and artist.

Sample big ideas generated by past ARTFUL teams:

- Students will understand the nature of ensemble work and be able to work within one to create a piece.
- Students will understand what makes a community thrive.
- Students will understand how and what the drum teaches in an African and a Native American indigenous culture.
- Students will understand what a person learns by being lost.

These **enduring understandings** are big ideas that rise out of a planned sequence of important and engaging learning experiences. Rarely does a team create the understandings inherent in big ideas overnight. Usually these understandings unfold during the first year of a team working together. Planning Backward is an invitation to begin the deeper work of crafting the understandings within the big idea.

This is a different approach than simply trying to cover content or deliver knowledge. One of the ARTFUL teachers summed up this shift in perspective: “Every single day I now ask myself, *What do I want my kids to understand? And what will THEY do to understand it? not, what will I cover today?*”

Customizable and Continuous

Planning Backward leads teams step by step to implement in-depth projects. However, a teacher can use and customize Planning Backward for any situation. Individual teachers or artists can use it, but it seems to work best when teachers and artists use it together in partnership. Participants best learn the process with the support of **critical friends** in a **study group**, or with a **coach** who can reflect with the practitioner. Collaborators like these add input and help refine ideas for teaching and learning.

Planning Backward also provides a framework for continuous reflection and assessment. Teachers and artists who plan backwards borrow from the model of **Action Research**. They take an action, see what happens and adjust their plan accordingly. And they do this more than once.

The approach requires not just reflection at the end of a project, but ongoing appraisal to develop and deepen just the right learning tasks.

Teachers don't have to use Planning Backward for every topic. Today's educational policies cause teachers to labor under the pressures of mandated curricula and high stakes standardized tests. Elementary teachers are held accountable for knowledge and skill sets from a half dozen disciplines and face the difficulty of doing justice to each. There are certain circumstances that call for **direct instruction** and drill and practice approaches.

Teachers and artists who have been successful with Planning Backward have often started small and chosen to work with topics and processes they have taught before. That way, they are better able to tolerate the inevitable messiness and ambiguity that comes with learning something new.

Let the Process Evolve

Often, when a team first begins with backward planning, they speak about feeling overwhelmed as they struggle to even come up with a big idea that makes sense. Teachers and artists feel the tension; they must also invest significant time and effort to plan and implement the learning experiences. And yet, the more one plans backward, the easier it becomes. To the surprise of many teachers and artists, with practice the Planning Backward approach actually increases their efficiency and effectiveness.

ARTFUL provides teachers the information and tools to demystify the process and leverage their existing strengths as teachers and learners. In our experience with Planning Backward, it is when teachers and artists trust the process that breakthroughs start to occur.

How to Start Planning Backward

Locate and focus on topics that matter, and will matter twenty years from now, by asking three open-ended questions:

I. WHAT Matters?

The content areas, along with their important skills and processes, are described in general terms in national, state and local standards. Standards map to curriculum and grade level expectations. These frameworks guide you as you ask what matters. Uncover what is important for you and for your students to learn about a subject's big ideas, essential processes and questions. Identify gaps in the student's prior learning by looking at data such as test scores and by examining student work. Also look for prior learning evidence that indicates your students' strengths. Plan to connect the new ideas to the students' existing experience base.

II. What LEARNING Matters?

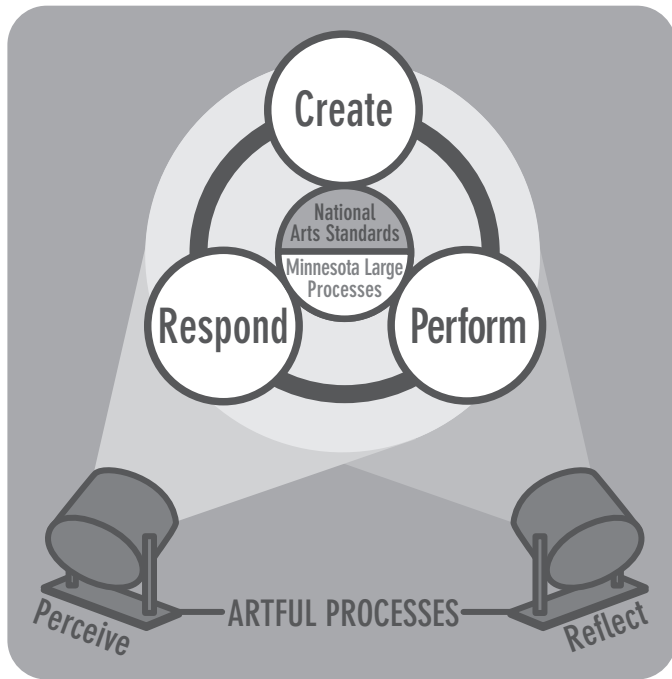
Describe what deep understanding of the big idea will look like. Determine performances of understanding, that is, tasks that allow students to apply and to create with their new knowledge. What will the students do to provide evidence of their grasp of and facility with the big idea?

III. What TEACHING Matters?

Integrate processes and strategies from the arts to bring about the students' deep understandings. Flesh out specific activities that lead to the learning goals and tasks uncovered in the previous steps.

How Artful Thinks about Arts Standards and the Large Processes

In 1995, Minnesota arts educators adopted what they called the **Large Processes**—Create, Perform, and Respond—as a foundation for classroom **learning in the arts**. These Large Processes incorporate the Minnesota Arts Standards for grades K-12 and draw also on the work of arts educators at the national level. The Large Processes assist with the aims of Planning Backward, in that they describe a healthy balance between process and product. The Large Processes are learner-centered curriculum/assessment design tools for teachers and artists. They lead to observable evidence of learning required by the standards for arts education.



ARTFUL shines a spotlight on the Large Processes by also revealing two essential cognitive activities—perception and reflection. Artful practitioners are asked to notice how their perceptions change when they take a descriptive stance and intentionally hold off evaluative urges. Do they stay open to the experience longer perhaps, and thereby perceive more deeply or keenly? Teachers, artists and students eventually decide that they need to be able to describe without judgment, to see beyond the visible, and to pay close attention to written, visual and audible contexts. Mindful practice of the act of perception, they discover, can lead to higher quality works of creation and performance and more thoughtful responses to art.

ARTFUL Teaching & Learning also shines a light on the process of reflection itself. Within the Large Processes of the arts, reflection occurs at regular intervals. It is inherent in the artist's way, and, like keen perception, is an essential and teachable **habit of mind**.

I. What Matters?

How to Choose Your Topic and Open Your Inquiry

Sylvia M. and her teaching colleagues had taught an integrated language arts and social studies unit to their eighth grade students for several years. Focused on literature informed by the history of the Jewish Holocaust during World War II, the unit asked students to read several kinds of text in order to construct an understanding of the period. The students wrote personal journals that represented their attempts at making meaning of the Holocaust. About a third of the eighth graders were members of recently immigrated Hmong families. The teachers' unspoken hope had been that the relative newcomers might begin to relate the Jewish Holocaust to their own cultural and historical background. The teachers admitted with frustration, however, that neither those recent refugees from Southeast Asian genocide nor the other students found the topic connected in any way to their lives on the north side of Minneapolis. The student writing that had resulted was also on the whole less than the teachers hoped for, both in quantity and quality. When Hmong writer and editor, Mai Neng Moua, became available as a teaching artist, the ARTFUL coordinator at the school convened the teachers and Mai Neng to begin a conversation about what had happened in the prior years. They wrestled with what the desired writing and understanding goals should be for the present eighth graders. They examined student work; they saw the gaps.

*During a **tuning** of the project plan in progress, the team's **critical friends** uncovered that the stories the students read about in books actually seemed to make the events of the Holocaust seem more distant. They made them "History." On the other hand, the stories their families told—or didn't tell, as Mai Neng pointed out—seemed more real and immediate to the students. The question became one of connecting "History" to personal story. Mai Neng was enthusiastic. "That's my question in my work. I'm really interested in how each of us is the bearer of history. What does it mean to carry history? Can that history be shared, lost, stolen?" The teachers enthusiastically agreed—the questions were intriguing. Sylvia herself had personally encountered her parents' stories of the family's exodus from Cuba. She felt that they and she carried history, if she thought about it in the light of Mai Neng's question. Could the students uncover what it meant for them and their families to carry history? Could they then begin to trust that "History" had stories with meaning for them?*

*In their first step of **Planning Backward**, the teachers and the teaching artist uncovered how and why their topic mattered by framing its **big idea** as a question. They thought about how the topic of the Holocaust connected to their lives and the lives of their students and about its power to engage them to improve weaknesses in their writing and thinking. Their big idea mattered beyond the classroom and will still matter and be important twenty years from now. Best of all, they were excited to explore all the questions that it opened up.*

Perceive: Questions to Get You Started

1. What are your students' strengths?

What are the gaps in your students' understanding?

How will you articulate the big ideas?

Using your district, state and national standards as guides, identify a topic in a way that makes it matter to you and your students. It must have the potential to grab students' interest and compel them to do hard, complex work. It may actually rise out of one of their current misunderstandings.

2. What Inquiry Question(s) will invite you, the teacher and artist, and your students and their community to care about the topic?

Ask students big questions to which you have no ready answer. Challenge students to seek out answers for themselves. Spark their imaginations.

3. What Learning Goals do you want students to reach?

Think about what students already understand. How will the project lead students to think and apply knowledge in new ways?

Create: Action

Together the teacher and artist:

Focus the arts learning.

- Will students work to learn more about the arts during the project? ARTFUL calls this **Learning IN the Arts**.
– *Learning how a playwright creates an original play and how the director and actors interpret it.*
- Will students understand the topic through an arts lens or process? ARTFUL calls this **Learning THROUGH the Arts**.
– *Using personal narratives and theater techniques to understand immigration history in the United States.*

Action	What this might look like
Consider whether the topic resides at the heart of a discipline or disciplines.	Metaphor and voice are crucial to understanding poetry. Biodiversity is at the heart of biology and environmental science.
Consider whether the topic allows students to perceive, create and reflect.	Studying self-portrait through photography allows students to look at themselves in new ways; they can learn how take photos and respond critically to their own work and others'.
Determine how the students will be part of the investigation of the topic, producing knowledge as well as acquiring it.	Fifth grade teachers shared with their students that the local food shelf was short of goods. They introduced a question about the kinds of food that were in short supply and asked the students to speculate, based on their recent studies of nutrition. Intrigued to think about the nutritional risk to families who relied on the food shelf, the class decided to collect and analyze data about the kinds of donations the food shelf received. With their data in hand, they wanted to design a focused campaign for soliciting healthy food donations. They would apply concepts and processes from their work with a media artist to get the message delivered in clear and effective ways.
Locate the topic within state and district standards and grade level expectations.	In the example above, students fulfilled the state standards for data collection and analysis and health within a service-learning context.
Map the topic to the classroom curriculum.	The studies of measurement, geometric figures and spatial concepts such as adjacent, congruent, concentric, symmetric, rotated and flipped, are part of the second grade math curriculum. The concepts of community, dependence, interdependence and recycling are elements of the social studies curriculum. When twenty community women become arts partners, they help the teacher and students contextualize these concepts within a real life inquiry into quilt making. <i>Can we design and make a quilt that recycles fabric from things we might otherwise have thrown away? Can the quilt we make be designed with a repeatable geometric design? How are we becoming a community as we work together to achieve our goals?</i>
Brainstorm a list of big ideas and inquiry questions. Sometimes big ideas and inquiry questions are very broad. That shouldn't hide the fact that they are also very deep. Consider whether the question(s) will help students make meaning out of a project, connect it to their own experience and apply their understanding in new ways and situations. Be prepared for this step to take a little time. Usually a team needs to brainstorm their list, then give the questions and ideas time to percolate. Use the Questions and Assumptions activity to interrogate your own questions further. This is also the stage where having an outside coach or coordinator is really useful.	Below are some examples of the evolution of a big idea. Keep in mind that the early and later drafts aren't wrong. They are a place to start. You might not have the "perfect" question to guide you the first time you do this. Or the second. It takes practice! Early drafts: 1. <i>What is important to know about the Holocaust?</i> 2. <i>Why are artists creative?</i> 3. <i>How can we create more community in our school?</i> Later drafts: 1. <i>Why is studying history important?</i> 2. <i>What does creativity mean?</i> 3. <i>What do we mean by community?</i> Final drafts: 1. <i>How does each one of us carry history?</i> 2. <i>What processes do artists and scientists use to come up with original ideas?</i> 3. <i>What makes a community thrive?</i>

Action	What this might look like
Gather information and consider student strengths and prior experiences.	Talking to their teacher from the year before to find out what they already learned about a topic. Thinking about what you know about your students. For example: Your student body might be rich in languages—English, Hmong and Somali. You want your students to find a common language in the arts, such as photography, in which they can all succeed and understand one another more deeply.
Find the gaps in students' understanding.	Asking students to explain what they already know about a topic or looking at test data, writing samples, etc., to get a sense of where their misunderstandings lie.

Establish the fundamental concepts that live inside the topic's big ideas.

Outline the following four dimensions of the topic using the Dimensions of Understanding Exercise.²⁶

Action	What this might look like
KNOWLEDGE: What do you want to remain in students' minds and hearts long after the class is over? If students forgot all but one thing you taught them by inquiring into this topic, what would you want that one thing to be?	One ARTFUL school classroom made a mosaic with a local artist to build community within the class and to learn more about how artists work. Teacher and artist focused learning tasks on how to come up with original ideas like artists do and how to express these ideas without words (through symbols).
PROCESS or METHOD: What processes for creative and/or critical thinking will the students learn to use as they work through the project? What life-long learning habits or Artist Habits of Mind?	In the above example, students learned the creative process, from initial brainstorm to finished product. They learned how a mosaic artist works and with what tools and materials. Students also learned to engage and persist at a task.
PURPOSE: Why should students fall in love with the topic? Why should they care?	This goes back to what matters. For the mosaic project, the topic was depicting through art the importance of interdependence. Because of the many challenges they faced both in and out of the classroom, students needed a way to work together to create a collaborative project in which they could take pride. Having students define what interdependence looks like in their own lives was a way for them to connect their school experience to their lives outside the classroom.
FORMS: What useful real world publications, performances or exhibitions of the students' understandings would make sense during and at the culmination of this work?	For instance, the collaborative mosaic was designed for final public installation at the school. Students wrote artist statements that revealed how each one connected the mural-making experience to the understanding goals of interdependence, community, problem solving, originality and perseverance.
Articulate how <u>you</u> will incorporate the Artist Habits of Mind into students' learning to promote critical thinking. Don't try to get every single habit of mind into the project. Plan to focus on one or two.	Students Stretch & Explore issues of gender inequity by re-telling familiar fairy tales where the female characters are in control of their own fate. Students Express original ideas, feelings or a personal meaning through studying and creating paintings using Abstract Expressionist techniques.

²⁶ Dimensions of understanding adapted from *Teaching for Understanding* from Harvard's Project Zero. Wiske, Martha Stone, ed. *Teaching for Understanding: Linking Research with Practice*. San Francisco: Jossey-Bass, 1997.

Reflect: How to Check for Quality in Your Design

You know a topic matters when it:

- resides at the heart of a discipline.
- generates a lot of thinking, exploring and discovering.
- inspires students to have “hard fun.”²⁷
- matters and is useful beyond this classroom right now.
- opens up connections to each student’s experiences, both in and out of the classroom.
- excites the teacher, artist and students.
- challenges students’ misconceptions and misunderstandings.

Examples of topics that matter:

Advertising	Culture	Freedom	Measurement	Sadness and
Alienation	Cycles	Globalization	Metaphor	Happiness
Balance and	Death	Heroism	Models	Satire
Imbalance	Democracy	Honor	Myth	Scale/Structures
Bureaucracy	Duty	Human Rights	Nationalism	Slavery
Cause/Effect	Education	Humor	Order	Social Mobility
Ceremonies	Energy	Hunger	Patterns	Status
Change	Environment	Identity	Peace	Survival
Civil Liberties	Equality	Individualism	Pollution	Systems
Civilization	Equilibrium	Industrialization	Population	Technology
Class	Ethics	Interaction	Power	Terrorism
Commitment	Evolution	Interdependence	Punishment	War
Community	Exploration	Justice	Race	Work
Cooperation	Fate	Languages	Revolution	
Courage	Fear	Liberty	Rights of Passage	
Crime	Force	Matter	Rights of Women	

Examples of inquiry questions that articulate real-life artful topics:

- On learning the artistic process:
How do you take something you are working on and make it better?
- On studying cross-cultural differences and similarities:
How do we know if the resources we use to learn about another culture are valid and authentic?
- For kindergartners studying patterns in sounds, colors, shapes, movement, numbers:
What comes next? Is there another way to show this pattern?
- On comparing drum traditions in tribal cultures in West Africa and Minnesota:
How and what does the drum teach?

Tools You Can Use:

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Characteristics of a Quality Big Idea

Not There Yet

- The topic is required, but it's not clear *why*.
- The kids perceive that it only matters because the teacher/artist says so.
- Even if it may be fun, it all just seems so **ARBITRARY**.
- The answer to the question *Why are we doing this?* wouldn't convince the average Joe or Jill America that the student is learning something **IMPORTANT**.

Quality!

- It's a topic that people can care about.
- It resides at the heart of a discipline or disciplines.
- It can generate a lot of thinking, exploring, discovering.
- It matters and is useful beyond this classroom right now.
- It will matter, be useful and still be important 20 years from now.
- It opens up connections to each student's experiences, both in and out of the classroom.
- The teacher/artist gets excited thinking about it.
- It also has the potential to grab the imagination and engage the students.
- It challenges students' misconceptions and misunderstandings.
- **BONUS POINTS:** It has an element of metaphor.

Dimensions of Understanding Exercise

Knowledge What?

Processes How?

Categories for thinking about
WHAT is taught.

Support for thinking about HOW to design
instruction and teach for understanding.

Structures to figure out if the topic
is generative.

Brainstorming Exercise Directions:

1. Form group (3-4 people) to focus on one discipline together.
2. Select an introductory topic familiar to all.
3. Brainstorm: What would it mean to understand this topic?
4. Sort ideas into dimensions (4 rectangles).
5. How might a dimensions analysis help you in your work?

Purposes Why?

Forms What?

Questions and Assumptions Activity

This is a useful activity to develop a powerful inquiry question to investigate by yourself or as the focus of shared inquiry with students.



45 minutes The times listed are only suggestions. Feel free to adapt the protocol to your specific needs.

STEP 1: All Participants: Ponder Your Doubts

5 Min.

Think about a big question that nags you on the way home from work.

What concerns you, worries you, annoys you about your teaching or your students' learning?

Some helpful hints:

- Do a **think-aloud** with yourself and a partner. Think about the aspirations that you have for your students. What kind of learners do you want to foster and help develop in the classroom? What qualities do you want your students to have by the time they leave your school?
- What gaps do you see between these aspirations and how students are actually developing at your school?

Example of how to select a “gap” and develop it into a question:

- *I want my students to be curious about art. They should not see art as some subject that they are forced to learn in school but otherwise have no interest in.*
- *I want them to realize that art-making is fulfilling and responding to art is fascinating. I want them to be motivated to think about art, not only in school, but also in the rest of their lives—with friends, family, in society.*
- *I've noticed that my students don't seem to care about looking at art. They have no visible curiosity about the problems artists set out to solve. They don't ask questions or really want to discover the answers to questions that I pose to them.*
 - *I guess I'm most struck by the idea that they lack curiosity about art making and responding to art.*
 - *I want to develop students who are curious about making and responding to art and who will engage in learning the creative process to explore their interests.*
 - *Change it to a question by adding the prefix to “How do I... develop students who are curious about making and responding to art? How do I get my students to engage in learning the creative process to explore their interests?”*

STEP 2: Partner Activity: Brainstorm Questions About Your Questions

10 Min.

What questions do you need to ask about your question in order to begin to answer it?

Examples: *What experiences have the students had in making and responding to art? In their prior experiences, what grabbed their attention? What do they know about “outsider” art? How can I build on their prior experiences?*

In pairs, spend five minutes each brainstorming questions about each other's questions; record as many as possible.

Step 3: Group Discussion: Identifying & Suspending Assumptions

5 Min. 

Wrestle with the question: *“How can we uncover and question our assumptions?”*

Example: *In an investigation of the question, “What is originality?” a teacher identified her assumption that “Copying is plagiarism.”*

Underlying Assumptions:

- There are no legitimate reasons to copy.
- Pure originality is possible.
- A culture that teaches technique through copying is wrong.

How can we uncover and challenge assumptions?

- *Suspend them—hold them at a distance and look at them from angles other than your original perspective and then reveal them—air them out in the light.*

What this might look like:

- Can students learn anything of importance by copying?
- What does copying prevent?
- What is the difference between copying and appropriation?
- What is original work?
- Why do some contemporary artists appropriate a masterwork and then change it, e.g., many versions of the Mona Lisa have been appropriated in popular visual culture?

Possible Inquiries:

- How can I help my students understand copying and appropriation and the differences between them?
- How might we as a learning community consider the ethics of appropriation?
- How can we talk about originality in our work with greater precision?

Step 4: Partner Activity: List Unseen Assumptions In Your Question

5 Min. 

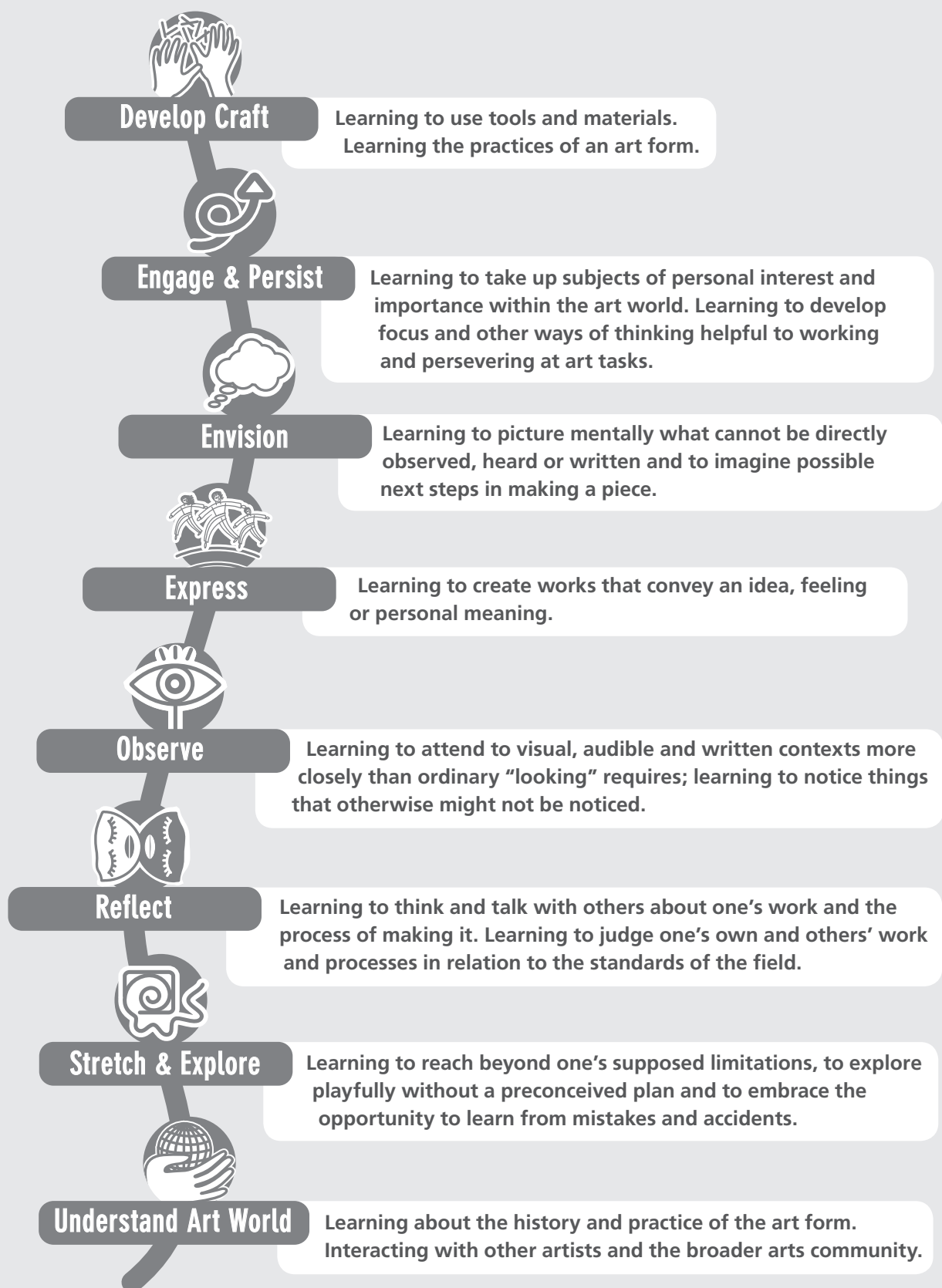
Return to your original pairs and list as many of the assumptions that could be hidden in your question as you can.

Step 5: Group Discussion: Debrief

15 Min. 

1. Did uncovering assumptions help you revise your question to make it clearer and more focused?
2. If your question has changed, reflect on how that occurred.
3. Share with the group any change in your perception of your original question as it relates to embedded assumptions.

Artist Habits of Mind



II. What Learning Matters?

How to Design Meaningful Tasks That Yield Rigorous Evidence of Understanding

Jody Q. wanted her fifth grade students to routinely use their senses in their writing, a strategy she learned about during a recent collaboration with a visiting poet. Jody and the artist had first introduced the strategy during an actual visit to a “loaded” location, a local bakery. She felt the next step was to design a task that would let the students apply their sensory strategies in a more abstracted situation. She needed to create a task that would both teach the children to take their skills further and also surface which students had understood the strategy enough to apply it in a new context (one that was less concrete).

Jody asked them to paint watercolors that depicted times of day and then write stories based on their discoveries.

Minnesota winters feature early darkness, so the class focused on capturing the sensations of twilight and sunset in their paintings. Later, they brainstormed words to describe what they had painted. What did they see, taste, smell, touch or hear in their picture? Jody noted that her students, even the quietest ones, found it safe and rewarding to brainstorm a collective bank of words that they could later borrow back from the board to use in their writing. The students who were learning English especially liked being able to borrow other students’ words.

*After they wrote their stories, Jody checked to see if they had used the new vocabulary appropriately. Were students able to transfer new vocabulary built from sensory perceptions to new situations? Did they really understand the meaning of the words they chose? Her **performance task**, the series of activities based on writing from paintings, gave her the evidence she needed as to who was still struggling to use the strategy and who could use it with ease. She also gained important insights about the power of translating sensory perceptions into visual imagery before collectively brainstorming aloud to create word banks for future writing. It had helped everyone produce higher quality writing, and English Language and Special Education learners had made the greatest gains. They have continued to go to the window to describe daily sunsets with the words ever since.*

Ensuring That *ALL* Students Understand What Matters

Teachers and artists create coordinated sequences of important and engaging learning tasks that help ensure that ALL students come to understand the topic. The tasks also determine which students might need extra time or help. The teacher and artist carefully outline the evidence that they will look for to see if they have succeeded in promoting understanding of the topic. They create tasks that allow students to show how well they can apply the new knowledge to novel situations.

Perceive: Questions to Get You Started

1. In what ways do people outside school actually conduct inquiries on the topic you have chosen? How do they share what they have learned? What projects and products do they actually produce? What would a performance that demonstrates understanding look like in the real world? (For example, poets give public readings of their work, visual artists mount an exhibition, scientists test hypotheses in a lab, etc.).
2. Is the arts learning component appropriate, engaging and meaningful to the inquiry—not secondary or in service to the investigation of the academic discipline?
3. Do the opportunities for the students to show what they understand contain academic rigor? Students should be able to apply, explain, interpret, take positions on and synthesize the fundamental concepts that underlie their inquiry project.

Create: Action

Together the teacher and artist:

Develop ongoing feedback loops by asking two questions:

For each of the following actions, the teacher and artist will be assessing how students are doing. Where are they having the most trouble? In what areas do students need more time to uncover knowledge? Which students need smaller steps built in or alternative activities to accommodate their learning needs?

Action	What this might look like
<p>1. What will understanding look and sound like?</p> <p>How will students:</p> <ul style="list-style-type: none"> • EXPLAIN the new knowledge accurately? • INTERPRET the new knowledge meaningfully? • APPLY the new knowledge effectively? • TAKE MORE THAN ONE PERSPECTIVE on the new knowledge? • Show that they can EMPATHIZE with the new knowledge? • Show that they KNOW THEMSELVES with regard to the new knowledge, that is, intrapersonally? 	<p>EXPLAIN For a collaboration between a visual artist and a fifth grade teacher concerning biodiversity in the local community, students create an exhibition catalog that describes their topic and work. This catalog accompanies their final exhibition of observational drawings of local flora and fauna.</p> <p>INTERPRET In a poetry and photography project, students take the concept of metaphor that they learned about through poems and create photos that express an idea or emotion through image.</p> <p>APPLY Students who are learning how to work as an ensemble with a theater artist to create an original piece of drama are asked to use the same collaboration techniques to come up with a classroom poster display that explains their theater project to visiting parents on conference night.</p> <p>TAKE MORE THAN ONE PERSPECTIVE Studying the power of historical point of view via the subject of the American Civil War, students are asked to write three separate personal narratives about the same historical event, each in a different person's voice.</p> <p>EMPATHIZE Students role-play the sides taken in a simulated Vietnam War protest. They discuss later how they could or could not empathize with the protestors and with the people who supported the war.</p> <p>KNOW THEMSELVES Students produce an artist statement to accompany their visual and performance-based art for a public exhibition.</p>
<p>2. How will teachers and artists conduct conversations about and provide exemplars of what quality work looks like?</p> <ul style="list-style-type: none"> • Find excellent adult and student exemplars. • Help students uncover quality characteristics of an exemplar by using Descriptive Review (page 134). • Create public lists or guides of quality criteria with students. • Unpack terms like "good" or "poor" by asking students to come up with specific details that back up their opinion. • Use the Prompts for Student Reflection (page 103) tool so students can build concrete analytical skills around the process of reflection. 	<p>Teacher and artist present students with high quality observational drawings by adults and similarly aged students. Together they go through each one and describe what makes the drawing "good." Teacher and artist model articulating features that help a particular drawing stand out. Students create a group list of qualities these drawings share. They reference this list of explicit descriptions of quality work while working on their own observational drawings.</p>

<p>Invite full student (and perhaps parent or community) involvement by making the topic real and relevant to the community.</p>	<p>In a school where student mobility is high (over 40 percent), students are asked: "What part of home do I carry inside me when I go to new places?"</p>
<p>Kick off the project with your students. Plan an initial activity that will make them excited and empowered to keep learning.</p>	<p>Students who will be learning about how the drum functions in African, Ojibwe and American pop culture all get a chance to drum the first day of the project with participating artists.</p>

Reflect: How to Check for Quality in Your Design

Great **performance tasks** are genuinely challenging for students, teachers, and artists alike. Learning to reach to one's fullest potential is an essential part of art-making and learning. Students' struggles and frustrations signal genuine engagement with the topic. But teaching artfully means helping students navigate their mistakes and learn from their accidents and misunderstandings. It also means teachers and artists model the ability to take risks, learn from their own mistakes and persevere. By taking the time to create great performance tasks, teachers and artists will see just where and how they need to intervene to help students get back on course.

Outlined below are the characteristics of great performance tasks. The teacher and artist can check their design by reflecting on these characteristics. We've categorized them according to the Artist **Habits of Mind** and included examples of what they might look like in action. Keep in mind that a project might only include ONE performance task or it may use a series of them.

Characteristics of a great performance task	What this might look like
<p>Great performance tasks ask students to STRETCH & EXPLORE by challenging them to:</p> <ul style="list-style-type: none"> Explore complex ideas playfully. Stretch their thinking. They ask students to work through hard questions with an open mind. Even very young children are able to explore complexity—they just encounter the material in more naive ways. 	<p>Middle School students learning dance with a hip-hop artist and spoken word poet are asked to ponder the questions: What is virtuosity? How does it come about? Their performance task over the course of the four-week partnership is for the entire class to participate in creating a series of dances and spoken word pieces that show their individual and small group responses to the questions. Intermittently and at the end of the project, the students describe each other's work, and then speculate how each creative response to the assignment has intentionally depicted qualities of virtuosity.</p>
<p>Great performance tasks ask students to DEVELOP CRAFT and to UNDERSTAND the (ART) WORLD by challenging them to:</p> <ul style="list-style-type: none"> Work and think like artists. Students engage in cycles of perceiving, creating and reflecting on their own and others' work. Learn to use the tools and conventions of the artistic discipline and academic subject to create new work and explore ideas (e.g., labs, workshop, rehearsals, studio work, sketches). Embrace problems that are real and relevant to the art world or subject area. They permit students to make genuine contributions to the field. Use learning rooted in the arts for the duration of their project, not just in the final product. Connect the work to their experiences and life outside the classroom. Produce real work for real audiences. They perform or exhibit their learning to a variety of audiences, including peers. 	<p>Seventh grade students are studying self-portrait and the question <i>Who am I?</i> through filmmaking. They work with an artist to learn the tools and mechanics of filmmaking. They review the work of other artists who have struggled to answer the same question. They learn to shoot footage of images, other people or themselves that tells their stories in surprising, powerful ways. They learn to edit their footage for clarity and concision and how to pick a soundtrack or write a voiceover that complements the images. At the end of the project their short films are screened at a local art festival.</p>

Characteristics of a great performance task	What this might look like
<p>Great performance tasks empower students to EXPRESS themselves by challenging them to:</p> <ul style="list-style-type: none"> • Create work that conveys their ideas or a personal meaning. 	<p>Students create personal journals with a book artist to record their ideas and rough drafts of poems that will ultimately end up in a class anthology. This anthology includes a personalized cover and “hidden” pages at the center so students can personalize their book with their individual responses to the project’s questions: <i>How do I carry history? What connects me to the people of the past?</i></p>
<p>Great performance tasks empower students to ENVISION next steps by challenging them to:</p> <ul style="list-style-type: none"> • Direct their own projects. • Follow the discoveries each student makes individually and as part of a team. • Picture mentally what they cannot directly see or hear. <p>Teachers and artists weaken the process by predetermining the steps, relying on fill-in-the-blank assignments with only one right answer or art projects in which all student work looks alike.</p>	<p>A group of immigrant Latino high school students in a mostly white community decide to tell their stories of who they are through video. As they start, they realize it is too much for them to each produce a separate film. As they work with a human rights activist and filmmaker, they also realize that they don’t want to have to keep telling their stories; they want to hear from the members of their community about who the community thinks they are. They change their project to one where they collaboratively create a film in which they interview different members of the community: the school principal, the local sheriff, the mayor, a mother of one of the Latino students, fellow students at the high school. They ask these individuals to tell their own family’s immigration stories and also to talk about how they see and understand the Latino community. The result is a much more complex, nuanced film that takes some risks and adds to the ongoing dialogue about racism in the community.</p>
<p>Great performance tasks empower students to ENGAGE & PERSIST by challenging them to:</p> <ul style="list-style-type: none"> • Invest substantial time, focus and effort in their tasks. Be prepared for a good task to take days, even weeks for students to finish. • See the connection between effort and quality work. 	<p>In a first grade class the study of Japanese papermaking and calligraphy grows out the interest of one student’s family to share their heritage with his class. Komyung, the first grader, helps his father teach his class the long process of papermaking. The teacher records the children’s description of the step by step plan on a chart that remains up in the classroom: soak the fibers in water, beat the fibers into pulp, float them in water trays, gather the pulp on screens inside of deckles, lay strings between two pieces, couch these onto boards for drying, and finally and carefully peel them off again to sew together into a wall hanging. Every step of the way the students talk about the care that must be taken, the attention paid, so that handmade paper is formed properly and turns into a beautiful thing.</p>
<p>Great performance tasks teach students to critically OBSERVE and REFLECT by challenging students to:</p> <ul style="list-style-type: none"> • Explain why they are doing what they are doing and what criteria will be used to evaluate the quality of their work. • Think and talk about their own work in order to construct a shared understanding of the discipline’s big ideas. • Work actively in varied formats: pursuing projects and reflecting alone, collaborating and conferencing in small groups and interacting in larger groups. 	<p>As they work to write a children’s story book based on their own experience with an important adult, the sixth graders take time to read dozens of children’s books with similar themes. They read carefully with the purpose of describing the qualities of the surveyed books that make them compelling to read. The class inquiry centers on the question: <i>What do good children’s book authors do to make us want to read their stuff?</i> The class continually adds to criteria on a large list that hangs from ceiling to floor in the classroom.</p> <p>When the first set of drafts is ready, each student-author participates in a conference given by her/his fellow classmates. Class members describe what they perceive in the student’s draft. Then they ask clarifying and wondering questions that the author may or may not choose to respond to when the conference ends. Finally, the responders speculate about what the author wants them to learn or feel. The author can then reflect out loud about what she/he has heard, and head off to write again, full of ideas for additions and clarifications that can go into the next draft.</p>

Great performance tasks develop students' other strong habits of mind by challenging them to ponder these five questions:²⁸

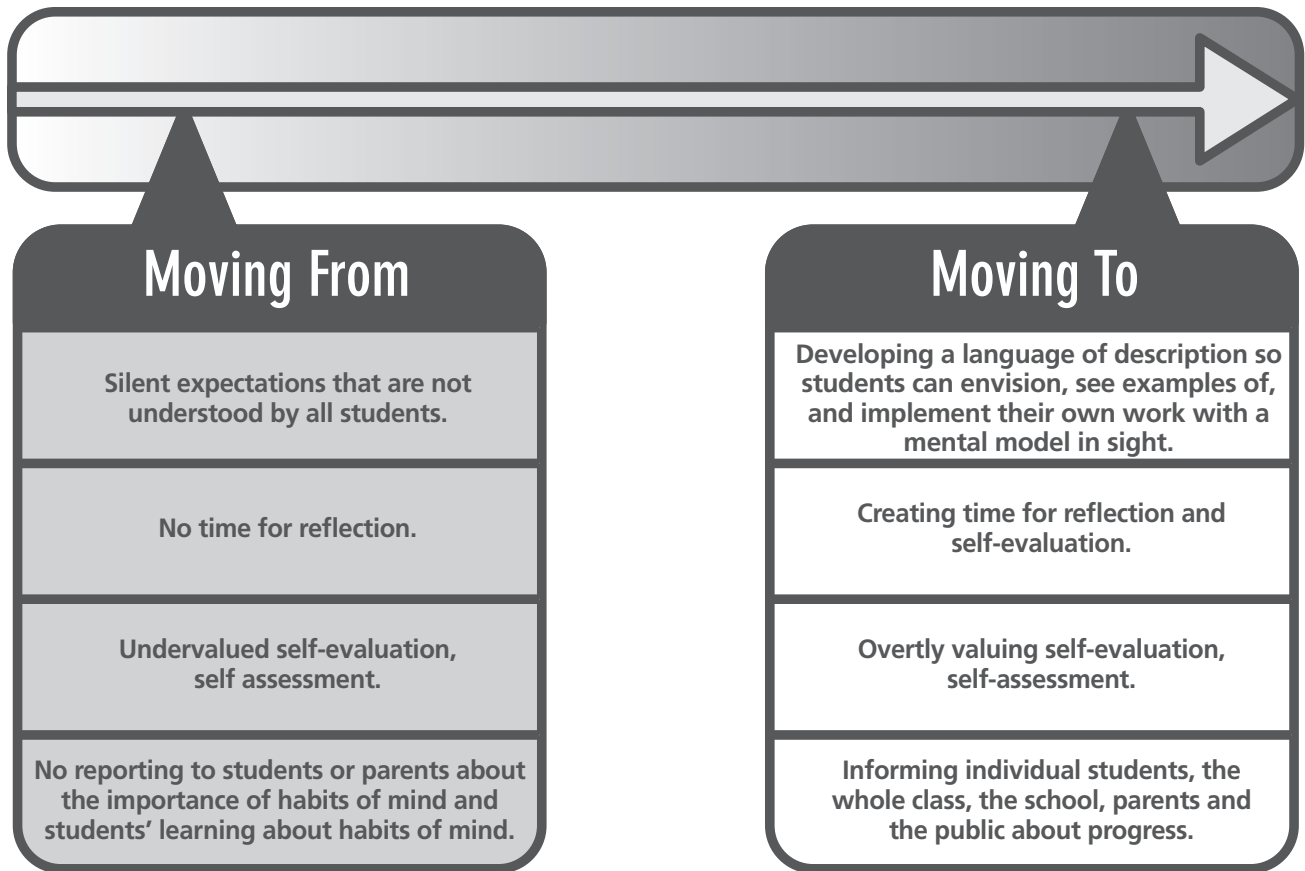
Characteristics of a great performance task	What this might look like
<p>1. How do we know what we know?</p> <p>In a good task, students encounter issues of proof, reasoning, argument and persuasion. They have to make conscious decisions about what will count as evidence or knowledge. Students have to be able to describe what they actually see or hear or feel. They must attend to visual, audible and written contexts more closely than ordinary observation requires. They need to make judgments about the reliability and validity of information and consider what important sources and ideas they may have overlooked.</p>	<p>A third grade teacher uses Visual Thinking Strategies (VTS) when he asks his class to look at the reproduction of a work of art and tell him "What's going on in this picture?" As the young children's little stories begin to flow the teacher prompts each speaker to elaborate by asking, "What did you see in the picture that makes you say that?"</p>
<p>2. Who's speaking?</p> <p>In a good task, different viewpoints are not a problem to be solved or a difficulty to be overcome. They are an essential component of understanding. Such tasks reveal and reflect voices, cultures, and points of view that have been systematically silenced. Great performance tasks can help students understand that the privilege of perspective is an essential component of power. In a great task, there should be more than one possible answer or path.</p>	<p>Students each shoot and mount a series of still photographs. Their photo essays portray one day from the perspective of an infant, a pet, a grandparent in a senior care facility or another living thing of their choice. They have strived to convey the world as seen from their "adopted eyes."</p>
<p>3. What are possible connections and patterns?</p> <p>Ask students, "What causes what?" Or "How is one thing related to another?"—especially when the relationship might not be obvious.</p>	<p>After learning how to make early optical toys like the phenakistiscope and the praxinoscope, students look for present day examples of the physical and neurological phenomenon called persistence of vision. They then consider how the term might be used metaphorically to describe situations that utilize illusion to entertain or to fool an observer.</p>
<p>4. How might things have been different?</p> <p>Allow students to manipulate variables, create different scenarios or ask, "What if?" in powerful ways.</p>	<p>In a tragedy, everyone watching from the audience and even some of the characters on stage can see what the protagonist must do to save himself—everyone, that is, except for the protagonist. Students collaborate with a theater artist to rework Hamlet in a way that allows him to save himself before it is too late.</p>
<p>5. And finally, why does any of it matter, or who cares?</p> <p>Ask yourself, "Are these activities based on big ideas that students get excited about and find meaningful in their lives outside of school?"</p>	<p>At the end of a complex dance collaboration the performance by students is attended by several parents and family members that have never come to parent teacher conferences all year, never met their child's teacher. They explain to the artist and teacher that their child insisted that they come.</p>

Tools You Can Use:

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Making the Invisible Visible

A Self-Assessment Tool for Setting Clear Expectations in the Classroom



Using Student Exemplars

How to Use Student Work Exemplars to Find Evidence of Learning, Achievement and Quality

ARTFUL encourages the use of exemplars from both adult and student work as part of the process of teaching and learning. They help everyone visualize what is meant by quality work.

Student work exemplars are especially useful both to the teacher/artist and to students themselves. This guide will help you think about how you are using exemplars.

What Is a Student Work Exemplar?

A student work exemplar is an authentic example of student work that can be analyzed by using the **Looking at Student Work** protocol (page 138) to find evidence of learning, achievement and quality.

What Is the Purpose of an Exemplar?

An exemplar:

- Illustrates key features of learning, achievement and quality at a particular stage of development. (An adult exemplar shows the high level of achievement that the student might reach eventually, but student work that is just ahead in development of where the student is now gives the student a next step to shoot for that can be very useful and motivating.)
- Helps students, teachers, artists and parents to identify levels of achievement and next learning steps.
- Guides teachers and artists in their interpretation of student achievement when making professional judgments about students' work.

How Can My Colleagues and I Use Exemplars?

Teachers, artists and also students can hold conversations about the work and the learning evidenced in an exemplar. The Looking at Student Work protocol is designed to support such conversations.

Generally it focuses on:

- What the work shows. Colleagues carry on a non-judgmental description that elaborates on the features of the work.
- The learning context. Colleagues collect questions the work raises that can help them understand how and why the work was done.
- Where to next? The conversation leads to speculation about what next steps can be taken to increase student understanding. What should the teacher or artist do next? What should the student do next?

How Are Other Teachers and Artists Using Exemplars?

Exemplars are used:

- As discussion starters, when groups of teachers and artists share samples of their students' work.
- To identify key features of student learning, in order to collect relevant achievement data.
- To promote team or school-wide discussions about curriculum expectations and school achievement.
- To support a professional development program that enhances teachers' and artists' knowledge of subject area content, instructional strategies and assessment.

How Might We Be Using Exemplars With Students?

Exemplars may help students to reflect on the following questions:

- What should I be learning?
- What will it look like when I show that I have learned it?
- What does progress look like?
- How am I doing?
- How good is good enough?

Some Questions To Ponder:

- How am I currently using exemplars in my classroom?
- How do we use them school-wide?
- How could we use them with our team/department, arts partnership?
- How can we use exemplars with students?

Assessing Student Work

What makes students and teachers really care about their work?

This self-assessment tool is aimed at generating new insights and increasing students' investment in their work.

The tool can be used both for assessment and for planning. It can be done individually or in a group.

STEP 1: Students Share Their Best Work in Class

Students bring to class an example of the best work they have ever done. The work can come from any source, medium or setting.

STEP 2: Students Determine the Qualities that Make It Their Best Work

Students look carefully at their own work and come up with a list of three to five qualities they believe exist in the work and contribute to making it their best.

STEP 3: Entire Class Brainstorms on Essential Qualities of Good Work

The whole class brainstorms the qualities they have found, then condenses the list to three to five qualities everyone agrees are essential to good work.

STEP 4: Teacher Gives Assignment that Involves Essential Qualities

The teacher gives an assignment to the class asking that students attempt to build those qualities into their work. Students should make five copies of their completed assignments.

STEP 5: Students Meet in Small Groups to Evaluate Completed Assignments

When the assignment is completed, small groups of three or four students look at each other's work in search of evidence that the agreed on qualities are present. (The Tuning Protocol, page 144, makes an excellent vehicle for the student to present such evidence.)

Prompts for Student Reflection

Using the Artist's Habits of Mind

Students are often asked to reflect on the quality of their work in the arts when they have had little prior experience doing so. When this is the case, their comments usually refer more to personal taste—"I like it because blue is my favorite color"—and "This is how I did it" narratives. How can we support them to make more thoughtful reflections, ones that consider the standards or qualities in their work? How can we get them to examine the more thoughtful dimensions of their working process?

One way to scaffold students' attempts at meaningful self-evaluation and reflection is to teach the Artist's Habits of Mind. These habits make the ways that an artist thinks and works more apparent. They can be used to nudge students toward applying them as criteria in their reflections.

The Habits of Mind are explained below. Each is followed by a set of reflection starters in the form of sentence stems. The teacher, the teaching artist or the students themselves should decide which habits of mind are most evidenced in a piece of work, e.g. craftsmanship, or keen observation. During the critiquing process, then, students select a stem to begin their written or oral reflection.

Lois Hetland, one of the principal researchers behind Harvard Project Zero's Studio Thinking Framework from which the Artist's Habits of Mind are derived, writes that the Habits can help visual art teachers focus, teach and assess learning that matters in the visual arts. She adds that teachers of other subjects can also use the Habits of Mind to model expert practice in their discipline. Teachers and teaching artists in ARTFUL field sites have found that the Habits of Mind do generalize well to other art forms.



Develop Craft

When artists focus on craft, they get better at using tools (e.g., viewfinders, brushes) and materials (e.g., charcoal, paint). They also practice to improve the conventions of the art form (e.g., perspective, color mixing).

Some phrases to help you reflect on craft or technical accomplishment in your work:

1. I improved my technique of
2. My work shows my skill at using the _____ tool; what I learned about using this tool was
3. In using these material(s) I showed skill because
4. I spent a lot of time on this work because
5. I showed great care when I
6. My work looks polished and well crafted because

Engage & Persist

When artists engage and persist, they get better at choosing what matters to them in art making. They develop focus, personal interests and the ability to work through difficult tasks.

Some phrases to help you reflect on your ability to engage and persist:

1. What interests me about this work is
2. I really focused on
3. I felt frustrated when
4. The hardest part for me was
5. I stayed with this project even when
6. When I ran into difficulty, the way I solved the problem was

Envision

Artists learn to picture mentally what cannot be seen. They imagine possible next steps in making a piece.

Some phrases to help you reflect on your ability to picture things in your mind and imagine next steps:

1. I imagined that if I
2. First, I pictured
3. My project grew out of my original thinking in this way:
4. An invention of mine in this work is
5. My plan for the project unfolded like this:

Express

Artists learn to create work that communicates an idea, a feeling or a personal meaning.

Some phrases to help you reflect on your ability to express ideas, feelings and meaning:

1. One thing that is unique in my work is
2. My purpose in doing this work was
3. I intended to say
4. The feelings behind this piece are conveyed in the way that I
5. The choices I made during the process of making this work relate to my meaning in the following ways:

Observe

Artists learn to pay close attention; they see things that otherwise might not be seen.

Some phrases to help you reflect on your ability to observe:

1. One source for this work is an observation I made of
2. I used my senses to capture the information by
3. The detail that captured my imagination was
4. I had never noticed before that
5. I practiced my ability to observe closely by

Reflect

Artists question and explain their work; they learn to think and talk with others about their work and/or working process. They also evaluate their own and others' work in relation to the standards of the field.

Some phrases to help you reflect on your ability to reflect:

1. This is the process I used to make my work:
2. I looked at the scoring guide to see what quality work looks like and then I
3. What I think makes this a strong piece is
4. What I would do differently next time is
5. In my next piece I will use what I learned this time to
6. I was pleased that
7. I'm very proud that
8. I'm disappointed that

Stretch and Explore

Artists learn to push themselves. They are willing to try new ways of working or thinking. They are able to explore playfully and learn from mistakes and accidents.

Some phrases to help you reflect on your ability to stretch and explore:

1. My project shows my new way of thinking because
2. The unexpected thing that happened in this work was
3. An invention of mine in this work is
4. I tried something I had never done before when I
5. I messed around for a while to get to this idea; to do that I
6. I made a mistake when I
7. My mistake(s) helped me to

Understand the Art World

Artists learn about art history. They also learn about what living artists do by getting involved as an artist with others (e.g. in classrooms, in local arts organizations and in their community).

Some phrases to think about your understanding of the art world:

1. I was influenced by studying the work of
2. My research affected my work in these ways:
3. I collaborated effectively with others when I
4. My colleagues on this project helped me realize that
5. My most important contribution to the group was
6. This work responds to the work of
7. A living artist who affected or influenced my work is

Reflection Worksheet

Name: _____ Date: _____ Class: _____

Reflection on: _____

**What Big Idea did you hope to learn about
in this project?**

**Which Artist's Habit of Mind did you explore
during this project?**

Describe how your project demonstrates the Habit of Mind you have chosen:

Exemplar for Reflection Worksheet

Name: DeCarlo Date: May 6, 2005 Class: First

Reflection on: My sculpture assignment

What Big Idea did you hope to learn about in this project?

How does a sculptor come up with an original idea?

Which Artist's Habit of Mind did you explore during this project?

Stretch and Explore.

Describe how your project demonstrates the Habit of Mind you have chosen:

I tried something I had never done before -- I messed around with the idea of connections for the first time. I tried to look at connections around me a lot more, say, the way a bud connects to a twig or a twig to a branch. To do this I did a lot of sketching of connections I saw in nature that looked kind of interesting to me. I mainly liked the connections I found in plants I guess. Then I got the idea I should look at connections that people designed. I started looking at tools first--how a hammer's head is connected to the handle and how the jaw of a pliers is connected so that it can open and shut. I looked at how doors are connected to frames, hoses to faucets, door knobs to doors. I just got sort of caught up with noticing different inventions that are part of connecting two manufactured things together. I did more sketching.

When I did my sculpture plan I did more than one drawing, I tried to connect three things together in each drawing using three different connects. I kept working at different combinations from the ones I had collected until I got a combination that looked good to me.

This is the first time I ever tried exploring so many ideas before coming up with the plan for my project. It took a lot longer than I expected. I do think that the research into connections really helped me. It's my most interesting sculpture so far I think.

III. What Teaching Matters?

How to Flesh Out the Inquiry Process with Rich and Meaningful Activities

In northern Minnesota, a book artist, a children's book author, a class of fourth graders and Nancy, their teacher, inquired into writing, publishing and book design processes by examining what they called "journey stories." From The Odyssey to Jumping Mouse, they read stories that they thought might help them answer their questions about how a journey into the unknown changes the traveler and how such a journey also changes the way the traveler understands his or her home. The collaborators decided that the concept of a journey could be demonstrated in various book designs. A decision-making process began. The book artist showed the teacher her samples of meander books, books constructed from actual maps and pop up constructions. The teacher helped make three story exemplars and decided on a storytelling presentation to demonstrate the possibilities to the students. The students then chose a book form to make, considering that they would later need to storyboard their journey story into the form they selected. In their artist statement they would be explaining their reasons for choosing the specific book form and describing what made it suitable to contain their journey.

Design and Implementation

Once a teacher and an artist have determined what learning matters for students, they can work together to determine exactly how they will implement their design in the classroom. The team outlines:

- **performance tasks** that will permit students to build, test and communicate their understanding of the fundamental concepts of a topic.
- activities that support and compose the performance tasks.
- smaller, manageable steps in each activity.

Students eventually pull all the activities together into a bigger whole to demonstrate what they have learned. Teachers and artists can also use activities to help uncover misunderstandings the students have and correct them before students go too far.

One way to think about this is to consider performance tasks as the heart of a project. Without heart, the project withers and dies. There is nothing to fuel and nourish the work. But a project needs more than heart; it also needs hands. Activities are like the hands that craft and shape meaning into tangible objects, words, images and sounds. For artists, hands must be powered by heart or the result is bland and unoriginal work. Likewise, without a clear sense of what matters, students can't connect activities to meaning.

Perceive: Questions to Get You Started

1. Have you decided which experiences and knowledge students must hold in common and which ones will be open to student choice?
2. How will you uncover and link what students know and do already to desired understandings?
3. Have you located relevant resources?
4. As they engage in the activities, how do you plan to follow students' progress and assess their understanding along the way?
5. What opportunities are there for students to publish, exhibit and/or perform what they have learned?

Create: Action

Together the teacher and artist:

Plan for an initial activity that really gets students excited to dive in and establishes the exploration the class is undertaking.

Action	What this might look like
Make sure this first activity lets students have some choices about how they are going to address the performance task.	Second graders who are studying how to use all five senses in poetry get a chance on the first day to describe secret, strong-smelling items that the visiting poet brought in (a little bag of cinnamon, an orange, Vick's Vapor Rub, fresh-cut grass, etc.). After letting the students smell an item, the poet tells them to describe the scent using words or pictures or acting it out with their bodies.
Consider teaching and learning activities that will help students show what they know about the targeted understandings. Describe what the teacher will do, what the artist will do, and what the students will do.	Artist and teacher sit down together and map out lesson plans for the project. They decide what the artist will do at a given point, what the teacher will do and what the students will do. For instance, on Day Three of a theater project with third graders: The artist will teach students stage directions. Each student will have a chance to practice moving around the stage in response to artist prompts. The next day when the artist is not there, the teacher will review stage directions with students by asking them to move buttons around on a piece of paper at their desks in response to his prompts.

Reflect: How to Check for Quality in Your Design

As the teacher and artist map out their teaching strategies and planned activities, they can check to see if their design is going to meet the stated understanding goals by considering the following questions:

- What kind of activities will actually support the **performance tasks**?
- Have we designed an initial activity that will excite students to dig deeper and that clearly establishes the exploration ahead?
- Do we sincerely believe that each of our students can learn? How will we scaffold, that is, build in smaller steps for the ones who need them, to ensure that all of them do succeed?
- When we talked to students about the topic, what did they already know? What questions did they have? What did they want to know more about? What misconceptions did they have about the topic?
- On the basis of our own experience with students and this topic, where are they most likely to harbor misunderstandings and to encounter difficulties? What activities would help reveal these problems?
- How have we publicly established what quality work will look like? How can students see work by both adults and other students that will help them understand the essential elements of the work they are undertaking? Are the students able to use a rubric or exemplar that establishes criteria for excellent work to guide them through their own tasks?
- Have we allowed for flexibility to continue designing activities as the task unfolds? How will we check in regularly with each other to see if we need to revise specific lessons?
- Do the activities give students choices about how to address the **performance task**?
- What resources do we have at our disposal? Are there other artists, field trips (including virtual field trips), Internet sites, stories, and videos that we want to schedule? Have we gathered ideas from our colleagues and community?
- At what points in the project should a student be able to describe what he or she knows?

- How can these descriptions be turned into an ongoing learning roadmap for the whole class?
- Is the student work designed to address and help answer the original **inquiry question**? Does it lead to greater understanding?
- Who else should be assessing students' understanding? Colleagues? Other members of the school or artistic community?
- Why and how should the project be published, exhibited or performed?
- What needs to change or be adjusted? Are the activities connected back to the original question of inquiry?

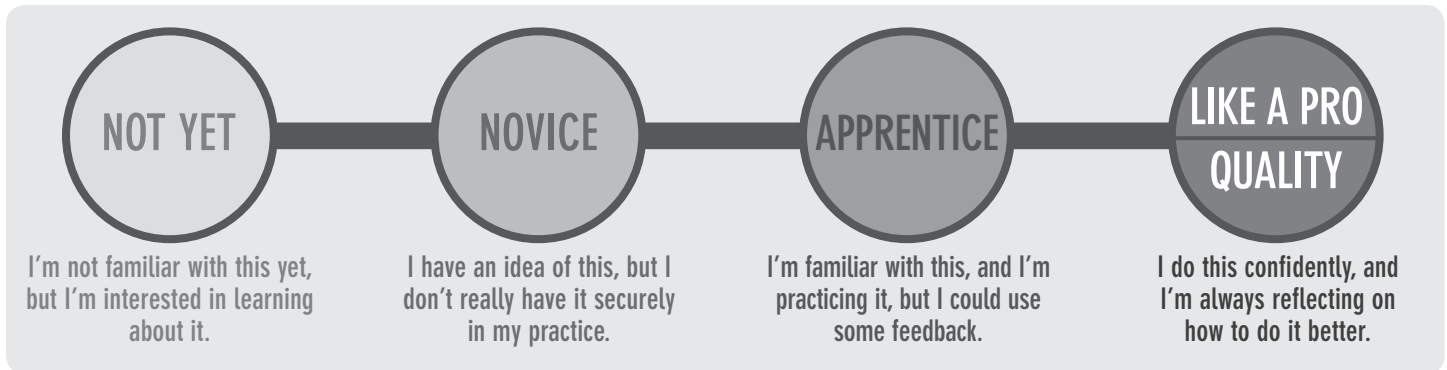
Once teachers and artists have launched their projects with the students, ARTFUL tools help them:

- reflect on what's happening in the classroom.
- check it against their vision for the project.
- make mid-course corrections.
- assess student learning.
- share the project with the larger school and artistic communities and beyond.

Tools You Can Use:







 Teaching What Matters Checklist	110
 Mini Action Plans	112
 ARTFUL Self-Assessment Tool for Teachers/Artists	117

Teaching What Matters Checklist



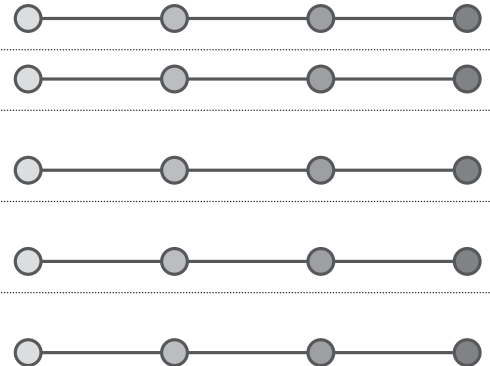
You Know You're Teaching What Matters When...

The learning goals are identified.

1. Instruction is focused around big ideas that have lasting value beyond the classroom. 
2. An atmosphere of genuine inquiry pervades the classroom as students explore important inquiry questions. 
3. The big ideas and inquiry questions are personally significant for you and your students. 
4. The knowledge, skills and behaviors taught are closely related to the learning goals. Students learn both the process and content of a discipline. 
5. Big ideas, inquiry questions and learning goals are explicitly stated and posted in the classroom. 
6. You and your students regularly discuss and reflect on the big idea and the learning goals to help students make the connection between what they are doing and why they are doing it. 

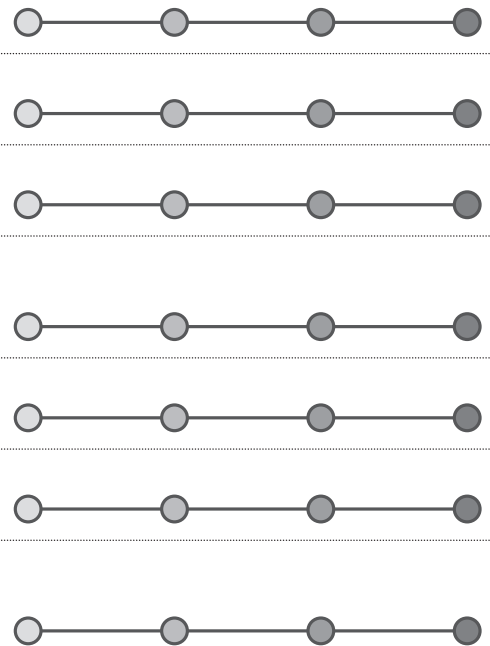
A broad range of evidence of student learning is gathered on an ongoing basis.

- 7. Everyone assesses work according to stated criteria and standards for quality, which are closely related to the understanding goals.
- 8. The room is filled with student work, both finished and in process.
- 9. Students engage in cycles of drafting, reflecting, critiquing, responding to and revising their own and others' work.
- 10. Assessment is often casual, conversational and spontaneous. Periodically it is more formal, recorded and planned.
- 11. Responsibility and authority for the work are shared between you and your students.



Performance tasks and learning activities are designed to engage students and contain all the necessary steps to achieve success in reaching learning goals.

- 12. Students work actively in varied formats: pursuing projects and reflecting alone, collaborating and conferencing in small groups and interacting in large groups.
- 13. Students can explain why they are doing what they are doing and what criteria will be used to evaluate the quality of their work.
- 14. You spend time coaching, consulting, leading, participating in discussions and sometimes lecturing.
- 15. Students are thinking and making that thinking visible in the contexts of performance tasks that challenge their misconceptions, stereotypes and rigid thinking.
- 16. Performance tasks connect students to authentic experiences with real audiences, including peers.
- 17. Activities leverage students' strengths, learning styles, intelligences, prior knowledge and mirror the cultures of the students.
- 18. Students reflect on their learning, revise or refine their work based on feedback, self-assessment from exemplars, checklists, rubrics, recognizing the connection between effort and quality work.



Mini Action Plans

The artful teacher or artist is constantly raising questions about the challenges they wish to address in the classroom in the near future. Mini Action Plans are a first step to start changing one's teaching and learning practice. Rarely is it possible for teachers and artists to enact sweeping changes in their practice all at once, but it is possible to take one small step at a time.

*ARTFUL practitioners often make a Mini Action Plan, try out a strategy and then reflect on whether the change they have tested has led to improved work by students. This practice is done to great effect within the context of **study groups**. Each member tries something new in their classroom, reflects on the results and then shares their findings with colleagues. Often they use the **Looking at Student Work** protocol, page 138, to be sure the evidence of learning is coming through in the student work.*

Mini Action Plans have the advantage of letting teachers and artists get their feet wet before they dive all the way into a new approach.

Instructions for Using Mini Action Plan Worksheets:

1. Come up with a strategy you want to put into practice.

*For example, I'm going to frame my band rehearsals around the inquiry question:
"What do good conductors need to know?"*

2. State why you have chosen this particular strategy.

For example: With this inquiry in mind I can teach dynamics, entrances, tempo, melodic and rhythmic accuracy all within the question.

3. State your goal. Think about how you will know if you have reached it.

For example: Students will be able to discuss and evaluate whether the ensemble is performing with quality dynamics. Each student will eventually have an opportunity to conduct the ensemble to improve dynamics.

4. Have a timeline for implementation. Make sure it is long enough to see results but short enough to not feel overwhelming.

For example: From January to March.

5. Focus on specific students.

For example: My 4th period band ensemble.

6. Write down how you will implement your strategy.

For example: We will discuss the question and post a large sheet of butcher paper. We will continuously add descriptors or discoveries we have made as a group and reflect about how they affect the quality of the group's performance.

7. Once your implementation period has passed, take time to reflect on what happened using the Mini Action Plan Reflection worksheet.

8. Share your results!

Mini Action Plan

Group/Topic: _____

Name: _____ Date: _____

1. The strategy I will put into practice is:

2. I have chosen to do this because:

3. My goal is:

4. When will I use
this strategy?

5. The students I will
work with:

6. How I will implement this in
my classroom:

Mini Action Plan Reflection

Group/Topic: _____

Name: _____ Date: _____

Without judgement, describe what you did. The facts, please, just the facts:

warm

What went well?

cool

What was so-so?

hard

What was the most
challenging part of
trying this?

When you implemented the new practice, what questions were raised for you?

Which of these can you share with your study group?

What new insights or understandings are forming as a result of this experience?

Please share with your study group.

Date I plan to share:


Documentation to bring (video, student work):

Ongoing Reflection:

A Few Questions on Planning Backward

1. ARTFUL exists to help teachers and teaching artists create important and engaging learning experiences through which *ALL* students come to understand what quality work looks like and how to produce it.
How did your use of the Planning Backward approach support that vision?
2. How has this been the same and how has it been different from your current way of designing learning experiences for students?
3. Did the project address gaps in student learning?
Did the student data on which you based the need for the project change following ARTFUL interventions?
4. How have you (teacher and artist) taken time to reflect and make mid-course adjustments?
What changes will you make if you repeat this project?

Tools You Can Use:

 Teacher/Artist Tool For Self-Assessment	117
 Reflection Protocols	129-144

Teacher/Artist Tool For Self-Assessment

The Big Ideas

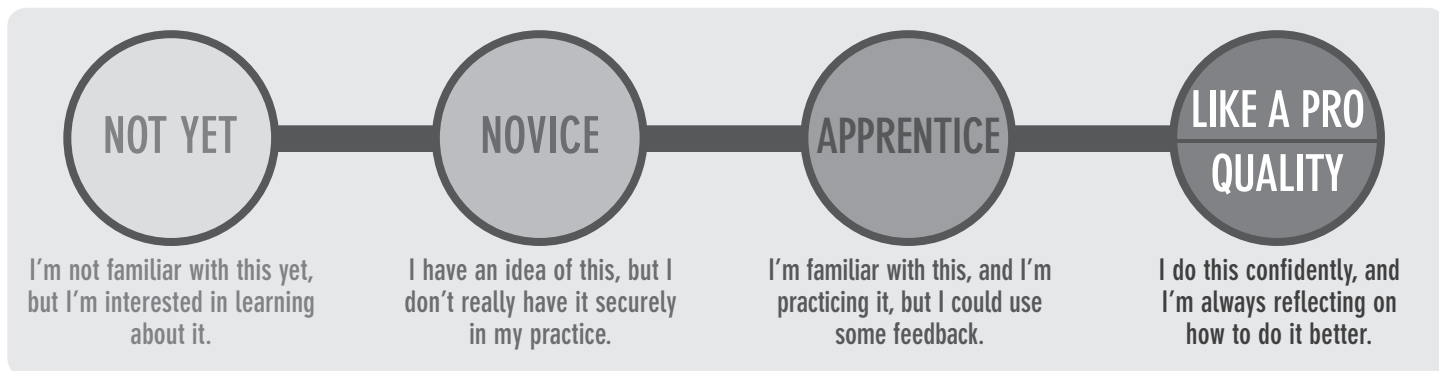
- ☐ Do I teach for understanding?
- ☐ Do I believe all students can succeed?
- ☐ Do I plan learning sequences by asking:
 - *WHAT Matters?*
 - *What LEARNING Matters?*
 - *What TEACHING Matters?*
- ☐ Do I employ a wide variety of teaching/learning processes derived from the arts?
- ☐ Do I routinely reflect on the quality of my work and my students' work?
- ☐ Do I frame my teaching within lifelong learning goals such as the Artist's Habits of Mind?

What will Success look like?

I will understand how to improve student achievement by employing processes, strategies and habits of mind rooted in the arts.

Self-Assessment Instructions

This self-assessment tool is meant to guide your progress as you become an artful teacher. Because an artful teacher sets goals and then perseveres, you can expect to become one eventually, but artful teachers more commonly think of themselves as works in progress. If the goals in the assessment feel overwhelming, choose just a few to work on for a specific period of time. It's not just okay to take small steps as you work towards understanding—we recommend it.



Name: _____ Date: _____




I Approach Teaching with the Artist's Habits Of Mind

I attend to the CRAFT of teaching:







- I create a classroom culture built upon respectful relationships. ☐ ☐ ☐ ☐
- I design learning activities through which all students come to understand what quality work looks like and how to produce it. ☐ ☐ ☐ ☐
- I design learning to reflect and reveal students' cultures and to counter learning barriers that rise out of bias and inequity. ☐ ☐ ☐ ☐
- I use arts infused instruction that makes learning visible, audible, tactile, and kinesthetic. ☐ ☐ ☐ ☐
- I select content, processes, purposes and forms that matter now and will matter twenty years from now. ☐ ☐ ☐ ☐
- I move my students toward achieving publicly agreed upon standards. ☐ ☐ ☐ ☐
- I use and teach the tools of my discipline(s). ☐ ☐ ☐ ☐
- I teach the Artist's Habits of Mind, modeling and practicing them so students come to employ them. ☐ ☐ ☐ ☐
- I ask students to demonstrate their understanding of important concepts, processes and forms. ☐ ☐ ☐ ☐
- I manage time, resources and interactions to optimize learning. ☐ ☐ ☐ ☐
- I prepare performances, exhibits and publications of student learning. ☐ ☐ ☐ ☐

I ENGAGE & PERSIST as a teacher and a learner







- I expect that 100% of my students will engage and achieve. ☐ ☐ ☐ ☐
- I shepherd continuous improvement; I see the students and myself as works in progress. ☐ ☐ ☐ ☐

- I activate students' strengths, learning styles and prior knowledge. 
- I use arts based and arts infused strategies that engage and challenge. 
- I provide my students with multiple entry points from various arts disciplines. 






I ENVISION possibilities

- I believe all students can achieve to high standards. 
- I present strong exemplars that clarify and challenge. 
- I make the invisible elements of a process visible. 
- I demystify notions of talent and native ability. 
- I make an overt connection between effort and quality work. 
- I uncover connections among disciplines. 

I EXPRESS with purpose

- I communicate clearly and frequently with all stakeholders. 
- I explain the rationale and the purposes for learning experiences. 
- I encourage students to use all of their languages. 
- I make sure student work reveals both knowledge of content and personal understanding. 
- I ask my students to produce varieties of work: text, audio/video, interviews, photography, graphs, charts, live performances and exhibits. 
- I share student work with the community and other authentic audiences. 

I OBSERVE with care

- I am able to describe what I observe without judgment; if I can't cite clear evidence I question my perceptions. 
- I collect a variety of information (data), both formal and informal, to identify learners' strengths and the gaps in their understanding. 
- I routinely examine students' work to find evidence of learning. 
- I monitor understanding and misunderstandings to inform instruction. 
- I adjust and readjust learning activities to address what I've observed. 

I REFLECT with regularity

- I monitor myself; I reflect on what it is that good teachers do.
- I model reflection with the expectation that students will also learn to assess their own learning.
- I ensure that everyone helps define quality work.
- I design projects that involve reflection, revision, re-visitation.
- I give criteria that will be used to evaluate the project to my students ahead of time so that they may be used as a guide during the learning period.
- I provide learners with specific feedback using the ARTFUL Reflection Protocols:
 - use *Observer as Video Camera Protocol* to provide description of a lesson/work without judgment
 - use *Descriptive Review Protocol* of another teacher's work to provide precise, non-judgmental feedback, then questions that nudge the work ahead
 - use *Looking at Student Work Protocol* to match lessons and instructions to students' understandings
 - use *Question and Assumption Protocol* to understand what direction to take in my teaching/artistry
 - use *Tuning Protocol* to refine work in progress or evaluate at end of project
- I provide warm, cool and hard feedback to support learning.
- I convene conversations around student work with students, parents and other teachers .
- I examine my (or school's) student data including student work to make instructional decisions.

I STRETCH and EXPLORE with my students

- I teach What Smart People Do and the Artist's Habits of Mind.
- I ask students to be able to explain, interpret, apply, see points of view, empathize and internalize new learning.
- I design and frame my arts integrated topic/unit inside an authentic inquiry.
- I design meaningful tasks that yield rigorous evidence of understanding.
- I design learning events to build on one another (not a single sheet, draft or one-shot deal).
- I design projects that deeply explore a single subject area or that cross disciplines.

- I design projects that ask each student to work hard through hard questions.



- I design projects that have multiple layers w/varied expressive activities.



- I design learning activities that use real materials and primary sources; I design learning that addresses issues and produces real work for real-world audiences.



- I believe that LESS IS MORE, meaning, I gradually takes less responsibility for my students' learning as my students gradually take more.



I Understand the Teaching Artist's World

- I participate as a constructive member and critical friend within a professional learning community (e.g. study group, collaboration team).



- I frequently plan and problem solve with others.



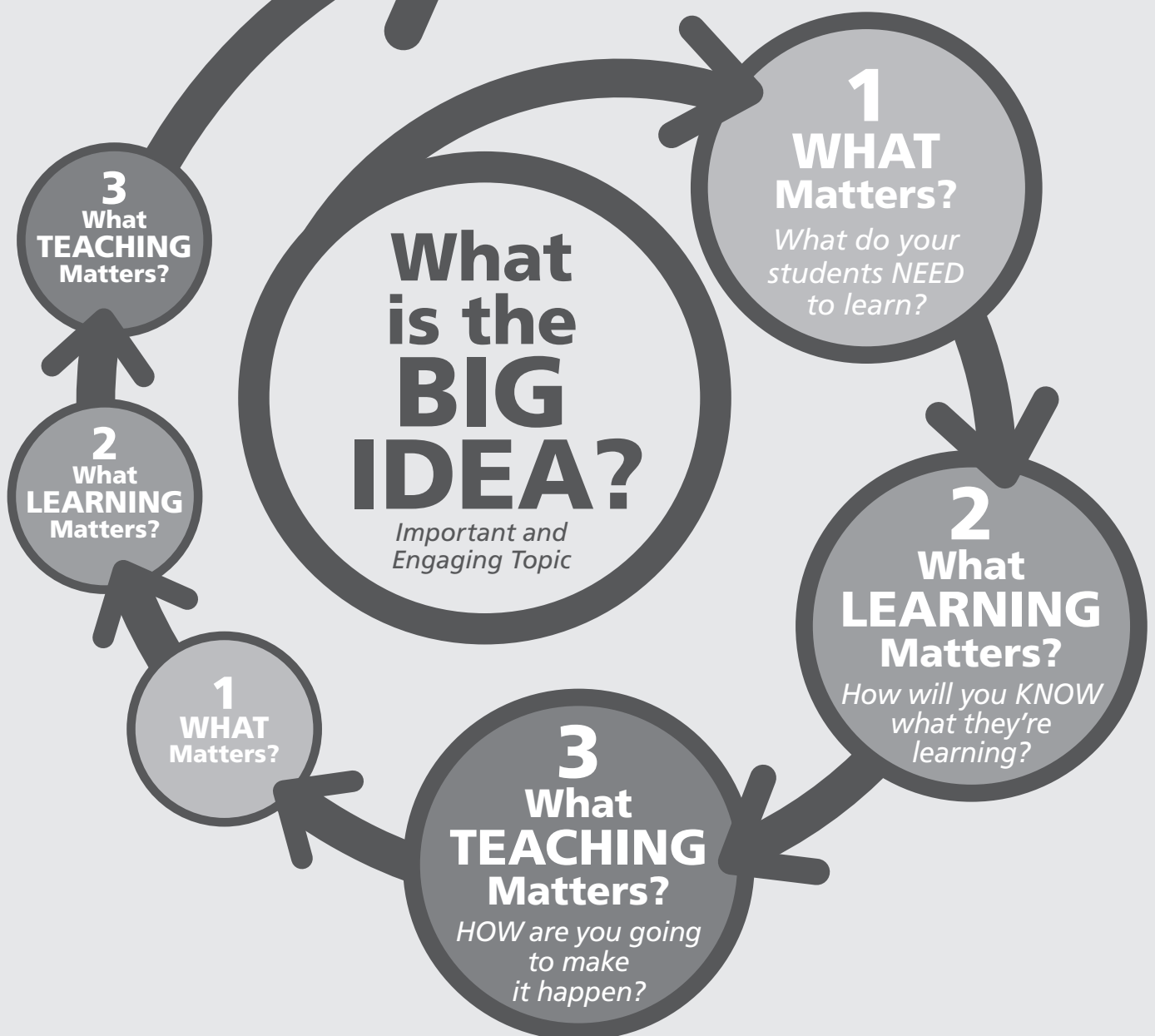
- With my peers, I identify where we stand in the improvement process and what is needed to move to the next step.



- I collaborate with other teachers and artists and with arts and community partners to improve teaching and learning.



ARTFUL Backward Planner



1 WHAT Matters?

What Do Your Students NEED to Learn?

List the standard or grade level expectation you'd like to address:

What Discipline(s)?

What Standard(s)?

What Grade Level Expectation(s)?

1 WHAT Matters?

WHAT MATTERS About this topic?

What is the BIG IDEA? What important and engaging aspect will capture your students and leave them with a deep understanding of the content, processes, purposes and products of this topic?

(See Dimensions of Understanding Exercise, page 88)

In 20 years, what about this study will matter to your students?

What is a purpose for studying it that is big, authentic and beyond the school in scope?

What is the big idea that you want your students to learn and to apply?

(State your big idea with the phrase: Students will understand... See examples on page 79.)

What other knowledge, processes and skills in making products will be addressed as learning goals?

(For example, learning to use a digital camera, knowing what "dynamics" means in music, understanding the use of point of view in writing, etc.)

How can you design this study around a question that is ponderable and perhaps unanswerable, but a question that puts the students into the roles of investigator, detective and discoverer of the 21st century's opportunities and dilemmas? What might your inquiry question be?

1 WHAT Matters?

Where Are Your Students Now? What Are Their STRENGTHS and GAPS? What EVIDENCE Do You Have?

Identify student strengths and gaps in their understanding.
Keep these central throughout project.

What are the strengths of your students? What do your students already know that will help them succeed in this project? Describe evidence of students' prior knowledge:

Where are the gaps in their understanding of the topic you will explore?
What do you see or what evidence do you have that these learning gaps exist for your students?
(Keep in mind that these are often related, for example, our student body is rich in languages—English, Hmong, Somali. Our students need to find a common language in the arts, such as photography, where they can all succeed and understand one another more deeply.)

How will this project celebrate your students' strengths and how can you and your team best address the gaps stated above?

2 What LEARNING Matters?

How Will You KNOW What They're Learning?

How will you know your students understand the Big Idea?

Think about what a student could do that would show a visitor to the school that he or she understands the important knowledge, processes and products found inside this topic.

Identify which of these things will become the performance tasks that will take students toward understanding.

EXAMPLES OF TASKS THAT PRODUCE EVIDENCE OF LEARNING

Ways to show understanding	Possible way to conceptualize the understanding in a form
explain	debate
apply	research and recommend
interpret	performance
detect or take another perspective	role play
empathize	social action
apply to own circumstances	reflective writing
uncover pattern or trend	data collection and analysis
envision alternatives	design and construct
hypothesize	labs and experiments
question and interrogate	field work, interview
create personal work	studio work
translation	multi-media rendition

What Artist's Habits of Mind will be emphasized and assessed? (See *Artist's Habits of Mind Tool*, page 92)



Develop
Craft



Engage &
Persist



Envision



Express



Observe



Reflect



Stretch &
Explore



Understand
Art World

2 What LEARNING Matters?

How Will You Collect and Use the Evidence of Learning?

Outline ongoing assessment strategies to inform and increase the effectiveness of instruction.

Now, describe what evidence you will gather to show whether the students have met the learning goals. This will be the information you collect over the course of the project to assess student learning.

(For example, informal checks for understanding, performance tasks, demonstrations, observation and dialogue, quizzes or tests, academic prompts, projects.)

How and when will your team reflect mid-course on the evidence of student learning to determine how and if the plan needs to change?

3 What TEACHING Matters?

HOW Are You Going to Make It Happen? What Learning Experiences will you provide?

Design the performance tasks and learning activities that will build understanding of the Big Idea and help your students reach the learning goals.

Describe what the TEACHER will do:

Describe what the ARTIST will do:

Describe what the STUDENTS will do:

What will students produce as a result of this project and with what audience will they share it?
What will quality look like in the work your students will produce?

Describe what you would like a PEER COACH to do:

The ARTFUL Reflection Protocols

What are Protocols?

A protocol consists of agreed upon guidelines for conversation, and it is the existence of this structure—which everyone understands and has agreed to—that permits a certain kind of conversation to occur—often a kind of conversation which people are not in the habit of having.

Protocols are vehicles for building the skills—and culture—necessary for collaborative work. Thus, using protocols often allows groups to build trust by actually doing substantive work together.

Why use a Protocol?

A protocol creates a structure that makes it safe to ask challenging questions of each other; it also ensures that there is some equity and parity in terms of how each person's issues are attended to. The presenter has the opportunity not only to reflect on and describe an issue or dilemma, but also to have interesting questions asked of him or her, AND to gain differing perspectives and new insights. Protocols build a space for listening, and often give people a license to listen, without having to continually respond.

In schools, many people say that time is of the essence, and time is the one resource of which no one seems to have enough. We have been experimenting with protocols as a way to make the most of the time people do have. Have you ever been to a meeting where you have a burning issue you want to discuss, and what happens is that everyone “dumps” his or her issue, and feeds off each other, but you walk away feeling unsatisfied, not really having anything of significance that will help you with your issue? A protocol guards against this.

Finally, it is important to remember that the point is not to do the protocol well, but to have an in-depth, insightful conversation about teaching and learning.

Observer as Video Camera Overview

When To Use It

1. A critical friends group wants to employ close observation so they may get better at perceiving the strategies used by artful teachers and teaching artists.
2. A work of art needs to be more deeply understood. Students and their teacher collaboratively use this process to go deeply into the work to understand it more completely.
3. A peer coach is going to observe an artist or teacher for the first time and wants to assure the observed that he/she will be a trustworthy observer.

Analogous Activities

- Filming or video taping
- Scripting
- Observing deeply and slowly
- What happens in **Visual Thinking Strategies (VTS)**
- Kid watching

Presenter Duties

Presenting teacher or artist teaches a lesson, either live or on a video, or presents a work of art for deep observation.

Presenter Risk Level

Low; no judgment, only pure description

Responder Duties

- The observers describe without judgment.
- The facilitator helps the responders to “unpack” their observations.

Also Known As

- Descriptive Review, the short version

Observer As Video Camera

This protocol aims to develop observational reliability between the observer and the observed. It assumes that no two people observing the same event will see the same thing, since the perceptions and prior experiences of each act as a filter. The protocol allows the observed and the observer to discover what the other “sees” during the observation, and to help each learn to see as much as possible.

 **30 minutes** The times listed are only suggestions. Feel free to adapt the protocol to your specific needs.

Step 1: Pre-Observation Conference

5 Min. 

The person to be observed outlines what will be occurring during the observation.

Step 2: Observation

15 Min. 

To the greatest extent possible the observer maintains a “video camera” stance, scripting and making note of as many events as possible. Take care not to attempt to interpret or question during the observation.

Step 3: Debriefing

10 Min. 

In the first part of the debriefing, the observer reconstructs the observation from her notes. The observed listens carefully, taking note of any details that escaped her own notice and jotting down anything remembered that the observer does not mention. In the second phase of the debriefing the observed speaks, naming those details of which she was not aware and adding her own.

Note: Both parties should refrain from interpretation and value judgments. “The student was bored” is interpretation; “the student doodled, yawned, and gazed out the window” is observation. “That was a great lesson” is a value judgment.

Descriptive Review Overview

When To Use It

1. Presenting teacher or artist has a lesson, artwork, thesis, theory or problem that needs to be deeply investigated.
2. An artist or teacher has an intuitive idea about his/her teaching skills or another's teaching skills, but has a hard time being articulate about it.
3. A group wants to view a concrete example of the ephemeral art of teaching so they can create a common language.
4. A group of colleagues want to get better at observing as a skill of their profession.

NOTE: If you only want to practice describing without judgement, you may stop after Part 2, Step B-Round One.

Presenter Duties

1. Presenting teacher or artist teaches a lesson, either live or on video OR
2. Presenting teacher or artist presents an artwork, thesis, theory or problem that needs to be deeply investigated.

Presenter Risk Level

Still well below **Tuning** or **Looking at Student Work**, but a notch higher than **Observer as Video Camera**.

Responder Duties

First, the observers describe what they have examined without judgment. Second, they let their observations lead to questions they have about what they just saw. Finally, they speculate about key meanings or understandings they might construct from the work.

Analogous Activities

- Shared deconstruction/ reconstruction of experience
- Making meaning
- Shared inquiry in Junior Great Books
- Field work in anthropology
- Paeideia or Socratic discourse

Also Known As

- Artist to Artist
- Lesson Analysis
- Understanding Experience
- Critical Response

Descriptive Review

Observer As Video Camera With Added Questions And Speculations



60-90 minutes

The times listed are only suggestions. Feel free to adapt the protocol to your specific needs.

Roles:

Presenter(s): Brings a 15-30 minute lesson to teach the group. Presenting teacher or artist may alternatively present an artwork, thesis, theory or problem that he or she would like to be deeply investigated.

Reviewers: 4-12 colleagues

Facilitator: Guides review and discussion; takes notes as needed

Part 1: Lesson or Subject of Investigation

30-35 Min.

A. The facilitator leads introductions and explanations.

12 Min.

- The group begins to create community by introducing who they all are and why they're there.
- The facilitator explains the protocol if needed to new members.
- If the Descriptive Review will be used to deeply understand a lesson, the facilitator asks reviewers to carefully note what each of them sees during the lesson. Reviewers may take one of two roles:
 - *They may take the class as if they were a student, paying close attention to their own experience as learner, or*
 - *They may act as a "video camera," scripting what they see and hear as they silently observe the lesson.*

B. The presenter gives a quick introduction to the lesson or subject of investigation.

3 Min.

- Presenter highlights the context and the major focus and answers any clarifying questions from the reviewers.
- Presenters may state what they would like reviewers to focus on or what it is they want to get from the process. For example:
 - *What are they working on?*
 - *Are they bringing a problem or challenge they are having in their teaching?*
 - *Are they trying to simply describe to schools what they do?*
 - *Do they need language for their process to better plan activities, lessons and residencies?*

C. The presenter teaches the lesson or demonstrates the subject/object to be investigated. **15-30 Min.**

Part 2: Review

15-30 Min. 

A. The facilitator initiates 2-3 rounds of descriptive review, framing each round with an opening question.

- The group needs to hear from everybody; no two people observing the same event or object will see the same thing.
- The facilitator should seek to clarify differences of perception by practicing active listening, for example, "What I hear you saying is..." or asking "What makes you say that?" if a reviewer offers a judgment or feeling.
- The presenter does not respond or converse during the descriptive review, but listens carefully, taking note of any details that escaped his or her own notice and jotting down anything remembered that the reviewers do not mention.
- The facilitator takes notes and, at the end of each round, sums up what was heard, restating important themes and ideas that emerged from the description before going on.

B. Round One

10 Min.

- Facilitator Questions:
 - *What did you see and hear?*
 - *Describe a piece of the lesson or the subject of inquiry in specific, concrete terms.*
 - *If this is a lesson, as part of this round the facilitator may also ask the participants to answer the further question: How did this learning activity feel to you as a learner?*
- Reviewer's Response:
 - *The goal of this first round is to describe the lesson or inquiry and the presenter's and participants' roles as completely as possible.*
 - *Reviewers respond in turn around the circle, with a statement that describes the lesson or inquiry chronologically without judgment, labeling, exaggerating or interpretation.*
 - *Reviewers do not try to describe what they didn't see; they may express what they didn't see in the next round in the form of a question.*

C. Round Two

5-10 Min.

- Facilitator Questions:
 - *What questions did this activity or subject of inquiry raise for you?*
- Reviewer's Response:
 - *Reviewers respond with questions the lesson raised for them. These could be clarifying questions specific to the tasks they were asked to engage in during the lesson, or concepts they were asked to learn, or more probing questions about the presenter's methods or content.*

D. Round Three

10 Min.

- Facilitator Questions:
 - *(lesson) Speculate. What was the artist/teacher trying to help learners understand?*
 - *(artwork, thesis, theory) Speculate. What do you think were the intended understandings?*

Part 3: Discussion

15+ Min. 

A. The facilitator invites the presenter to share with everyone any new insights or thoughts he/she has had as a result of listening to the reviewers' descriptive review.

10 Min.

B. Finally, all participants reflect on the process itself, focusing on how the process went and how it affected the participants' understanding. The reviewers may also talk about insights they have gained.

5 Min.

Notes:

Looking at Student Work Overview

When To Use It

1. An artist and/or teacher wants feedback on what his/her students have produced; the information gained will be used to assess progress and plan next instructional steps.
2. An artist or teacher wants to look for evidence of student learning as an intermediary or final assessment.
3. A rubric is needed so that there can be publicly held expectations for the work.
4. An exemplar is used to ground a discussion of what quality work looks like.

Presenter Duties

Presenter puts work out for examination without comment and then listens for what impartial responders can see in the work. Afterward the presenter reflects on what has been heard and what surprised or confirmed his or her own perceptions. Finally, both presenter and responders collaborate to think about next steps for instruction.

Presenter Risk Level

Presenter may feel a bit exposed because his or her students' work is being examined. Facilitator needs to ensure that the presenter trusts the responders as careful observers and helpful colleagues. The facilitator keeps the focus on the protocol and the work.

Responder Duties

Responders describe the work without judgment, let the work raise questions for them and speculate on the understandings shown in the work.

Analogous Activities

- Critique in art class
- Following a trail or tracks
- Archeology
- Detective work
- Searching for evidence of learning, understanding
- Letting the work speak; valuing complex work as evidence of understanding instead of only relying on tests and quizzes

Also Known As

- Collaborative Assessment
- Evidence Process
- Critique
- Portfolio Review

Looking at Student Work



60-90 minutes The times listed are only suggestions. Feel free to adapt the protocol to your specific needs.

The time allotted for each step need not be fixed, since the time needed will vary with the work being considered. At each stage, the facilitator should use his or her judgment about when to move to the next step.

Step 1: Getting Started

10-15 Min.

- A. The group chooses a facilitator who will make sure the group stays focused on the particular issue addressed in each step.
- B. Place the selected piece(s) of student work where everyone can see it or provide copies for the other participants. The presenting teacher says nothing about the work, the context in which it was created, or the student(s) until Step 5.
- C. Participants observe or read the work in silence.

Step 2: Describe the Work

10 Min.

- A. The facilitator asks the group, "What do you see?"
- B. Participants answer using descriptive terms, without making judgments about the quality of the work or personal preferences.
- C. If judgment emerges, the facilitator asks for evidence on which the judgment is based.

Step 3: Ask Questions About the Work

10 Min.

- A. The facilitator asks the group, "What questions does this work raise for you?"
- B. Participants ask any questions about the work, the child or children, the assignment, and the circumstances under which the work was carried out, and so on.

Step 4: Speculate About What the Student is Working On

5 Min.

- A. The facilitator asks the group, "What do you think the students are working on?"
- B. Participants, based on their reading or observation of the work, make suggestions about the problems or issues that the student(s) might have been focused on in carrying out the assignment.

Step 5: Hear from the Presenting Teacher

15 Min.

- A. The facilitator invites the presenting teacher to speak.
- B. The presenting teacher provides his/her perspective on the student's work, describing what he/she sees in it, responding to the questions raised and adding any other information that he/she feels is important to share with the group.
- C. The presenting teacher also comments on anything surprising or unexpected that he/she heard during the describing, questioning and speculating phases.

Step 6: Discuss Implications for Teaching and Learning

10 Min.

- A. The facilitator invites participants to share any thoughts they have about their own teaching, children's learning or ways to support this particular child in future instruction.

Step 7: Reflection and Feedback

10 Min.

- A. The group reflects on the experiences of and reactions to the protocol.

Selecting Student Work

Determine the Purpose

The purpose will guide the work you select and review.

If Your Purpose Is To...

Understand the **individual** student's learning needs and draw implications for improving instruction...

Understand learning needs and determine next instructional steps for **small groups** of students that share common learning characteristics (e.g. students who are not yet automatic decoders, excelling ELL students, students with specific learning disabilities, gifted and talented students)...

Understand learning needs and determine the next instructional steps for an **entire class or grade level**...

...Then Select & Review

...**Select & Review** multiple pieces of a single student's work produced over time.

...**Select** a single assignment or assessment task that is rich enough to provide information about learning strengths and gaps.

...**Review** the work of each student in the small group.

...**Select** a single assignment or assessment task that is rich enough to provide information about learning strengths and gaps.

...**Review** a sample of student work from the class that spans the range of performance (recommended: 3-6 papers and/or performance tasks produced by typically low achieving, average achieving and high achieving students).

Three Reflective Questions

After Looking at Student Work



What do we want for student learning relative to this body of student work?



As a result of examining the student's work, what do we know now?

- What patterns or trends are we seeing?
- What is the evidence that students are learning or what identifies the gap between what we want students to know and what we see in the work?



What will we do next?

- Do we want to find a better way?
- Do we need to communicate our findings to anyone?
- Do we need more information?
- What are some strategies that will help us address any gaps?
- How will we accomplish our plans?

Graphic Organizer

Reasoning with Student Work

What learning are we looking for?

Evidence

Evidence

Evidence

Conclusions

Steps for Action

Notes:



Tuning Protocol Overview

When To Use It

1. An artist or teacher wants more feedback about the process and content of his/her teaching.
2. A group of collaborators have a work in progress; they would like to get some feedback on it so they can improve it.

Presenter Duties

Presenter provides work in its unfinished state, including evidence of student results whenever possible. The presenter can get general feedback or ask for specific feedback about areas of the work that they have the most questions about.

Presenter Risk Level

This tool might well feel the most risky for the presenter. However, the presenter is in control of the level of feedback. They may stop at warm feedback, or ask to be “pushed” in their practice by cool and/or hard feedback. The facilitator must keep them feeling comfortable.

Responder Duties

Responders first ask clarifying questions to be sure they understand the work and the presenter’s questions about it. They then provide warm feedback. If the presenter asks for it, they may also provide cooler feedback.

Analogous Activities

- Tuning a car to run better.
- Tuning a musical instrument to get it closer to having a quality sound
- Looking at something from a variety of vantage points
- Reflecting on one’s practice
- Revision of a work in progress
- Mid-course correction

Also Known As

- Liz Lerman’s Critical Response

Tuning Protocol

The “Tuning Protocol” was developed by David Allen and Joe McDonald at the Coalition of Essential Schools primarily for use in looking closely at exhibitions of learning, but has been widely adapted for use in reflecting both teacher and student work-in progress. It is like tuning up a car or an orchestra—it assumes that attention to improvement is important.



50 minutes

The times listed are only suggestions. Feel free to adapt the protocol to your specific needs.

Step 1: Introduction

5 Min.

Facilitator briefly introduces protocol goals, norms, and agenda.
Participants briefly introduce themselves.

Step 2: Teacher/Team Presentation

10 Min.

Presenter describes the context for work (its vision, process, authors, etc.) and presents the work with examples to make abstract ideas more clear.

Step 3: Clarifying Questions

5 Min. MAX.

This is a time to ask factual questions about anything in the presentation that was unclear or that would contextualize the work. Facilitator judges if questions more properly belong as warm or cool feedback than as clarifiers.

Step 4: Warm and Cool Feedback

10 Min.

Responders share responses to the work and its context; teacher-presenter is silent.
Facilitator may lend focus by reminding participants of an area of emphasis supplied by teacher-presenter. Cooler comments are usually framed as questions, such as “I wonder if ...?” or “Have you thought about...?”

Step 5: Optional Pause to Reflect on Feedback

2 Min. MAX.

Participants pause to make notes or collect their thoughts silently while reflecting on the “warm,” supportive feedback and “cool,” more distanced comments. If the presenters wish, they may also ask for “hard” feedback.

Step 6: Reflection/Response

10 Min.

Teacher-presenter/team reflects on and responds to what they have heard, noting ideas that are surprising or lend an important perspective, as well as ideas that resonate with their own thinking. Participants are silent. Facilitator may clarify or lend focus.

Step 7: Debrief

10 Min.

Beginning with the teacher-presenters (“How was this helpful to your efforts? What surprised you? What confirmed something you were thinking about?”), the group discusses positive reactions and any frustrations or misunderstandings participants have experienced. If desired, the group continues to brainstorm next steps. More general discussion of the tuning process itself is also recommended.

Guidelines for Facilitators

1. Be assertive about keeping time.

A protocol that doesn't allow for all the components will do a disservice to the presenter, the work presented and the participants' understanding of the process. Don't let one participant monopolize.

2. Be protective of teacher-presenters.

By making their work more public, teachers are exposing themselves to kinds of critiques they may not be used to. Inappropriate comments or questions should be recast or withdrawn. Try to determine just how "tough" your presenter wants the feedback to be.

3. Be provocative of substantive discourse.

Many presenters typically receive blanket praise. Without thoughtful but probing "cool" questions and comments, they won't benefit from the tuning protocol experience. Presenters often say they'd have liked more cool feedback.

Norms for Participants

1. Be respectful of teacher-presenters.

By making their work more public, teachers are exposing themselves to kinds of critiques they may not be used to. Inappropriate comments or questions should be recast or withdrawn.

2. Contribute to substantive discourse.

Without thoughtful but probing "cool" questions and comments, presenters won't benefit from the tuning protocol experience.

3. Be appreciative of the facilitator's role, particularly in regard to following the norms and keeping time.

A tuning protocol that doesn't allow for all components (presentation, feedback, response, debrief) to be enacted properly will do a disservice both to the teacher-presenters and to the participants.

2

MINUTES



Deep History of Minnesota Arts Initiatives

For decades Minnesota had been a vital and accomplished player on the national arts education field. The nationally validated Urban Arts program of the sixties and seventies helped to grow leaders for the Minnesota Alliance for Arts Education (MAAE). A Kennedy Center affiliate, MAAE spearheaded comprehensive planning for the arts throughout Minnesota from the eighties to the present. Initiatives like **Partners: Arts and Schools for Students (PASS)**, forged by Twin City arts organizations and funded by the state legislature, also speak to Minnesota's history of high investment in and support of the arts.

In the nineties, the initiatives matured and multiplied. In the PASS program, artists and teachers collaboratively planned to teach curriculum units bridging two or more subject areas. Field trips, performances and artist residencies informed student projects that took learning beyond school walls. With over 16 teams of interdisciplinary Twin City high schools partnering with arts organizations, PASS became a program of the **Perpich Center for Arts Education** in 1996.

The **Minnesota Arts & Education Partnership (MA&EP)**, also a Perpich Center program, began in 1996, with the support of the corporate community. With partnership as a core element, MA&EP worked toward the specific goal of creating school change (mainly in elementary schools) over a multi-year period. That seven-year initiative created eleven partnerships between schools, arts organizations and artists in Minneapolis and St. Paul. It produced a great deal of knowledge about the fine art of partnership work and the rewards and challenges of designing curriculum that integrates the arts.

Eleven MA&EP teams in Twin City school districts were in place when Minneapolis began its own large-scale district initiative the following year with a \$2.2 million challenge grant from the Annenberg Foundation. Named **Arts for Academic Achievement (AAA)**, the Annenberg Challenge raised over \$6.2 million more from the district and from private and public contributions to match the grant. AAA expanded the program into 55 schools over five years. In 2002, when the Annenberg funding ended, the research results of the positive impact of arts on student achievement were strong. AAA continued by using school district funds for arts-based and arts-infused learning even though the district faced four years of severe budget cuts. Currently, AAA receives 40% of its \$1 million annual budget from the district and raises 60% privately under the auspices of a public foundation, Achieve Minneapolis.

Minneapolis was not the only focus, however. In the fall of 2000, the Perpich Center launched Minnesota **Arts and Schools as Partners (ASAP)**, a direct descendent of AAA, PASS and MA&EP. The McKnight Foundation, a contributor to the Annenberg phase of AAA, recognized through the AAA research that arts-infused learning and arts partnerships were producing strong gains with urban children. McKnight approached the Perpich Center with a \$2 million grant to extend the work of the AAA and ASAP programs to serve more communities in greater Minnesota. The ASAP and AAA coordinators also came to the table to write the proposal for the Arts Education Model Development and Dissemination Grant. From this collaboration, ARTFUL Teaching & Learning began.

The ARTFUL Diaspora

You may contact these programs for more information about implementing elements of ARTFUL Teaching & Learning.

Mirrors & Windows

Pat Teske

Program Coordinator

Minneapolis Public Schools

807 Broadway NE

Minneapolis, MN 55413

Phone: 612-668-5339

Fax: 612-668-5305

E-mail: pteske@mpls.k12.mn.us

Web: http://tis.mpls.k12.mn.us/Mirrors_and_Windows.html

Artist to Artist/Writers Who Teach

Barbara Hackett Cox

Partnering Resources Coordinator

Perpich Center for Arts Education

6125 Olson Memorial Highway

Golden Valley, MN 55422

Phone: 763-591-4762

Fax: 763-591-4759

Toll-Free: 800-657-3515

E-mail: barbara.cox@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/pdi/pdi.html>

Amy Frimpong

Program Officer: Artist Assistance, Arts in Education

Minnesota State Arts Board

Park Square Court, Suite 200

400 Sibley Street, Saint Paul, MN 55101-1928

Phone: 651-215-1607

Fax: 651-215-1602

E-mail: amy.frimpong@arts.state.mn.us

Web: <http://www.arts.state.mn.us/>

Greater Metro Schools

Northwest Suburban Integration School District 6078

Kristin Anderson

Superintendent

Rockford Area Schools

11275 96th Avenue North

Maple Grove, MN 55369

Phone: 763-416-3080

Fax: 763-420-4653

E-mail: andersonk@rockford.k12.mn.us

Web: <http://www.nws.k12.mn.us/background.html>

Rockford Area Schools

Kristin Anderson

Superintendent

6051 Ash Street, PO Box 9

Rockford, MN 55373

Phone: 763-477-9165

Fax: 763-477-5833

E-mail: andersonk@rockford.k12.mn.us

Web: <http://www.rockford.k12.mn.us/>

West Metro Education Program

Daniel Jett

Superintendent

5701 Normandale Road, #302

Edina, MN 55424

Phone: 952-848-4020

Fax: 952-848-4048

E-mail: danjett@edina.k12.mn.us

Web: <http://www.wmep.net/>

FAIR School (Fine Arts Interdisciplinary Resource)

Kevin Bennett

Assistant Principal and Artistic Director

3915 Adair Avenue North

Crystal, MN 55422

Phone: 763-971-4500

E-mail: kevin_bennett@rdale.k12.mn.us

Web: <http://www.rdale.k12.mn.us/FAIR/>

Comprehensive School Reform ARTFUL SITE

Sheridan Global Arts and Communications School

Dr. James Lemmer

Principal

1201 University Avenue NE

Minneapolis, Minnesota 55413

Phone: 612-668-1130

Email: james.lemmer@mpls.k12.mn.us

Web: <http://sheridan.mpls.k12.mn.us/>

Arts Infused Teaching and Learning

Joanna Cortright

*PDI Education Specialist,
Arts Infused Teaching and Learning Institute*

Perpich Center for Arts Education

6125 Olson Memorial Highway
Golden Valley, MN 55422

Phone: 763-591-2003

Fax: 763-591-4759

E-mail: joanna.cortright@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/index.html>

Artist & Educator Institute (AEI)

Diane Aldis

AEI Program Coordinator

Perpich Center for Arts Education

6125 Olson Memorial Highway
Golden Valley, MN 55422

Phone: 763-591-2038

Fax: 763-591-4759

Toll-Free: 800-657-3515

E-mail: diane.aldis@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/pdi/aei/aei.html>

Multicultural Voices Initiative

Barbara Hackett Cox

Partnering Resources Coordinator

Perpich Center for Arts Education

6125 Olson Memorial Highway
Golden Valley, MN 55422

Phone: 763-591-4762

Fax: 763-591-4759

Toll-Free: 800-657-3515

E-mail: barbara.cox@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/pdi/pdi.html>

Minnesota Retreat for the Arts

Debra Hunt

Conference Coordinator, A Minnesota Retreat for the Arts

Perpich Center for Arts Education

6125 Olson Memorial Highway
Golden Valley, MN 55422

Phone: 763-591-4744

Fax: 763-591-4759

Toll-Free: 800-657-3515

E-mail: debra.hunt@pcae.k12.mn.us

Web: <http://www.pcae.k12.mn.us/pdi/retreat.html>

Minnesota State Arts Board

Amy Frimpong

Program Officer: Artist Assistance, Arts in Education

Park Square Court, Suite 200, 400 Sibley Street
Saint Paul, MN 55101-1928

Phone: 651-215-1600

Toll-Free: 800-8MN-ARTS

Fax: 651-215-1602

E-mail: msab@arts.state.mn.us

Web: <http://www.arts.state.mn.us/>

Iowa Arts Council

Mary Sundet Jones

Executive Director

600 E. Locust
Des Moines, IA 50319-0290

Phone: 515-281-6412

Fax: 515-242-6498

E-mail: Mary.SundetJones@iowa.gov

Web: <http://www.iowaartscouncil.org/>

Wyoming Arts Council

Camellia El Antably

Arts Education Specialist

2320 Capitol Avenue
Cheyenne, WY 82002

Phone: 307-777-7742

Fax: 307-777-5499

E-mail: celant@state.wy.us

Web: <http://wyoarts.state.wy.us/>

North Dakota Council on the Arts

Linda Ehreth

Grant Program Manager

1600 East Century Avenue, Suite 6
Bismarck, ND 58503

Phone: 701-328-7593

Fax: 701-328-7595

E-mail: lehreth@state.nd.us

Web: <http://www.state.nd.us/arts/>

Weisman Art Museum

Judi Petkau

Youth Programs Coordinator/ARTFUL Writing

University of Minnesota

333 East River Road
Minneapolis, MN 55455

Phone: 612-625-9623

E-mail: petkau001@umn.edu

Web: <http://www.weisman.umn.edu/>

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Glossary

action research: A strategy of taking action, then assessing results and effects before adjusting the plan accordingly. Combines actions with research in order to bring about change.

Arts & Schools As Partners (ASAP): A statewide arts initiative run by the Perpich Center for Arts Education focused on arts partnerships in grades K-12. A predecessor and collaborator with ARTFUL Teaching & Learning.

Arts for Academic Achievement (AAA): A K-12 arts initiative of the Minneapolis Public School District. A predecessor and collaborator with ARTFUL Teaching & Learning.

big idea: (see also *enduring understanding*) A topic that matters to the students in the classroom and beyond—and will matter for years from now.

coach: (see also *peer coach*) An experienced arts educator who facilitates and supports the group processes of arts partnership teams.

continuous improvement: (see also *continuous progress* and *kaizen*). A concept that stems from the belief that with effort, all students can move towards the identified goals. Replaces the concept of ranking students according to ability

continuous improvement model: A model for change or development that is founded on the notion that success lies in ongoing reflection and adjustments to improve stated outcomes.

continuous progress: (see also *continuous improvement* and *kaizen*). A concept that stems from the belief that with effort, all students can move towards the identified goals. Replaces the concept of ranking students according to ability

critical friends: (see *study group*) Professionals who engage in professional discussion and collaborative inquiry as part of ongoing reflection and assessment process. In ARTFUL, collegial study groups made up of arts educators and arts partnership teams give feedback and support throughout the process of development.

Descriptive Review: A protocol for critical friends to observe a lesson and reflect back observations to an artist and teacher team. In Descriptive Review, observers describe without judgment what they notice, ask questions the work raises for them and finally, speculate on what they think the intent was. (See *Descriptive Review*, page 133)

direct instruction: A teacher-directed method of instruction. You might see the following for example: the teacher tells students what he/she is going to teach them with an anticipatory set, presents the new material, demonstrates what he/she wants them to do by modeling, checks for understanding as they practice with guidance and repeats to them what he/she has told them by tying it all together with closure.

enduring understanding: (see also *big idea*) A term from *Understanding by Design* by Grant Wiggins and Jay McTighe. A meaningful conclusion that a student makes in the classroom and then connects to his/her life.

essential question: (see also *inquiry question*) The formation of an essential question forces the teacher to choose the conceptual outcome for the students in the *Understanding by Design* method. The essential question points to the essence of what students will examine in the course of their study and suggests the conceptual priority for them to write about, speak about, think about, and develop.

generative topics: (see also *big idea*) A term from Teaching for Understanding that describes the kind of topics worth pursuing in-depth.

graphic organizers: A graphic organizer is a visual and graphic display that depicts the relationships between facts, terms and/or ideas within a learning task. Graphic organizers are also sometimes referred to as knowledge maps, concept maps, story maps, cognitive organizers or advance organizers.

habits of mind: Dispositions and behaviors that intelligent people exhibit when confronted with problems, the answers to which are not immediately known, such as dichotomies, dilemmas, enigmas and uncertainties. When employed, habits of mind draw forth patterns of intellectual behavior that produce powerful results.

inquiry-based classroom: A teacher in an inquiry-based classroom starts with an open-ended question to which no one has a single simple answer. Students learn by making meaning about the question as they carry out a carefully designed series of learning experiences. The inquiry guides students to understand complex knowledge, processes, purposes and forms.

inquiry question: (see also *essential question*) Often called guiding, probing, searching, overarching and big questions. Generated by the big idea, inquiry questions are open-ended to stimulate investigations that can lead students to the heart of the matter.

kaizen: (see also *continuous improvement*, *continuous progress* and *personal best*) A Japanese word meaning gradual, orderly and continuous improvement.

Large Processes: Learner-centered curriculum and assessment design tools for teachers and artists that focus on three arts processes: create, perform and respond.

learning goals: The goals for understanding, sometimes called unit goals, that a teacher and artist can use to help determine what and whether students grasp about a big idea. Learning goals point the way to tasks with purpose or performance tasks.

learning in the arts: Experiences in which students learn about the arts as disciplines in their own right. Others may call this education in the arts.

learning through the arts: Learning experiences that infuse arts-related concepts and activities into other academic areas. The arts function as gateways and metaphors for students' academic learning. Others may call this arts infusion or interdisciplinary or education through the arts.

Lesson Lab™: Trademarked name for an online lesson analysis software platform that ARTFUL uses to create and develop exemplar artful teaching lessons for participating educators.

Minnesota Arts Education Network (MAEN): A Perpich Center for Arts Education initiative funded by the McKnight Foundation and the Minnesota State Legislature. MAEN seeks to build a strong network of individuals, schools and community arts resources that are changing education through arts-based teaching and learning. Central components of MAEN include:

- Arts and Schools as Partners (ASAP)
- Quality Teaching Network (QTN)
- Minnesota Retreat for the Arts (an annual statewide conference for teachers and teaching artists)
- expanded research efforts to document and evaluate the impact of this work
- regionalized arts education "hubs" across Minnesota

Minnesota Arts & Education Partnership (MA&EP): A K-12 metro-area arts initiative. Formerly run by the Perpich Center for Arts Education, MA&EP is now merged with AAA.

Multiple Intelligence Theory: Formulated by Harvard University's Howard Gardner in 1983. Gardner posits that each individual possesses a unique blend of discreet intelligences: linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, naturalist and existential.

ongoing reflection and assessment: Also referred to as gathering evidence of student understanding. Teachers, artists and students engage in reflection and assessment throughout a project, making adjustments and asking new questions as needed.

Partners Arts & Schools For Students (PASS): A Minneapolis/St. Paul arts education initiative now run by the Perpich Center for Arts Education; PASS is a predecessor of ARTFUL Teaching & Learning.

peer coach: An experienced arts educator who facilitates and supports the group processes of arts partnership teams. Often a Peer Coach introduces and trains the team to use tools and protocols that guide the change process.

performance tasks: A sequenced set of learning events through which students create, and refine skills and knowledge. Through Performance Tasks, content and its understanding by students are revealed. Learners enact and apply the new concepts, thereby showing what they are coming to understand about the learning goals.

Perpich Center for Arts Education: A Minnesota state agency that supports professional development, arts partnerships and research to advance arts education in Minnesota.

personal best: (see also *continuous improvement*, *continuous progress* and *kaizen*) Idea that success in school is based on notion of effort, not ability.

Planning Backward: A method of designing important and engaging learning experiences by starting with the question “What matters?”

prior knowledge: A combination of the students’ pre-existing attitudes, experiences and knowledge.

Project Zero: An educational research group at the Graduate School of Education at Harvard University that seeks to understand and enhance learning, thinking, and creativity in the arts, as well as humanistic and scientific disciplines, at the individual and institutional levels.

study group: (see also *critical friends*) An ongoing professional learning community in which colleagues serve as critical friends for one another.

think-aloud: Skillful thinkers unconsciously use a range of strategies to make meaning. The think-aloud strategy asks them to literally “think aloud” while responding to text, images or performance. By making explicit for students what is implicit for more experienced thinkers, it becomes possible for all students to develop and apply these strategies themselves.

tuning: A protocol for critical friends to provide structured feedback on colleagues’ plans, strategies and finished products.

Visual Thinking Strategies (VTS): A visual arts program that uses art to teach thinking, communication skills, and visual literacy. Growth is stimulated by asking developmentally based questions and participating in discussions carefully facilitated by teachers. For more information see: <http://www.vue.org>

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Diane Aldis
*AEI Coordinator,
Dance and Theater Consultant,
Perpich Center for Arts Education*

Patti Amstrup
*Teacher, Arts Coordinator,
Cityview Community School
Minneapolis Public Schools*

Melissa Anderson
*Literacy Support,
Minneapolis Public Schools*

Shari Aronson
*Artist,
Galumph Interactive Theater*

Becca Barniskis
*Peer Coach, Arts Coordinator,
Sheridan Global Arts &
Communications School,
Minneapolis Public Schools*

Terry Bartness
*Superintendent,
Kelliher Public School
Kelliher, Minnesota*

David Beaman
*Visual Arts Consultant,
Perpich Center for Arts Education*

Louis Boone
*Principal,
Powderhorn Community School
Minneapolis Public Schools*

Sandy Boren-Barrett
*Program Director,
Stages Theater Company*

Melissa Borgmann
*Teacher, Peer Coach,
Minneapolis Public Schools*

Steve Busa
*Writer/Director, Peer Coach
Red Eye Theater*

Mary Bussman
*Principal,
FAIR Inter-district School*

Joan Byhre
*Teacher, Arts Coordinator,
Whittier Community
School for the Arts,
Minneapolis Public Schools*

Armando Camacho
*Principal,
Whittier Community
School for the Arts
Minneapolis Public Schools*

Nell Collier
*Principal,
Cityview Community School
Minneapolis Public Schools*

Joanna Cortright
*Director,
The Arts-Infused Learning Institute,
Perpich Center for Arts Education*

Barbara Cox
*Partnering Resources Coordinator,
Perpich Center for Arts Education*

Ellen Debe
*Teacher, Peer Coach,
Minneapolis Public Schools*

Sharon DeMark
*Director of Education,
Children's Theater Company*

Craig Dunn
*Executive Director,
VSA Arts Minnesota*

John Engel
*Technology Director,
Perpich Center for Arts Education*

Amy Fastenau
*Artist,
Tilt Design*

Kerry Felt
*Director of Curriculum
and Instruction,
Minneapolis Public Schools*

David Flannery
*Executive Director,
Perpich Center for Arts Education*

Walter Fisher
*Diversity Community Outreach
Program Coordinator,
University of Minnesota, Morris*

Sally French
Arts Advocate

Amy Frimpong
*Program Officer for
Arts in Education,
Minnesota State Arts Board*

J. Uve Hamilton
*Program Manager,
Arts for Academic Achievement,
Minneapolis Public Schools*

Mary Hark
Teaching Artist, Peer Coach

Margaret Hasse
Independent Arts Consultant

Rose Heim
*Teacher, Arts Coordinator,
Kelliher Community School
Kelliher, Minnesota*

Bettine Hermanson
*Peer Coach, Arts Coordinator,
Sheridan Global Arts and
Communications School,
Minneapolis Public Schools*

Michael Hiatt
*Director of Professional
Development and Research,
Perpich Center for Arts Education*

Judy Hornbacher
*Director of Arts &
Education Partnerships ,
Arts for Academic Achievement,
Minneapolis Public Schools*

Debra Ingram
*Research Associate,
Center for Applied Research
and Educational Improvement,
University of Minnesota*

Andrea James
*Literacy Support Teacher,
Minneapolis Public Schools*

Renee Jenson
*Board Member,
Perpich Center for Arts Education
Board of Directors*

Mary Sundet Jones
*Division Administrator,
Iowa Arts Council*

Julie Koepke
*Administrative Research Assistant,
Arts for Academic Achievement,
Minneapolis Public Schools*

Stan Kusunoki
Teaching Artist

James Lemmer
*Principal,
Sheridan Global Arts &
Communications School
Minneapolis Public Schools*

Ronna Locketz
*Professional Development Facilitator,
Minneapolis Public Schools*

Mary Lewis
*Visual Thinking Strategies,
Minneapolis Institute of Art*

Carrie McDaniel
*Teacher, Arts Coordinator,
Powderhorn Community School,
Minneapolis Public Schools*

Virginia McFerran
*PDI Education Specialist—Theater,
Perpich Center for Arts Education*

Char Meyers
*Research and Assessment,
Minneapolis Public Schools*

Lynda Monick-Isenberg,
*Associate Professor,
Director of Teaching Artist
Program,
College of Visual Arts*

Emily Morris
Teaching Artist

Mai Neng Moua
Teaching Artist

Jane Oxtan
*Teacher, Peer Coach,
St. Cloud Public Schools*

Pam Paulson
*Deputy Director,
Perpich Center for Arts Education*

Lillie Pang
*Principal,
Longfellow Elementary School,
Minneapolis Public Schools*

Cheryl Paschke
*Fine Arts Consultant,
Minneapolis Public Schools*

Lucy Payne
*Professor of Education,
St. Thomas University*

Derek Phillips
*PDI Education Specialist—Dance,
Perpich Center for Arts Education*

Peg Peipho
*Administrative Support,
Perpich Center for Arts Education*

Nadya Reubenova,
Project Manager, Peer Coach

Byron Richard
*Education Research Coordinator,
Perpich Center for Arts Education*

Tim Ternes
*Teacher,
St. Cloud Public Schools*

Pat Teske
*Program Coordinator,
Mirrors & Windows,
Minneapolis Public Schools*

Lisa Thompson
*Peer Coach,
Online Learning Coordinator,
Perpich Center for Arts Education*

Joanne Toft
*Project Facilitator, AAA,
Minneapolis Public Schools*

Kate Trewick
*Curriculum Consultant,
Associated Information Resources*

Denny Workman
*Technical Engineer,
LessonLab™*

Kate Yockey
*Teacher, Coordinator,
Sheridan Global Arts &
Communications School
Minneapolis Public Schools*