

# Lessons from the Workshop

A Guide to  
Best Practices in  
Performing Arts  
Education

PERFORMING ARTS  
WORKSHOP







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Performing Arts Workshop  
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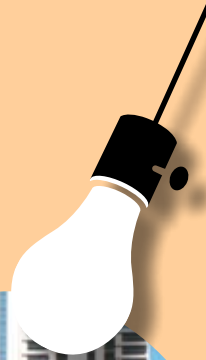
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## Introduction

If you are a school administrator, teacher, artist, parent, or arts organization, we hope this guide will help you facilitate an artist residency program. This guide explains arts education within the framework of educational policy and practice in California, but the model can be adapted for many communities. In this guide you will learn about the residency model, the history of Performing Arts Workshop’s residency model and what 40 years of experience have shown to be the best practices for artists and teachers.

These sidebar notes were extracted from surveys and focus groups with teachers and artists as part of The Workshop’s Artists-in-Schools program evaluation, conducted by The Improve Group.

## Performing Arts Workshop History

One of the oldest nonprofit arts education organizations in San Francisco, Performing Arts Workshop (The Workshop) was established in 1965 to provide a creative outlet for inner-city teenagers. With the schools and community centers as her laboratory, Workshop founder Gloria Unti developed a teaching method based on the conviction that the creative process is a dynamic vehicle for learning, problem-solving, and communication. Based originally at the Telegraph Hill Community Center, and later, at the Buchanan Street YMCA, Gloria led a group of youth – chiefly gang members, high school dropouts and youth on probation – in creating a vibrant dramatic workshop. These youth explored the creative process through improvisational dance and theatre, channeling their ideas and experiences into highly-charged satires and social commentary. By 1968, enrollment in the “Teen Workshop” reached over 600 students and performances drew an audience of nearly 10,000 in a single year.

Having experienced first-hand that art can transform the lives of young people, Gloria and the Workshop staff began testing, developing, and refining a teaching methodology aimed at reaching “at-risk” youth. In 1974 the Workshop launched its flagship program, Artists-in-Schools (AIS), and became one of the first nonprofit arts organizations in San Francisco to place trained artists in public schools. This program was followed in 1975 by the Professional Development program with workshops and on-site training to school teachers, principals and artists; and in 2003 the Artists-in-Community program was created to offer tailored arts instruction in after-school programs, homeless shelters, housing facilities, and schools for at-risk youth outside of the school districts.

“(The AIS program) gives kids the opportunity to be exposed to things the teacher might not have the ability to expose them to.”

Teacher



# What Models for Arts Education are Available?

There are three main models for arts education:

The three main models for arts education are the residency, specialist and teacher training model.

## 1. Residency Model: Artists integrating art and curricular content.

This model represents the traditional Workshop model which views the educational extension of an arts lesson as a shared responsibility between the teaching artist and the classroom teacher. The essential elements of an artist residency program are detailed throughout this guide. Recently Chicago Art Partnerships in Education (CAPE) has been a leading advocate for this model (Burnaford, April and Weiss, 2001).

The California Visual and Performing Arts Performance Standards — which are legislatively mandated as core curriculum — call for teaching in all four major art forms: dance, drama, music, and visual art. To achieve this balanced education, a residency model needs to be a part of K-12 education.

## 2. Specialist Model: Art teachers who have formal teacher certification.

There is proven value in full-time certified art teachers in schools. However, California stripped elementary art teachers out of its schools in the wake of Proposition 13 thirty years ago. Proposition 13 caused a shift in support for schools from local property taxes to state general funds. Other states have made similar cuts. Furthermore, even in states that have functioning K-12 certified arts education programs, these programs are usually restricted to visual art and music. There are very few certified drama or dance teachers anywhere in elementary or middle school education; certified drama and dance teachers are even rarer in secondary education (National Center for Educational Statistics, 2002).

## 3. Teacher Training Model: Artists delivering “ART” at schools; teachers are trained to design a classroom lesson around this.

This model was invented by the Lincoln Arts Center, based on the ideas of John Dewey and Maxine Greene, and implemented by the Lincoln Center Institute. It is the model most often practiced by fine arts organizations, like museums, orchestras, operas, and ballets. The structure of this model centers on a significant work of art that students observe twice. Working artists involved in the production come into the classroom after the initial viewing to lead the group in exploring the themes of the piece in depth, discussing the questions it poses, and forming creative responses to it. The students then observe the piece again after going through the process with the artists, with the expectation that they will see it in a new way and with more understanding the second time. Lincoln Center Institute focuses on aesthetic education (as distinct from arts skills training). Central to this idea is that students should see “real” artists, “real performances”, and be inspired.



# What are the Essential Elements of an Artist Residency Program?

Artist residencies present an opportunity to learn art in a setting where the arts are often overlooked to accommodate needs in other disciplines, particularly language arts and math.

## Students have the opportunity to meet working artists

Artists, as outsiders in the classroom, have ways of seeing and thinking about the world that are often not part of the typical curriculum. Their work is in the imaginative, kinesthetic, musical, aesthetic, visual and emotional terrains. Artists can be fiercely intellectual, but they are not interested in answers or solutions as much as they are interested in asking questions. They are invested in grey areas, in silences and ellipses, and in the places where standard language fails. The arts are our way of communicating to each other what is incommunicable in any other form. Art can inspire ideas and even BE ideas. There is not very much space in the standard curriculum in which students can develop an artistic sensibility, or where students who innately have that sensibility can really shine. This is a serious loss both for the students and for society as a whole.

Learning this new way of seeing, thinking and expressing can be exciting for students. It can help students who are already good students in schools become more engaged; it can help students who are disengaged reconnect to school.

Simply “meeting” an artist will not magically convey these skills. The artist must be prepared to teach. This requires preparation in curriculum and pedagogy by the artist before going into the school. Teaching artists must think seriously about their teaching philosophy. He or she must ask: what do I want my students to walk away with? How will my presence in the classroom benefit their minds? What will be the lasting impact?

If a child aspires to be an artist, then meeting an artist can provide a role model for the child to follow. However, it is important to distinguish whether the educational goal is artistic education (becoming an artist) or arts education (developing ways of thinking through artistic media that support academic success). Both of these goals are good, and having one doesn't preclude the other. In the Performing Arts Workshop method, the latter is the essential goal. Art production is a vehicle for critical thinking rather than an end unto itself.

## Structured experience

The artist residency model strongly emphasizes the creative process and the creative product. Artists structure lessons to teach different cultural traditions. The process of creating art crosses language and cultural barriers. Students have an opportunity

Students in many elementary schools are not very likely to encounter the arts during the school year. Students participating in the AIS residencies were much more likely to encounter the arts and work with an artist than their peers in the same schools.



to solve problems in structured, creative ways. Artists help students stay within established behavioral standards, beginning each lesson with a warm-up that prepares the students' senses, voices, and minds for an active performing arts class.



### Responsive to needs

Participating students demand quick adaptation to their varying moods, behaviors and abilities. Artists try different activities, styles and tones to meet their needs. Students get the chance to be active and learn about their bodies and the ways in which physical activity can complement learning.

### Distinctive from rest of the week

Each residency starts by bringing students into a new space, either in a separate area of the school's campus or within their regular classroom. Students engage with each other, their teacher and the artist in ways they do not normally interact. Students are encouraged to participate, take risks, and expand comfort levels. While more traditional methods of work are still used in the classroom, the teacher demonstrates and even acts out many of the concepts.

### New concepts to integrate into the curriculum

**The teaching artist presents, discusses, demonstrates and has the students practice each concept. Some concepts include: continuous flow, patterns, obstacles, character development, pacing, focus and tempo.**

### Exposure to the arts

Students experience creativity in ways that are new to them. They learn about the arts from different cultural perspectives and how to engage their bodies as well as their minds in imaginative work.

Evaluators observed that students used multiple perspectives to solve problems that were presented during the residency period.

“Being flexible is important; you have to be able to respond to what is going on with the students that day.”

Artist



# What are the Benefits of a Residency Model?

The residency model allows students to make connections with adults who are actively and professionally engaged in the artistic process, who come into the classroom with practical and theoretical experiences in their fields. Classroom teachers can often be burdened with the intense demands of the standard curriculum. Classroom sizes are often too large. Time is limited. Resources are unavailable. There is pressure to have students pass State and Federal standardized tests. A good drama teacher does not teach playwriting as though it is the multiplication tables. Nor does a good dance teacher teach Brazilian Dance as though it is a reading lesson. But with the restrictions placed on schoolteachers, it is becoming more and more difficult for even the most imaginative and inspired classroom teachers to adopt the flexibility, spontaneity, physical engagement and vigorous artistic vision required of a good teacher of the arts for use in their academic curriculum. Those are the primary skills and responsibilities of an artist in residence: to enliven the classroom and actively engage the students in a process that they themselves are passionate about.

The partnership and interaction between the regular classroom teacher and the artist is what makes artist residencies work. Many teachers do not feel adequately trained to teach art and residencies provide expanded arts education for the teacher as well, who then gains confidence in using arts in regular curriculum. The artist can offer new ways of approaching concepts in the regular curriculum, and the classroom teacher can reinforce, remind, and repeat those new approaches while teaching the regular syllabus throughout the year. In this way, instead of forcing one subject into the mold of another, students can make connections between disciplines, classes can echo each other and themes can arise that deepen and strengthen the whole learning experience.

Another advantage of the artist residency is the unique learning relationship students can have with an artist. An artist in residence has the advantage of coming in to the school as a special guest. The arrival of an adult who is not in the school every day can give children a feeling of an “event,” or a change of pace from what normally occurs at school. This change does not translate into a break from work, rather a break from the usual approach to work. Students are more likely to make good use of something if they feel it is a privilege they have been given. Since the residencies are time-limited, students may feel an added urgency to take full advantage of the relationship.

The next sections of this guide provide specific methods for artists and teachers to ensure a positive and effective residency program. The methods are displayed in sections on defining classroom roles, creating a positive learning environment, improving critical thinking in youth and teaching “at-risk” youth.

About 82% of teachers felt more confident using the arts after participating in the AIS program.





# Defining Your Role in the Classroom For the Artist

## Being a facilitator, not a director

“I work with the students to create spaces – such as theatre space and audience space – at the beginning of each day. It helps the students think they are ‘leaving’ their traditional frame of mind and be open to new experiences.”

Artist



One of the values of the Performing Arts Workshop methodology is that the students themselves create the work. They are not tools for the teaching artist to use to realize his or her personal artistic vision. The job of the teaching artist is to inspire the questions and provide the materials for students to do their own work. So the approach of the teaching artist must be one that listens carefully to the students and that helps the children articulate what they want to say. Articulation is the art of putting ideas and thoughts into words. This articulation will not come naturally to students; they traditionally have too little experience in it. The teaching artist must open discussions with topics and issues that concern the students directly, so that they may explore their feelings, thoughts and opinions verbally. Through this work students will begin to see the world through a sharper critical lens. The teaching artist must honor the students’ minds by actively encouraging and validating their thoughts and ideas. By prompting the students to articulate, they say to the students, “your ideas, your feelings, your opinions about the world are part of who you are, and they are important for all of us to hear.” This is what it means for a child to have a “voice.” A “voice” is the assertion of identity and presence through the articulation of feelings and ideas.

## Risk-taking

In the Performing Arts Workshop method, both the students and the teaching artists are encouraged to take risks. But what does it mean to take a risk in the classroom? In a recent Performing Arts Workshop Methodology training, we asked the teaching artists to brainstorm possible risks in the classroom. By taking a risk in the classroom, the artist is risking: ridicule, artistic failure, being different, emotional response, no response, the bafflement of others, his or her job and everyone’s sense of comfort, physical safety.

There are risks that are worth taking, and in fact must be taken for the students to get anything out of the class. For some students completing the very first steps of an activity may require enormous courage. For example, some students may feel threatened and shy about doing an easy group warm-up exercise because they don’t feel comfortable being physical in groups, or in any kind of performance environment. The teaching artist must be aware of the stakes for those students and use encouraging language to coach him or her through the activity. Always start slow and build risk incrementally, even if you think students are ready from the beginning of the residency.

Encourage students to take imaginative risks. If a student does something unusual or brave on stage, for example takes an emotional risk with a story, tries something unexpected or responds to something in a non-stereotypical way, acknowledge their courage even if what they’ve chosen doesn’t “work” or creates a big mess.





Don't be afraid to bring up topics that might inspire emotional reactions or controversy. Conflict, controversy, discomfort, friction, difference, debate, fear and unease can all be incredibly energizing for a class and are necessary for critical thinking and learning in the arts. They are the fabric of the arts. Energy is the key to creating anything worthwhile.

In fact, if these emotional reactions or controversies never come up during your residency, chances are you are not

creating a productive and unique learning environment.

However, if you or your students raise a sensitive issue, or if controversial discussions arise from the texts or class work, it's important to call attention to the fact that the issue is sensitive and that not everyone in the room or in the world believes the same thing. This is especially true if the topic is centered on politics, religion, death, sexuality, race or class.

This does not mean you should censor your own personal opinions, as long as you iterate that they are your personal opinions and that the students aren't going to be judged or evaluated if they agree or disagree with you. A student who is used to getting good grades, who is consistently obedient, may agree without thinking, and that kind of power dynamic is dangerous to critical thinking and learning in the arts. Play devil's advocate. Ask the students to imagine all the possible arguments.

For example, a student makes a choice in an improvisation to portray a gay man and the choices he makes are extremely stereotypical to the point of being offensive to some. It's important to call attention to it during or after the scene. Don't punish the student by calling him a homophobe or sending him to the corner, but ask the class to analyze the choices the actor has made. What makes the person on stage gay? Did you recognize that character from the world or from television and movies? Do you know any gay people? How do you know they are gay? Do you think the actor was making fun of one gay person, or all gay people? Is it ever okay to use stereotypes on stage? Adjust the variables. Say to the actor, "Could you do the same character, the same physical traits, but this time, he's alone, and he's not performing for anyone. He's in his kitchen making pasta and he gets a phone call from his brother who tells him his mother has died. Just take the call and respond as honestly as possible. Respond the way you would respond. What changes?"

Whether the exercise works to change students' prejudices or not, it will challenge the actor to think more deeply about that particular character as a complicated human being. The same would be true for the portrayal of any stereotype (old people, young people, people of different races). This constructively helps students become more analytical, as opposed to cutting the exercise off and saying "no gay people" or "no making fun of gay people." You don't know why a student chooses to portray a particular character. In the

Students risk ridicule, artistic failure, being different, having a strong emotional response, having no response, baffling others, and their sense of comfort when they take risks with the arts. Artists help students take these risks.



sometimes conformist world of children and adolescents, acting class may be the only chance for the student to be whomever he or she chooses. What will help the student is if you remind him of the enormous variety of choices so that he picks the ones that he truly wants to express and that will make an engaging scene, not the ones more commonly expressed by his peers or the media.

Another exercise is to divide the board into a “fact sheet” and a “stereotype list” and have the students distinguish between the two. Fact sheets should include definitions, statistics, scientific and historical information. Ideas about stereotypes should come from the students and what they see

in their worlds. This exercise helps the process of critical thinking, so that

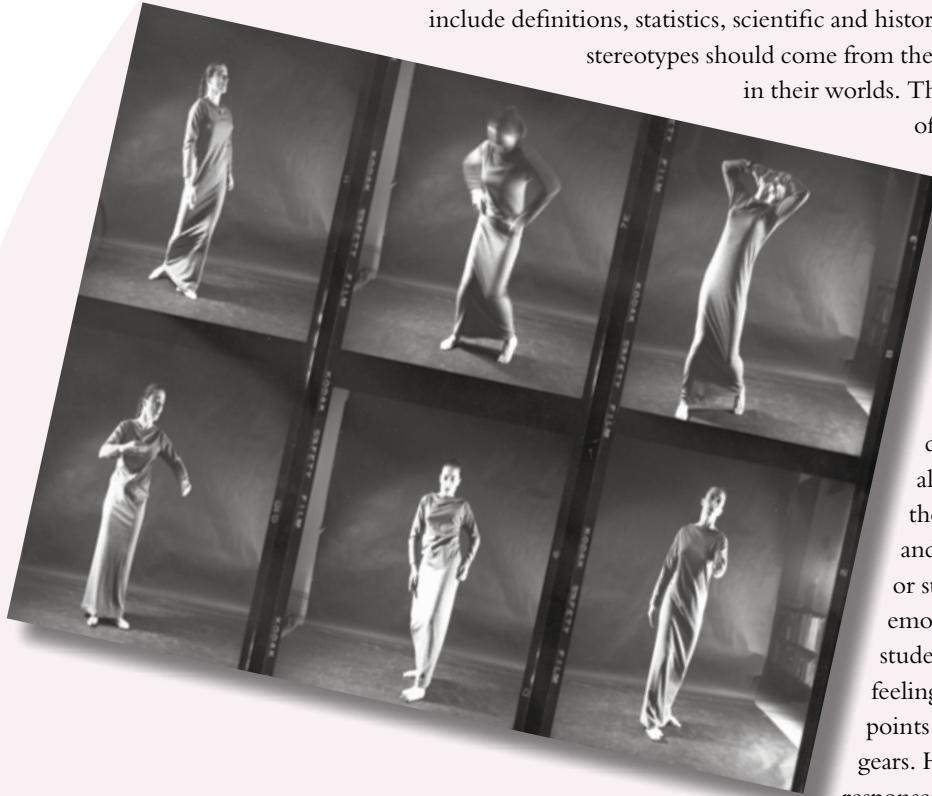
students may decide what is true and untrue for themselves based on facts, as opposed to what they see in the media.

For topics that are risky because of the emotions they stir, such as death or family dynamics, allow the students to express themselves in their own way and time. Allow them to pass or stay quiet if they need to. If emotions are too high, that is, if students are hurting each other’s feelings and not arguing their points with objectivity, switch gears. Have them write individual responses or turn the discussion

towards the broader world: a news event

or a fictional story they’ve read. Bring the discussion back to the art form. Relate whatever conversation is occurring to the craft.

Also, never risk physical danger. Establish firm rules about touching and horseplay on the first day of class. Also, do not attempt to be the students’ therapist; avoid using the class to work through personal psychological issues that students may have. If you know that a student is handling a specific emotional situation don’t single out that child. Try to keep the stance of the class somewhat objective and always make the distinction and connection between the specific and personal and the broad and social.



Critical thinking helps students analyze stereotypical choices, change their frame of references, and adjust their own decisions and performances.

# Defining Your Role in the Classroom

## For the Teacher

### Establishing your role in the classroom

As a teacher, there are several roles in the classroom you may take. You can keep a low profile in the arts class and simply observe your students interact in a different environment, and help out with discipline issues as they occur. The benefit of this low-profile approach is that students are exposed to other styles of teaching. Or you can be present and participate as a student in the artist's class, giving pertinent input if there is a way of relating points back to your curriculum. The benefit of this approach is that you can have the chance to put yourself in the students' shoes. All roles can be effective as long as you and the artist define your roles before the residency begins. It is important that you commit to observing your students in the arts class. There may be changes in behavior or engagement (for better or for worse) that the artist won't be able to recognize without your input.

### Communicating with artists

In order to affirm how valuable the residency is to the students, it is necessary for the teacher and teaching artists to have time set aside to discuss how the residency is going, even if it is just a few minutes every week. This time should be used to affirm the value of the residency, address any questions or problems with the curriculum, discuss students who need special attention and answer any questions you or the artist may have. It can also be used to brainstorm ways to build on each others work; artists can learn of themes being addressed in the classroom and vice versa. Because the school day can be chaotic, especially in transition periods, it is very important to have weekly planning and reflection time scheduled before the residency begins.

### Trusting the artist/knowing your limits

There is always a certain amount of risk involved in allowing a stranger into your classroom to teach your students. It usually requires relinquishing a little bit of control. You might not agree with everything the artist does or with his or her approach. It is better to wait until the end of a class to discuss any problems with a resident artist. Never argue with a resident artist in front of the students; this can damage the artist's authority over the classroom.

It goes without saying that you are always the one in charge of your classroom. In the end, you are the one who calls the shots. If you don't think the residency is working out, you must inform the principal and the principal will inform the arts provider who will then work with you to accommodate your needs for your classroom.

100% of teachers strongly or somewhat agreed that they worked well with the artist during the AIS residency.

When teacher roles are not discussed prior to the residency, artist and teachers tend to have different expectations of each other and overall satisfaction with the residency experience is lowered.





# Creating a Positive Learning Environment

## For the Artist

### Technical or logistical problems

As an artist in residence, you don't always have control over your environment. Despite their greatest efforts to demand a classroom conducive to learning the arts, sometimes resident artists end up teaching in the corridors or in noisy gyms or classrooms facing playgrounds where kids are running around at recess. How do you use that environment to your advantage, or how do you shift your lesson plan so that you can still teach in that space? The activity you end up doing may not look at all like the activity you've imagined in your head. The important thing is that you stay flexible and energetic to what is occurring, rather than get frustrated about what is not occurring.

Sometimes lack of materials can be very frustrating.

*I once taught creative writing at a school that did not have pencils. No one had pencils. The students didn't have any, the teachers didn't have any, the administration didn't have any. There was a supply closet somewhere in the building, but no one seemed to have a key. I hadn't anticipated there would be no way to obtain writing implements at a school, and I had not brought my own. We didn't do any actual writing that day, but we did have a good discussion on story telling and the students did invent their own stories, only they ended up telling their stories to each other and dramatizing them. It turned out to be a great writing exercise that loosened the students up, had them laughing and listening to each other, and reminded them of why we like to hear and tell stories. The next class, they had to really think about what was memorable about the stories they told and the stories they heard. They did not have the details in front of them; those details had to live and stay with them for a whole week. I brought pencils to the next class and as they began to write their stories, I reminded them about choosing details that would stay with a reader. By not having pencils on the first day, I was forced to teach a couple of lessons that I might never have: the most obvious one about choosing memorable details, and the other about how writing stories is an extension of telling them. We write, read, listen to and tell stories for the same reason: to connect with each other. So the students can begin to see writing as a task as pleasurable and as necessary as telling a friend a good story. It seems like an elemental point, but one that even established writers forget. I'd forgotten it. [Creative writing resident artist]*



Sometimes it is preferable to have less space rather than less time with the students.

"...If I had them meet in the auditorium I feel that it would probably be thirty minutes instead of forty-five [because of the transition time]. So I would rather just go to their classroom."

Artist



A good artist in residence needs to be broadminded enough to trust that the learning objective itself is more important than the activity they have planned. There might be several ways of attacking learning objectives; there is no need to be fixated on the planned way. There is a need to be flexible and to work with the most important and valuable resources in the room: the students' minds. You might find that the unplanned lesson is deeper and more important than the planned one. If you have an impulse that a more essential lesson is surfacing as you are teaching, don't fight it. Bring it up to the students. See if they can see it themselves.

## Creating and managing chaos

There is a distinct difference between good chaos and bad chaos. In any good arts class, especially in the performing arts and particularly in theater or dance where there is a strong component of improvisation, there will be a certain amount of chaos. A good class will sometimes feel chaotic. A dynamic improvisation is taking place, there are many student actors on stage, you are stopping and starting,



asking the audience to respond, the students are listening but also responding, there is (responsive, not ridiculing) laughter, there is energy in the air, you and the students do not know exactly what is going to happen next.

There is an element of danger and risk in the chaos: the

students are exploring new territory, they might fail or they might succeed. It

may be loud and quite unlike other subjects, but everyone is focused and everyone is thinking, engaged and trying their best. Although you do not know exactly what is going to happen, you are still in control of the classroom. That is good chaos and being able to orchestrate that kind of energy can have excellent results. This is especially true if after the improvisation you ask the students to reflect and respond in a quieter way to what they just experienced. Changing the pace of the class is key. Have a discussion or have them write in journals. With these changes of pace within the period, you are modulating the class, allowing the students to engage with the material in a variety of ways.

Bad chaos occurs when no one is engaged in the activity or when there is no clear activity; students are branching off into their own groups, they are bored, misbehaving or refusing to participate. Bad chaos can occur even if you have fully prepared for the lesson and can be the result of many factors. But not preparing the lesson plan carefully for the classroom will almost always guarantee bad chaos. At worst bad chaos can result in student mutiny or someone getting hurt because you have lost control of the classroom. At best, bad chaos wastes the valuable time set aside for your lesson.

By the end of the school year, participating teachers reported using performing arts in their class room 4% more frequently, while non-participating teachers reported using performing arts in their classroom 2% less frequently.



“...In one class in particular, which started out as my most chaotic class, it’s pretty chaotic still but they’re actually the best class. And it’s been learning to accept chaos as...helpful in the creative process. But at the end of each class, when we get in the circle on the rug and we read what they’ve written, they are listening to each other and they laugh in the right places. And they’re engaged by each other’s poems.”

Artist



Teachers observed that students participating in AIS were respectful of others’ ideas 25% more at the end of the school year while their non-participating peers did so 7% less.

## Lesson disasters

Do not be afraid to stop an exercise. This may seem basic, but many artists feel that letting go of an exercise they have planned is a sign that they have failed as teachers or that the students have failed. Sometimes certain exercises don’t work for a particular group of students for no logical reason and there is no way to know that except to try it and watch a lesson disaster unfold. A lesson disaster can include any of the following: the students have disengaged; the students are falling asleep or misbehaving; the creative process is not occurring; student responses are dull; the exercise is too confusing; the teacher is giving a negative response; the students do not understand and you are repeating yourself. As long as no one gets hurt, lesson disasters are not serious. They happen to every teacher sometimes and are not damaging to the students, teacher or overall curriculum. They can be a waste of time. Do not let your class remain with a lesson disaster for the entire period. If you are unable to solve the problem for the specific lesson, try something else or move on. Of course, it is important to have a Lesson Plan B. Or even C or D, in case for whatever reason your original plan fails.

## Staying with an exercise

On the other hand, do not give up on an exercise just because it is getting difficult. Teachers will sometimes cut an exercise off at the knees just when things are getting a little interesting. Wait until you are sure the exercise is not working before you stop it.

Are the students stuck on stage? Is the improvisation going around in circles? Throw a wrench in the exercise; make small adjustments. Allow the exercise to be uncomfortable for a few moments. A small amount of discomfort can be productive to the creative process. Allowing time for the student to work through their uncertainty and arrive at their own solutions will instill a sense of pride and accomplishment. If we were only making comfortable art, we would not be making interesting art.

# Creating a Positive Learning Environment For the Teacher

## Making time for the arts

Because the curriculum in public schools is constrained by required language arts and math standards, very little time is available for the arts. Unless the teacher is exceptionally comfortable teaching the arts, having an outside residency is sometimes the only exposure students get to arts. In focus groups, many teachers indicated that they continued the activities outside of the residency period or used their own classroom time to reinforce the importance of creativity and the arts. Some indicated that they were involved in other artist residency programs. For this reason, it is useful for teachers to have a “shopping list” of arts exercises to continue outside the residency program.

# Improving Critical Thinking in Youth

## For the Artist

### Standardized lesson plans

In the commotion of a classroom, teachers need to be aware of teachable moments — not just of the qualities that will produce a pleasing product. A lesson plan can help the teaching artist stay alert to these opportunities. Lesson plans are not a roadmap to be slavishly followed; they provide a guide to pacing and a reminder for major educational themes that are embedded in the lesson (Siegesmund, 2004).

Standardized lesson plans give a structure in which to frame the exciting unpredictability of a classroom. If an artist comes into the classroom with no idea of what is about to take place, with no preparation, it is quite like a director showing up for rehearsal without knowing what play she is about to put on. The actors become frustrated because they do not know what their roles are. Or it is like a dancer showing up to opening night without having learned his moves. The result will be something extremely chaotic and unpleasant for everyone. As such, simply showing up to class will not produce a good lesson.

This does not mean the artist should memorize a lesson and deliver it to the class. Instead, he or she must know the material extremely well; well enough to stray from it, well enough to improvise, well enough to adjust, revise, invert, redirect and come home to the themes without losing control of the classroom and without losing sight of the learning objectives in the lesson plan. One of the great advantages of artists coming into the classroom is the potential similarity between the artist's creative process and the process of teaching. The teaching artist must not have a calcified stance. Instead the artist must be open to what may occur, to the students' ideas and to the responses they are putting forth in the same way that a playwright must live in the moment of the play, a good dancer must be prepared for a partner's mistakes or a poet doesn't know at the beginning of a poem what the last line will be.

Having an objective at the beginning of a lesson is key to running an effective and dynamic classroom. The question needs to be asked: what do I want my

students to learn from this? What are they actually going to do? How is this activity going to lead them to the objective? What physical things will I need in the classroom in order for the activity to run smoothly?



Teaching artists use several sources to create their lesson plans. Most frequently they use Performing Arts Workshop training, training from another arts or education program, Performing Arts Workshop publications, other arts or education publications.



# A standard lesson plan needs to include the following features:

## Key components of a lesson plan:

- The big idea
- Objectives
- Connections to standards
- Procedures
- Assessments

It is important to build evaluation into practice – whether it is testing a single lesson plan or an entire curriculum.

### The big idea

Why are you teaching this lesson? What do you want the students to know? Why should anyone care about this topic?

### Objectives

What explicit behaviors should you be able to observe in your lesson? Know, Learn and Understand are NOT educational objectives because they are passive responses to the material (Bloom, 1956). The child will select, the child will demonstrate, the child will synthesize, are examples of educational objectives. These are active responses to the material. If a child can select, demonstrate, and articulate, you will have proof of his or her knowing, learning and understanding.

Depending on the department of the class, the objective of a lesson can shift within a class period; but every lesson still needs to have an objective.

### Connections to standards

How does this lesson relate to your required state and national standards? If you are teaching above standard, then this should be made clear.

### Procedures

What is the planned sequence of events? How will the class be paced? What materials are needed to complete the lesson? What role will the classroom teacher and/or teacher's aide play?

### Assessment

How is learning assessed? Every learning objective should be assessed. You should have a rubric for completing this assessment (Siegesmund, 2004). A sample rubric is included in the appendix to this guide.



# The Performing Arts Workshop Methodology

Expanding upon the work of education expert Elliot Eisner (1994, 2002), pedagogical research has identified five components of The Workshop's curriculum (Siegesmund 1998a, 1998b, 2001). These five components are outlined below. When applied correctly, this methodology engages the students in critical thinking. We train our teaching artists to think of these components as they structure their lessons.

## Perception

First, the class experiences an example of the art through the senses. They observe, they listen, they read, they notice, they feel, they allow the piece of art to exist before them without judging or evaluating it. The skill of quiet observation is extremely important in the artistic process. It is particularly important if the form is new to the students. Instead of jumping into a discussion with preconceived notions about a genre or style of a particular work of art (common exclamations are: I HATE opera, this poem is too long, I don't understand modern art, dancing is "gay", a poem about elephants, I LOVE elephants), both the instructor and the students need to experience the piece as a receptive audience. Allow the music to break the silence. Allow the tension of silence to occur before the lights come up on stage. Allow sounds of the words and images in a poem to hang in the air when they are spoken, or in the imagination if they are read. The first goal of any artist is to turn someone's head and to persuade him or her to be quiet for a moment (or a few hours). It is to say "Whether you like it or not, I have something that I need to tell you and you must listen or it might pass you by."

Invite the students into that conversation by allowing the work first to exist before them. Only if the art work is presented to them without stagnant preconceptions can it be open to new criticisms, new interpretations, new feelings.

## Conception

The conception component of the Performing Arts Workshop methodology is the translation of the sensual perception of the art into a mental concept. It is the labeling process, giving meaning to what we see, hear, or feel. On the micro-level the transition from perception to conception in the student's mind can occur very quickly. We hear a Bach invention and we recognize it as classical music, or at least as "old" music.

Then an instructor can ask, "What is there?" "What do you hear or see?" Always emphasize the particular. Ask the students to look for specific details. "What do you notice about the sounds in this poem? What does it look like on the page? Who are the characters in this play? Where are they standing? What do we see in the first moment? What is his hand doing? What levels does the dancer use? What do they want?" are all good coaxing questions that demand the students to pay attention to details: to open their eyes. The skill of sensual perception and mental conception is essential in developing critical thinking skills and artistic skills. We can't contribute to a world we do not see.

## Expression

When we say the phrase "self-expression" advocates and patrons of the arts and arts education often become warm. "Young people expressing themselves, how wonderful." While this may be true from the audience's perspective, anyone

Teachers in participating classrooms saw that students were comfortable expressing new ideas 46% more frequently by the end of the school year while their non-participating peers did so 10% less frequently.



who's ever made anything knows how terrifying and stressful and sometimes lonely the artistic process can be. There is a tremendous amount of emotional risk in making art. The artist takes something from inside him or herself, a feeling, a sense, an idea, usually something private, abstract, and unformed, sometimes ugly, and places it concretely into the public realm in the form of language, story, brush strokes, movement, or sound. If the world accepts it, embraces it, gives it praise, terrific: the artist is a star. If the world hates it, ridicules it, is confused or bored or offended by it, then the artist risks being a failure. In other words, the stakes for people asserting themselves as artists, and by that we mean anyone creating in the arts, are high.

The stakes for those who learn about the artistic process ONLY by reading about it or listening to it are extremely low: they never have to enter themselves or their identity into the conversation. Advocates and practitioners of that learning method view the imagination as something divorced from the self and "the arts" only as something unattainable, only to be revered by the rest of society.

The expression component of our methodology reinforces the value of individuality and voice in education. We encourage original composition because we believe this is the best structure in which a student can access his or her own personal voice and engage in a dialogue with the world through the arts.

## Reflection

When the students have created something, it is not enough simply to applaud or to hang what they've painted on the refrigerator. It is important for the students to look at what they themselves and their peers have made and to analyze it. This does not necessarily mean they need to give formal critiques, but they do need to recognize and articulate qualities of each others' work. As you would when the students are discussing any work of art, ask them to articulate what they notice about details. Ask them to be as specific as possible in describing what is before them.

It is important to set guidelines for appropriate peer-feedback. Students need to feel that they are being supported and are supporting each other, and that the goal in the classroom is for everyone to improve, not to hurt feelings or to use the opportunity to insult the other students in the class.

The definition of feedback is: "The return of a portion of the output of a process or system to the input." (American Heritage Dictionary of the English Language). So in giving feedback to a work of art, we are taking what comes out and reflecting it back into the artistic process. The quality of feedback should be evaluated based on how useful it is to the artist, not on how articulately the critic can pan the work.

With "at-risk" students, the reflection section is particularly tricky and particularly necessary. Students who are inhibited by low self-esteem and unstable emotional lives might find it difficult to hear anything reflected about their work. Whether the feedback is positive or negative what they are simultaneously craving and fearing is the serious attention you give to anything they produce.

Allowing what they create to float away without shared reflection is exactly what they are used to in life. Many of their problems are rooted in a society that for a variety of complicated reasons has allowed their lives to go unexamined. In the process, the children have learned to live their lives without reflection which leads to making poor choices. What is the point of making a good choice if no one (including myself) is looking at my life?

Engage in the reflection process by asking students questions about their work, by throwing variables into the scene, by asking them why they chose a particular

Teachers in participating classrooms saw that students were eager to try new things 30% more frequently at the end of the school year while their peers did not significantly change in that area.

Teachers in participating classrooms saw that students volunteered to answer questions during class 21% more frequently at the end of the school year while their peers not receiving the program did so 7% less frequently.



color in a painting. They will begin to pay closer attention to the choices they make. This will improve their analytical skills and as well as sharpen their skills in the particular art form.

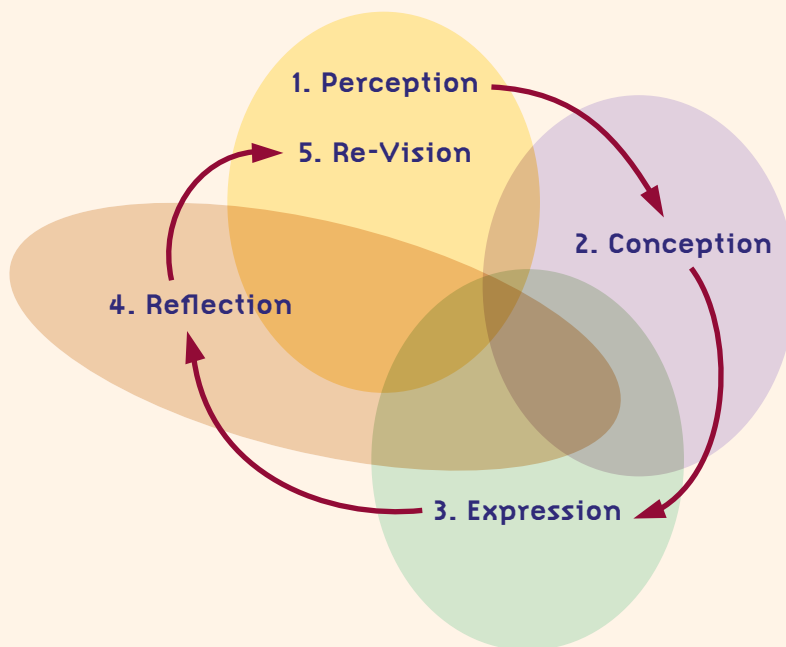
Another way to use the concept of reflection is to have students keep a journal and write about what they do in class every day. This helps them to think quietly about their work. They may share these reflections with each other or not.

## Revision

The only way to make use of whatever is gained from the reflection piece is for students to rework what they've done. It's important for students to try what they've done in a different way to reinforce the variety of choices they have in art. "Revision" means simply "to see again." So when they have reflected upon the original work, they may reconstruct it in a new way. Revision is an integral part to the artistic process. It is the bulk of the work of any artist. An actor performs in a play for a couple of hours, but spends weeks and weeks studying, reworking, taking feedback, saying his lines over and over trying to improve each time. Same goes for a writer. She writes the story when she's on an artistic high, but the work is restructuring, rephrasing, finding the exact ending. It's very important for students to realize the value of practice, not just practice by repetition, but practice by varying the way they create their work.

## Breakdown

Below is a visual breakdown of the Performing Arts Workshop Methodology. It is important to understand the overlap in all five components, and that it would be impossible to structure an effective class in which a piece does not exist or each piece occurs separately. A teacher doesn't spend twenty minutes on perception; twenty minutes on reflection etc... Rather, he or she is continually moving back and forth and through these approaches.



1. Students' experience begins with **perception** of a problem.
2. Students respond to the problem with their own feelings forming a mental **conception**.
3. Using the tools of art, the students give form to conception through **expression**.
4. Through **reflection**, students use language to analyze the critical thinking they have engaged in. Students make judgments and consider the reasons behind their actions.
5. The outcome of instruction is **re-vision** of the original problem and the development skills for reentering artistic inquiry.

(Siegesmund, 2000)

# Structured Improvisational Teaching

## Improvisation in the classroom

100% of participating teachers agreed that artists were sensitive to the needs of their students and to the needs of “at-risk” students.

It is important to come to class with a detailed lesson plan in mind and on paper, outlining activities with corresponding objectives and relations to the standards. It is also important for teachers and artists not only to prepare for the unexpected, but to welcome it as part of the dynamic learning process. Being able to improvise is essential to being a good teacher.

## Using student responses

Always move forward from the response you get, not from the one you have prepared for or have heard before. A good teacher of the arts knows how to listen to what is given back to them and does not approach lessons by searching around the room looking for the “right” answer just because that answer is what will help demonstrate the point she wants to get across. Encourage students to describe as best as possible what they see in front of them and point out what you also see. This isn’t just a matter of blindly validating whatever the student throws at you just because you don’t want the student to feel bad. It is a matter of sharing viewpoints and helping the students to find the language to describe what they observe or feel.

## Repetition and revision

You have to “own” the material in order to teach it. That is, know and love your curriculum and art form well enough to be able to go backwards and forwards. Pick up on a point that was made last time. Take notes at the end of each period highlighting specific memorable moments of the last class. Go back to those moments. “Remember when Michael held that very terrifying shape, the one where his leg was up in the air and his hand was shaped like a claw and he didn’t lose focus for an entire minute? Michael, will you come up and do that shape again?” Don’t be afraid to redo exercises. A good exercise will deepen and change every time you practice it. In fact, that is often the test of whether an exercise is worth doing at all.

## For the Teacher

### What are the standards?

Locally, the Performing Arts Workshop uses The Visual and Performing Arts Standards for California Public Schools. This document incorporates the content standards for dance, music, theater and the visual arts and defines the five strands of an arts program as follows: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relationships, and applications. Other states use their own standards.

### Why the standards?

The guide to the national standards for arts education states: “The most important contribution that standards-setting makes lies in the process itself. In



setting them forth, we are inevitably forced to think through what we believe – and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects...The arts standards are deliberately broad statements, the

better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.” (Consortium of National Arts Education Associations, 1994).

Any arts class that has been given a slight amount of thought is going to cover at least one or two of the standards. The standards exist as a guide so that the teacher/artist can approach a subject in a variety of ways. They can help teachers design curricula that tackle subjects from diverse angles and create an environment in which students can use multiple intelligences. Also, the standards help remind teachers that in order to really learn from the arts, students need to do more than just be very good at something. A child may be a prodigy at playing the piano, may have the dexterity to zip up and down the keyboard, and that student should be encouraged. But it is a disservice to the child if the curriculum focuses only on playing, not on listening to others, not on composing, not on developing a vocabulary of music theory and history.

When used effectively, the standards suggest that diverse and creative approaches will enrich the curriculum.

## Responsive learning

A responsive learning experience cannot be based on a deficit model of education where the child is seen as lacking a prescribed content knowledge and the role of the teacher is to see that this content is memorized. Teachers must be attentive to home and cultural practices of the child and integrate this into curriculum. Teachers must also create multiple and diverse settings in the classroom for developing proficiency in speaking and understanding English. Curriculum must be developed with regular consistent input from students. Finally, teaching units need to be thematically based and integrate diverse forms of communication through which students can demonstrate their learning (Garcia, 2001). Responsive learning experiences are important for “at-risk” students, as this population is failing through traditional pedagogical and curricular methods. If these students are to be reconnected to education, teachers must work with them in alternative ways.

“I have two girls in particular that are not academically very high, they are not low enough to get any extra support but they are kind of low-middle and both of these girls have made a lot of progress in all academic areas. And I am seeing that they are two of the ones that are getting the kung-fu steps. They are able to follow; in fact they are often chosen to do the demonstrations. I think that building self-esteem [is] a huge part of what I’ve seen in these two girls in particular.”

Teacher





## “Why” is a good question

In the performing arts, the ability to ask the question “What is the point of this?” is a sign of an intelligent student, one who thinks critically and who questions what is placed before him or her. The ability to answer it (not just by giving an answer, but by showing it in the lesson) is a sign of an intelligent teacher. While planning a lesson, a teacher should be able to answer the question “why am I teaching this?” and the answer needs to be a good one. In drama, we speak of characters needing motivations in order for the action in the scene to have urgency. The motivations are what make the characters have “high stakes” or something to lose. Teachers must also have good motivations for their classes to have “high stakes” and for their classes to have urgency. Students will not understand the value of what they are learning unless the teacher teaches with a sense that the students have something to lose if they do not learn it.

It is crucial that the classroom teacher feel that every lesson is vitally critical. Only that feeling can infuse already pre-arranged lessons with life. Because the arts feel more open, the classroom teacher and artist in residence can operate with this intense commitment.



“You’ve just got to find that gap between what they’re interested in and what you’re trying to do and then just find that connection.”

Artist



“...The kids who are timid, were timid anyway but seeing the kids who maybe...aren’t timid and shy... do it first, gives them that freedom or makes them feel comfortable to step out a little more.”

Teacher



# Teaching “at-risk” Youth

## How “at-risk” students are different from other students

“At-risk” is a broad term loosely designating students who are socially predisposed to failing, dropping out or skidding through the school system without learning any skills because of low family income, unstable family lives, unaddressed learning disabilities, emotional problems and/or poor educational facilities. The implication of the word “risk” is that the role that school plays can seriously affect the choices these students will make in life and their general health and wellbeing. If the students fail in school (or if the schools fail them) they are “at-risk” of ending up on the streets, involved in drugs, or in juvenile hall. The stakes for these young people are extremely high—they aren’t just risking being grounded by their parents; their lives are on the line. This creates an added responsibility on teachers to set these students up for success.

Unfortunately, these students, whose minds are often extremely advanced in ways untested and ignored by the education system, are the least likely to succeed in traditional modes of learning. In traditional educational settings, “at-risk” kids are often bored, discouraged and frustrated. They see no value in pursuing a lesson that appears to have no direct impact on their lives. Many of them could easily do the work, but they see no intrinsic value in doing it. Why put the effort into something that seems meaningless? Why waste time and energy?

Other students are discouraged or frustrated because they’re not convinced that they are able to succeed. They may have real learning disabilities that prevent them from learning in conventional ways. Conversely, they may have tremendous talents that prevent them from absorbing information in traditional ways. In either case, they have failed at school in the past and have been labeled by the system (and in the process may have labeled themselves) as incapable.

These students need the antidote to discouragement: encouragement. This does not mean they need to be praised for bad work; they need to be given the opportunity to demonstrate what they are good at. The task for the teacher is to find out what they are good at and to teach the lesson in a way that calls upon their strengths.

Education is a process of re-creating ourselves (Eisner, 2002). Education is not about students pleasing teachers and scoring good grades to reap societal praise. Education is a process for self-improvement. In this sense, some “at-risk” students have the most profound understanding of what education ought to be. They are “at-risk” because they have experienced the shortcomings of the education system. Education is not addressing their needs within the world they inhabit. Because “at-risk” students do not see the relevancy of education, they resist it. They refuse to play the game.

The most daunting task for the educator is trying to establish why education should matter to these students. Because these students do not accept easy answers, they force the teacher to reexamine his/her own educational goals.



“You have to convince them that you’re going to be surprising and interesting to them.”

Artist



## Knowing the student population

Teachers and teaching artists should always know about the population they are about to teach. Having an understanding about students' culture, background and values, especially when different from themselves, will allow the teachers and teaching artists to create lesson plans that have a stronger impact on the students, especially "at-risk" students. Teachers and teaching artists should:

- design curriculum with the students in mind;
- incorporate what the students know (culture, background, values) into the curriculum;
- make the students feel that what they know is represented in the curriculum;
- be unafraid to broach topics that might raise conflicts in a diverse class

## Effective methods for teaching "at-risk" students

Performing Arts Workshop has discovered and developed a number of techniques for teaching artists that are useful in teaching "at-risk" students. These methods are applicable to artists and teachers in their work with "at-risk" youth. The use of a variety of arts media and learning techniques in the classroom ensures that students with different learning styles will all have a chance to learn the main themes of the subject.

The incorporation of concepts from a variety of cultures (and this includes subcultures) not only adds relevancy to curriculum, but is the bedrock of any whole and worthwhile curriculum. But it is also important for the teacher and teaching artists to draw the connection between the curricula and the students; this means choosing anchoring texts and art works that have substance. To go into an inner-city school and attempt an earnest production of *Oklahoma* without raising questions about it would be absurd because without reflection there is most likely nothing in that play that could draw the intellectual interest of a student growing up poor in the inner city.

This does not mean that we exclude people and cultures from the syllabus that are not immediately relevant to our students. It does mean that we choose texts that are deep enough, that ask broad enough questions to have the potential to connect to the students' lives. Most of Shakespeare's works have this potential, as do the plays of many contemporary playwrights. But it is up to the teacher to present these works in a way that can excite students and engage their minds. This means understanding the population and understanding the art form well enough to ask questions and present examples that draw connections from the students' lives to the texts and vice-versa.

With all of this said, do not shy away from exposing students to forms and styles of art outside of what is familiar to them. Use the opportunity of the art class to challenge what they already know and to introduce them to new ways of looking at the world.

Keep in mind the reading level of the students you are teaching. While it is important to always challenge them, choosing texts that are too far above reading level will frustrate them and take the focus away from the artistic objectives. While increasing literacy is important and the performing arts can be very helpful in developing literacy skills, it is equally important to keep the focus of the class on the larger intellectual and artistic concepts. Many "at-risk" students would prefer to see a dramatic scene unfold physically before them than sit in an English

Evaluations of the Artist-in-Schools and Artist-in-Communities programs showed that artist residencies positively impact the school academic climate.

"...Everyone's on equal footing, whether you have a reading disability or a social disability or whatever, you all have equal opportunity out there. I think that's what's positive about the program."

Teacher





class decoding the words of a play. “Picking the scene up,” moving it onto the classroom stage with improvisation, will make the work come to life and will help students to visualize the dramatic concepts inside the text. It will also change the pace of the class and keep the students (literally) on their toes, an important tool in managing the “at-risk” student who can easily be emotionally and intellectually disengaged.

With “at-risk” students, improvisation and original composition ensure that students will use the structure of the art form to raise questions about their own issues and concerns, and therefore will be invested in the quality of the work.

## Classroom management

It is important to have clear and consistent standards of behavior, rewards for good behavior and consequences for poor behavior. These systems work best if they are concrete and quantifiable. When students feel that they are treated unfairly compared to their peers, their confidence in the education system is undermined.

In a residency setting it is important for teachers and artists to be in agreement and not undermine each other in the classroom. It is difficult to control bad chaos and maintain standards of behavior when teachers and artists are on different wavelengths. Teachers and artists should model standards of behavior as well as expect them from students.

“They need really specific ground rules about what is acceptable, what is not acceptable, and to know the consequences of misbehaving or not cooperating.”

Teacher



## Turning Young People On

We hope you have found this guide to be useful and inspiring for starting and/or expanding upon an artist residency program or for your own teaching in the classroom. At Performing Arts Workshop, we believe a strong arts education contributes to developing young people into creative thinkers, active learners, and thoughtful citizens. We also believe a properly executed residency model breathes life into the standard curriculum, allows for a broader exchange of ideas, and can give youth a chance to learn in a fresh, new way. We thank you for taking on this challenge and for investing energy and time in the creative lives of young people. We hope this guide will help you continue our tradition of turning young people on to critical thinking through the arts.

# Worksheet 1: Residency Observation Protocol

1 Artist name:		2 Teacher name:	
3 Type of residency:		4 School:	
5 Observation date:		6 Observer:	

This observation form is divided into two sections. In Section 1, you record your observations of the people in the classroom. In Section 2, you record your observations of the residency period environment as a whole. Give as detailed responses as possible. Feel free to skip back and forth between different sections during your observation. You can also complete your form after the observation. It is best to complete the form within 24 hours so that what you observed is fresh in your mind.

## Section 1: People in the classroom during the residency

7. How did the teacher contribute to or participate in the lesson?

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8. How did students participate in the lesson?

---

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9. How was enthusiasm expressed by students?

---

---

10. How did the artist bring multiple perspectives to the lesson?

---

---

11. How were different choices/options presented to students and how did students make choices?

---

---

12. How did students use the arts to express ideas?

---

---

13. How were the arts used to solve problems?

---

---

14. How did the artist present the work of other artists from other cultures?

---

---

15. How were other disciplines or perspectives integrated into the lesson?

---

---

16. How did the artist describe artistic structure and qualities?

---

---

17. How did students build on the work of each other and the artist?

---

---

18. How did individual students contribute to the group?

---

---

## Section 2: The environment during the residency

19. How did the artist describe the lesson objectives?

---

---

21. How did the artist prepare students for transitions in the lesson?

---

---

22. How did the tempo, action and flow of the lesson vary?

---

---

23. How was the class space manipulated and used?

---

---

24. What rituals were used in the lesson?

---

---

25. How did the teacher and artist enforce clear behavior standards and transform challenging behaviors?

---

---

26. Describe the communication and roles of teacher, artist and students.

---

---

27. How did the artist, teacher and students recognize and manipulate creative moments?

---

---

28. How was student reflection and analysis of composition encouraged?

---

---

29. How did the artist and students make connections between composition, feeling and interpretations?

---

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# Worksheet 2: Teaching Skills Assessment

Date/Time:	Residency Art Form:
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## Class Dynamics

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
1.1 Varies volume and energy of voice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1.2 Modifies space & pace of class activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1.3 Transforms challenging behavior into positive action	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Lesson Plan Structure

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
2.1 Clarity of lesson plan objective	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.2 Logical progression of exercises and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.3 Flexibility of plan and “culminating activity”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Class Management Skills

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
3.1 Clarity and consistency of behavioral rules	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.2 Clarity of roles and interaction with classroom teacher	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.3 Control of class dynamics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Aesthetic Valuing

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
4.1 Distinctions drawn between stereotypic & inventive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.2 Identifies and exploits “creative moments”	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.3 Defines and identifies aesthetics of composition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Composition / Analytic Skills

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
5.1 Defines and demonstrates elements of composition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.2 Uses dialogue to “reflect” on compositional work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5.3 Revises student compositional work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Interdisciplinary Links / Social Content

	Far above expectations	Above	Meets Expectations	Below	Far below expectations	N/A
6.1 Integrates other art disciplines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.2 Relates art form(s) to social issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6.3 Provides cultural and historical context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# Notes and Comments

**Class Dynamics**

**Lesson Plan Structure**

**Class Management Skills**

**Aesthetic Valuing**

**Composition / Analytic Skills**

**Interdisciplinary Links / Social Content**

# Worksheet 3: Rubric for Assessment of Student Learning in the Arts

Student \_\_\_\_\_ Period of Assessment \_\_\_\_\_

Date & Time \_\_\_\_\_ Art Form \_\_\_\_\_

1	2	3	4	5
not in evidence	rarely	sometimes	frequent	consistent

## Resistance

- 1.1 Refuses to participate
- 1.2 Obsesses with single idea
- 1.3 Reacts aggressively


## Perception

- 2.1 Identifies the problem to be solved
- 2.2 Uses perceptual details to solve problems
- 2.3 Considers/selects between multiple observations


## Conception

- 3.1 Associates specific perceptual detail with feeling
- 3.2 Brainstorms multiple associations of detail & feeling
- 3.3 Brainstorms non-stereotypical choices


## Expression

- 4.1 Articulates conceptions through medium
- 4.2 Capable of finding a resolution
- 4.3 Examines the work of other artists and cultures


## Reflection

- 5.1 Identifies structure and qualities of an expression
- 5.2 Uses language to reflect systematically on process
- 5.3 Enjoys using language to analyze & express ideas


## Re-vision

- 6.1 Uses reflection for new insight
- 6.2 Uses insight to revise or extend the work of others
- 6.3 Works constructively with a group


## Rubric Explanations:

### Resistance

- 1.1 Refuses to participate: Does the student resist joining a project?
- 1.2 Obsesses with single idea: Does the student conflate possibilities to only one possible expression?
- 1.3 Reacts aggressively: Is the student's primary response to a problem aggressive and violent?

### Perception

- 2.1 Identifies the problem to be solved: Perception begins with recognition of some kind of disturbance within routine experience. The problem might be self-generated or it may be given. Even if a given, the student needs to comprehend the problem.
- 2.2 Uses perceptual details to solve problems: Does the students approach the problem by identifying specific sensory elements?
- 2.3 Considers/selects between multiple observations: Does the student recognize that there are multiple perspectives from which to view the problem (both literally and conceptually)?

### Conception

- 3.1 Associates specific perceptual detail with feeling: Does the student recognize the qualities of a particular sensory element and their own emotional reaction?
- 3.2 Brainstorms multiple associations of detail & feeling: Can the student change and combine sensory elements to generate different emotional reactions?
- 3.3 Brainstorms non-stereotypical choices: Can the student move beyond popular stereotypic selections and explore inventive associations?

### Expression

- 4.1 Articulates conceptions through medium: Does the student apply the elements and principles of the art discipline to give form to conceptions?
- 4.2 Capable of finding a resolution: Can conceptions be expressed so that they communicate a coherent meaning?
- 4.3 Examines the work of other artists and cultures: Can the student consider multiple sources to expand possible meanings?

### Reflection

- 5.1 Identifies structure and qualities of an expression: Can the student use language to identify the technical and qualitative dimensions of the medium s/he is working with?
- 5.2 Uses language to reflect systematically on process: Can the student analyze the elements of nonlinguistic thinking: perception, conception, and expression?
- 5.3 Enjoys using language to analyze & express ideas: Does the student take aesthetic satisfaction in reflecting on creative thinking?



## Re-vision

- 6.1 Uses reflection for new insight: Can the student use analysis to expend meaning in his or her own work?
- 6.2 Uses insight to revise or extend the work of others: Can the student analyze and build on the work that is not his or her own?
- 6.3 Works constructively with a group: Can the student communicate analysis in ways that others benefit?

## Comments:

Evaluator \_\_\_\_\_

Artist \_\_\_\_\_

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