

Young Audiences Charter Association Spring 2018 Application to
Orleans Parish School Board

Attachment 7:
Mission Critical Partner
MOUs/Contracts;
YALA Professional
Development Materials



YOUNG AUDIENCES OF LOUISIANA PARTNERSHIP AGREEMENT

With over fifty years of experience in education and arts integration, Young Audiences of Louisiana (YALA) is expert in engaging students in meaningful ways during the school day as well as during critical out of school time. Independent evaluations conducted by Dr. Betty Porter and the School Leadership Center have shown that schools participating in Young Audiences arts integrated programs exhibit higher levels of student achievement.

Our Core Beliefs

Quality of Programs and Services:

YALA works with professional teaching artists who bring their knowledge and experience to the classroom. Through our affiliations with Wolf Trap Institute for Early Learning through the Arts and the 32 state-wide network of Young Audiences/Arts for Learning organizations, YALA has access to the highest quality of research-based arts and arts integration methods. Additionally our staff and teaching artists participate in training offered by respected institutions such as the Arts Education Partnership, the Kennedy Center and the National Guild for Community Arts.

Connecting to the School Day:

Consistent instruction is a key driver of academic success. Students' educational experience is strengthened and enriched when access to arts-integrated learning is provided during the day and connects to afterschool programming. The success of YALA's school partnerships is linked to the quality of the program design and its connection to core curriculum.

Communicating with School Partners:

YALA's programs, both during the school day and during out of school time, provide exciting opportunities for teachers, administrators, and families to utilize the arts to improve student performance across the curriculum. Programs like Arts for Learning Literacy Lessons awarded an i3 Grant for Innovation from the Department of Education and the acclaimed Parents Learning Too bring together all stakeholders. YALA also is available for staff meetings with the school faculty to plan, review, and assess the impact of our programs. Additionally YALA offers professional development in arts integration techniques that can be utilized by all teachers.

Coordinating with Community Partners:

Our community partners, New Orleans Museum of Art, Ogden Museum of Southern Art, Ashe Cultural Center, New Orleans Kids Partnership, Partnership for Youth Development, The Afterschool Corporation (TASC) and others are also available to share their resources with our School Partners. YALA is also available to coordinate all other school enrichment to ensure high quality and prevent duplication of services.



3900 General Taylor St. #201
New Orleans, LA 70125
(504)523-3525

Saundra Levy
Young Audiences Charter Association Board President
Young Audiences Charter School – Orleans Parish Proposal

January 3, 2018

Dear Ms. Levy,

This letter reflects our intent to provide the following arts education services for Young Audiences Charter School – Orleans Parish during the 2019 – 20 academic year pending charter approval. Fees for these services are as follows:

- Four teaching artists to teach fulltime rotating between classes Kindergarten – grade 3. Total artist fees equal: \$200,000.00.
- Two teaching artists to teach fulltime in two Pre-K classrooms. Total artist fees equal: \$100,000
- One fulltime, school-based Director of Arts Integration: \$55,000
- Academic arts integration support services – consulting: \$15,000
- Arts integrated professional development stipends: (16 full-day professional development workshops): \$15,000
- Afterschool and summer learning support. Services of one coordinator, six teaching artists, and four teachers for the duration of four days per week (academic year) and five days per week for six weeks (summer): \$115,000
- Grant writing services – arts in education proposal expertise: \$20,000
- Young Audiences administrative fees are included in artist fees.
- Young Audiences offers curriculum review and assistance, substitute placement, as well as professional development, for the teaching artists at no additional cost to the school.

The total cost to Young Audiences Charter School – Orleans Parish for these services is **\$520,000.00**. Young Audiences of Louisiana will invoice on a monthly basis on the 15th of the month.

Any unused services will be deducted from your final invoice.

The School agrees to the following:

- Provide a safe and secure space for all activities, and storage facilities when available.
- Provide planning time for teachers and teaching artists.
- Provide supplies needed to implement arts classes.
- When appropriate, provide access to student test scores to be used only for program evaluation of YALA.
- Pay all invoices on or before the due dates agreed upon by YALA and the school

- Provide bulletin board space to showcase student work as well as YALA signage and branding materials which could include banners, yard signs, or plaques.
- Provide access to signed photo releases from parents for YALA's use in promotional materials and/or for purposes of documentation.
- Offer invitations to YALA staff for professional development workshops whenever appropriate.
- All services provided by YALA teaching artists must be contracted directly through YALA.

We appreciate your support for this programming and look forward to cooperating with Young Audiences Charter School – Orleans Parish's community and staff to best implement it. **Your signature below indicates that you are of agreement.**

Sincerely,

Jenny James, Director of Education and Programs
Young Audiences

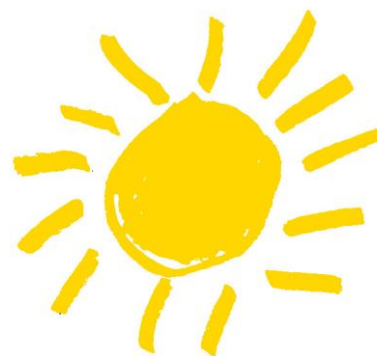


1/8/18

Agreed. 
Sandra Levy

Date: 1/6/18

Young Audiences Arts for Learning



*National Board of Directors
Chairman*
Corinne P. Greenberg

President
Nathan W. Pearson, Jr.

Vice Chairmen
Henry Christensen III
John W. Creamer
Mary Ann Fribourg

Vice Presidents
Thomas R. Berner
Sue Ann Weinberg

Treasurer
John W. Creamer

Secretary
James H. Gellert

Directors
James Benedict
Kevin J. Bradicich
Kevin P. Chavous
Bettie Minette Cooper
William Cox
Dale M. Frehse
Rosemarie Garipoli
Scott Greenberg
Marilyn W. Grounds
Jean Creamer Hodges
Marjorie Hyman
Gretchen B. Kimball
Daphne Kis
Peter S. Kraus
Yo-Yo Ma
Wynton Marsalis
Lady Maughan
Mary P. Nass
Amy Rasmussen
L. Jan Robertson
Estelle Sosland
Richard Stoltzman
H. Guyon Townsend III
Prakash Vanguri
Diane K. R. Volk

Board Members Emeriti
Mrs. Howard L. Clark
Mrs. John W. Straus
Mrs. James D. Wolfensohn

National Executive Director
David A. Dik

Founders
Mrs. T. Roland Berner
Mrs. Edgar M. Leventritt
Mrs. Lionello Perera
Rudolf Serkin

January 10, 2018

Rickie Nutik, Executive Director
Young Audiences of Louisiana
3900 General Taylor
New Orleans, LA 70125

Dear Rickie,

As the nation's first and largest arts-in-education network, Young Audiences Arts for Learning supported the development and start-up operations of Young Audiences Charter Association's original school venture with resources, expertise, and national recognition. The Young Audiences Charter School operates on the proven Arts for Learning (A4L) curriculum model developed in 2002 through a collaboration of Young Audiences Arts for Learning with the University of Washington and 12 regional Young Audiences affiliates. The model combines professional development, curriculum implementation, and assessment strategies to ensure students excel in literacy and the arts, build life skills, problem-solve through analytic thinking, and work collaboratively.

The approach relies on a co-teaching model in which a teaching artist and classroom teacher work together to plan and deliver arts integrated units of study. This co-teaching dynamic has resulted in student academic, social, and artistic gains and the classroom teachers – most of whom did not come from arts backgrounds – are becoming arts integrationists in theory and practice.

Young Audiences Arts for Learning believes in and unequivocally supports the growth and refinement of the arts integration model employed by YACA both at its current school and for expansion to Orleans Parish. To demonstrate our support, we provided a 2017 grant through our Affiliate Development Fund to establish an Arts Integration Leadership Development Framework at Young Audiences Charter School, ensuring that the three tiers of school leadership (senior, mid, and grade-level) have the skills, resources, and assessment techniques necessary to create a school-wide culture of arts-integration. This leadership institute and resulting protocols, along with four years of successful charter school operation, position YACA to be continue their trajectory of growth by opening a second charter school in Orleans Parish.

Rickie Nutik, Executive Director
January 10, 2018
Page 2

The national trend in education theory and practice supports an arts focus as best practice. The 2016 Every Student Succeeds Act requires that schools offer a “well-rounded” plan for instruction, transitioning from “teaching to the test” to “educating the whole child,” including music and the arts. Through Young Audiences Charter School and the national model it is founded on, YACA is accomplishing this whole child growth.

With profound encouragement, Young Audiences Arts for Learning is pleased to support YACA’s charter school application in Orleans Parish. I look forward to answering any questions you may have about this initiative and look forward to becoming an engaged partner in its development.

With continued success and best regards, I remain

Sincerely yours,

A handwritten signature in black ink, appearing to read "D. A. Dik".

David A. Dik
National Executive Director

To Whom It May Concern:

On behalf of Wolf Trap Foundation for the Performing Arts, I am pleased to submit this letter in support of Young Audiences Charter Association – Young Audiences of Louisiana’s application to found a charter school in Orleans Parish.

Wolf Trap Institute for Early Learning Through the Arts (Wolf Trap Institute), a program of Wolf Trap Foundation for the Performing Arts, was established in 1981 under a grant from the Head Start Bureau for the U.S. Department of Health and Human Services. The goal of Wolf Trap Institute is to provide early childhood educators with professional development on how to use performing arts strategies to reach educational curriculum standards and outcomes for young children. The infusion of arts integration strategies into instruction provides powerful teaching tools that can be used to enhance all areas of development including emergent literacy, math and science, socialization, creative thinking and problem solving, receptive and expressive language, fine and gross motor skills, and self-regulation. Arts-integrated instruction aids in building a solid foundation for all future learning.

Wolf Trap Institute has 18 national affiliates located throughout the country. Through the work of Young Audiences of Louisiana / Louisiana Wolf Trap, Wolf Trap Institute’s internationally recognized, research-based model of high-quality arts-integrated instruction is making a difference for early learners and their teachers in Louisiana. The Wolf Trap Institute model is an integral part of the professional development program for early education teachers at Young Audiences Charter School - Jefferson Parish. Louisiana Wolf Trap Teaching Artists, who complete rigorous professional development in the Wolf Trap model, train and mentor early education teachers to implement arts-integrated lessons in their classrooms to support children’s learning across the curricula. As a result, Kindergarten and first grade students at the charter school – whose teachers apply arts-integrated learning experiences in their classroom – demonstrate academic and social/emotional growth. Louisiana Wolf Trap is successful as it has been fortunate to attract, train and retain an impressive group of teaching artists for their school.

We hope that Young Audiences of Louisiana’s application to open a charter school in Orleans Parish will be approved. Louisiana Wolf Trap provides high quality arts-integrated learning. By establishing a charter school they will continue to reach more of Louisiana’s youngest learners, supporting the growth and development of early learning skills that are critical for academic success and in life.

Sincerely,



Akua Kouyate-Tate
Senior Director, Education
Wolf Trap Foundation for the Performing Arts



Department of Sociology

January 20, 2018

To Whom it May Concern:

Loyola University's Institute of Quality and Equity (IQEE) in Education is pleased to support Young Audiences Charter Association's application to open a school in Orleans Parish. IQEE has a multi-year relationship with Young Audiences Charter School, originally contracted as the school's external performance evaluator in 2014.

Evaluation of the school is conducted through site visits, classroom observations, focus groups with school administration, and semi-structured interviews with school leadership. Our role is to assess the school's arts-integrated model, curriculum, daily and data management systems, professional development, and staff organization in order to present strategic recommendations to improve school performance and adherence to mission.

IQEE is committed to continuing its relationship with Young Audiences Charter Association by continuing assessment services at its proposed new charter in Orleans Parish. Further evaluation of their unique arts-integrated approach will provide information critical to informing school structure and policy, as well as contribute to research in the field of learning through the arts.

Please contact me at the number below if you have any questions.

Luis Mirón, PhD
Director, Institute for Quality & Equity in Education
College of Social Sciences
6363 St. Charles Ave.
New Orleans, LA 70118
504-715-9806



January 15, 2018

To Whom it May Concern:

Goat in the Road Productions is excited to support the Young Audiences Charter Association's charter school application in Orleans Parish. Goat in the Road Productions (GRP), founded in 2008, is a New Orleans based performance ensemble dedicated to the production of original and invigorating new works of theatre, dance, performance art, and educational programming. Our flagship educational program, Play/Write, fosters the growth of young artists through theatre and playwriting classes in five New Orleans schools.

One of our most rewarding partnerships is with Young Audiences Charter School (YACS) in Gretna, where GRP began a residency in the fall of 2015. GRP shares YACS's belief in the arts as a means to engage students in their academic pursuits, expand creativity, and observe the world around them. During weekly Play/Write classes, GRP teaching artists, in partnership with the YACS classroom teachers, help students develop playwriting and performance skills, and at the end of the 20 weeks residency, each student has written an original play. GRP hosts a Showcase at Dillard University, where 10 student plays (4 of them from YACS) are performed by local, professional theatre companies.

The arts-integrated culture at Young Audiences Charter School creates an atmosphere that enables GRP teaching artists to inspire students creatively, and connect this creative thinking to core academics such as reading and writing. One of the most important factors for a Play/Write residency is the level of interest and engagement from the classroom teacher. At YACS, the teachers, as well as the administration and staff have provided amazing support that has made it a joy to work with the school, and made the program a success in the classroom.

We fully support the expansion of the Young Audiences Charter Association to found a school in Orleans Parish and look forward to working with the students and teachers at that location.

Please don't hesitate to contact me at Shannon@goatintheroadproductions.org or 603-300-7321 regarding Goat in the Road's support for Young Audiences Charter Association's Orleans Parish application.

Sincerely,

A handwritten signature in black ink, appearing to read "Shannon Flaherty".

Shannon Flaherty
Co-Artistic Director
Goat in the Road Productions

Memorandum of Understanding

Louisiana 21st Century Community Learning Centers Program

Young Audiences Charter Association

Name of Proposer/ Organization

And

Project Peaceful Warriors (PPW)

Name of Partnering Organization Completing MOU

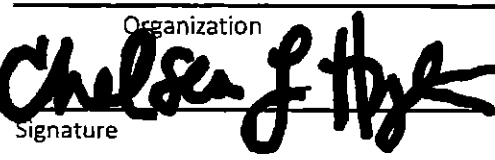
are committed to implementing a comprehensive 21st Century Community Learning Center program that provides meaningful, academically based after-school activities and extended learning opportunities for children in the district and their families. The entities named herein recognize the necessity for continual collaboration among local partners for the development, implementation and continuous program improvement of dynamic after-school educational opportunities for youth and their families in

Young Audiences Charter School

Name of School/ District/Parish

The collaborators will strive to accomplish 21st Century Community Learning Center objectives that are specific to their own area(s) of involvement. The above-named partnering agency pledges to collaborate with the above-named proposer/organization to provide the following specific items/services:

PPW will provide Trauma aware Yoga and mindfulness training as part YALA's health and wellness team. PPW will provide one-hour professional development for Young Audiences Charter School afterschool program, a value of \$200.00.

	Rickie Nutik	Executive Director
Signature	Typed Name	Title
Young Audiences Charter Association		
Organization		Date
	Chelsea Hylton	Executive Director
Signature	Typed Name	Title
Project Peaceful Warrior		4/13/2017
Partnering Agency		Date

Sampling of YALA
Arts-Integrated Professional
Development Materials



J. Rosello

2011

Collaboration In the Classroom

N. Kleaver

Young Audiences Charter School Retreat

June 1, 2017

Lincoln Center Education



A Global Leader in Learning through the Arts

We enrich the lives of students, educators, and lifelong learners by providing opportunities for engagement with the arts onstage, in the classroom, online, and in the community.

[LincolnCenterEducation.org](https://lincolncentereducation.org)

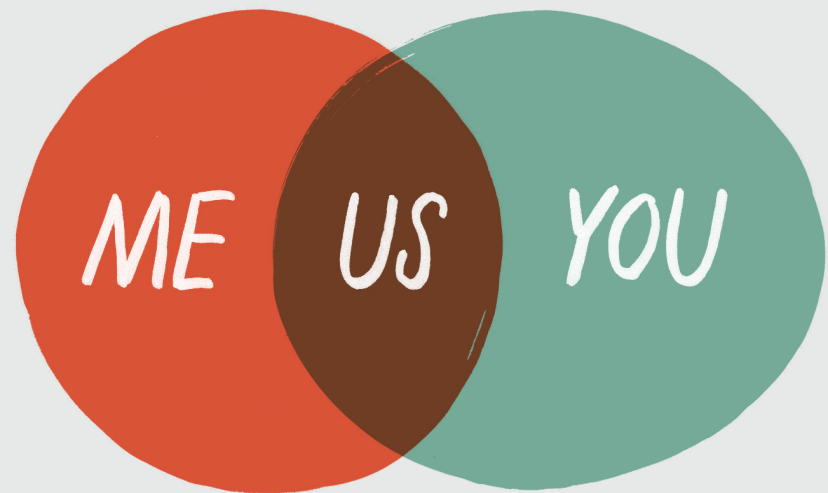
Russell Granet, Executive Vice President

Ann Unterberg, Chair



Reflection

1. Imagine a successful collaboration you have had either in or out of the classroom.
2. Describe it. What were its characteristics? What did you and do to make it work?
3. Identify 3-4 key words/phrases that would be your “foundational principles” for collaboration.
4. Pair-Share



What Does
Collaboration
Offer Students,
Teachers, and
Schools?



Builds a sense
of community.

- The making and studying of art naturally connect people to issues that resonate with personal and social relevance creating, “a climate of openness and support.”
- Partnership extends the walls of the school, connecting it to museum, theaters, working artists who are part of the community but often unseen.

Deasy, R. J. & Stevenson, L. M. (2005). Third Space.
Washington, D.C.: Arts Education Partnership.

Helps teachers
see students
in new ways.

- The arts engage students' multiple intelligences.
- TAs tend to stress alternative modalities of teaching and learning, allowing teachers to see sides of their students that they did not know existed.

Deasy, R. J. & Stevenson, L. M. (2005). Third Space.
Washington, D.C.: Arts Education Partnership.

Provides
opportunities
for teachers to
shape
curriculum

- Co-designing arts lesson invites imaginative thinking into teachers' work, empowering teachers to innovate their curriculum.
- Teachers rank their time to work with artists in this way as their most treasured arts resource.

Purnell, P. (2004). A place for the arts: The past, the present and teacher perceptions. Teaching Artist Journal.

Expands ways of looking at and assessing student work

- The interdisciplinary connections that students make in and through the arts require alternative assessment models that are more educationally substantive than traditional ones.
- When teachers and artists create assessment strategies and look at student work together, they report a higher level of satisfaction in their partnership and deeper understanding of their students.

Wilson, B., Corbett, D., and Noblit, G. (2001). The arts and education reform: Lessons from a 4-year evaluation of the A+ Schools Program 1995-99

Teaches new
arts-based
teaching
techniques

Teachers who participate in arts partnerships claim that they learn new teaching skills and techniques that they can use in the classroom on their own.

"I think I WILL continue the projects with 704 tomorrow. It will be interesting to see if I can handle the messy stuff on my own! I'll fill you in on the results."

(email from a DreamYard teacher partner)

Supporting TA-Teacher Collaboration



“The time spent between artist and teacher outside of the classroom should be deeply reflective in nature. In order to make the time most meaningful and effective.”

(Burnaford, 2003)

Articulate	Articulate individual goals and create shared goals for student learning;
Assess	Assess student progress together;
Clarify	Clarify each person’s roles in and out of the classroom;
Reflect	Reflect on their teaching performance; and
Remind	Remind one another of the importance of their work together.

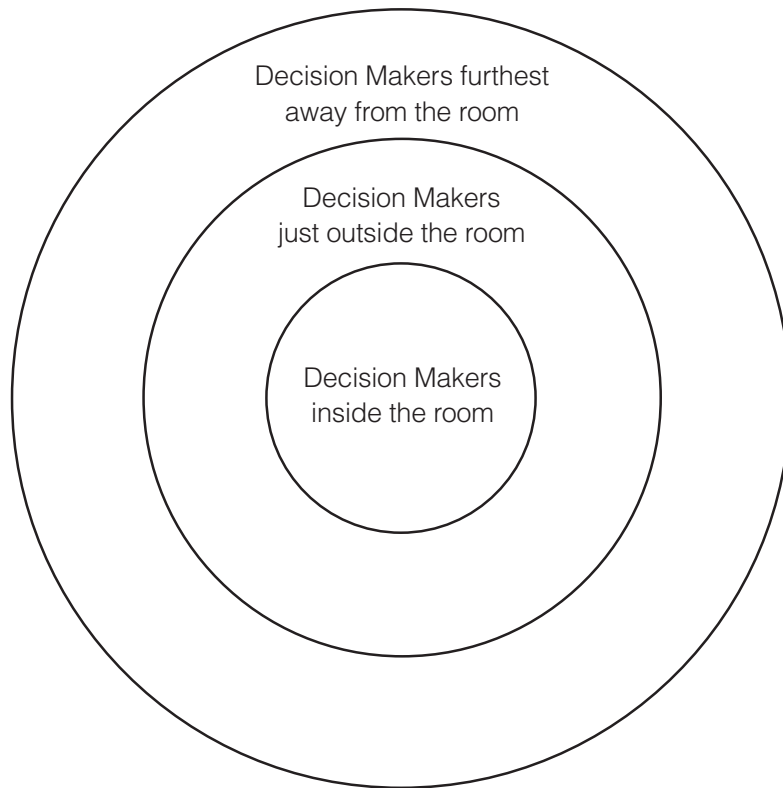


Diagram 2: Three Groups of Decision Makers
(by proximity to “the room” or arts learning experience)

The Qualities of Quality: Understanding Excellence in Arts Education

Decisions and decision makers affect quality of the collaboration.

- **Staffing** – Who is paired with whom? And why? How much time do they get to figure out their collaboration?
- **Evaluation** – To what degree are teachers and TAs evaluated on their collaboration?
- **Program culture** – How is collaboration promoted and valued in the building?

On the Ground Strategies: Nancy's Tips From the Field

- First impressions matter – set up optimal conditions for collaboration (context, space, and time)
- Demonstrate your experience and professional work.
- Tap into teachers' preexisting relationships with the arts and their own professional development interests.
- Model collaboration for your students – “Fake it ‘til you make it”
- Give credit where credit is due. (and do it often!).
- Pay attention to language. Are you using “insider” terms?
- Share responsibility for being “the heavy.”

Creating the Conditions for Collaboration

01

Break into small groups (4 ppl)

02

Share key takeaways from your reflection

03

What conditions allowed you to collaborate?

04

How can we, as leaders, help recreate those conditions for our teams?

05

Create **4 collaboration poster** for this year with a logo and motto!



**KEEP
CALM
AND
COLLABORATE**

Stay in touch!

nkleaver@lincolncenter.org

Lincolncentereducation.org

Phone: 212.875.5547

Cell: 917.842.5843





Arts Integrated Lesson Plan

Name:	Jenny James and Roscoe Reddix	Date(s) of Delivery:	June 1, 2017	Grade Level:	adults
Arts Standard(s):					
Connecting Standard:	RL.1.1 - Ask and answer questions about key details in a text				
Objective:	Participants will unpack the definition of arts-integration and demonstrate understanding of arts-integration through a creative representation of the definition.				
Key Vocabulary:	approach, teaching, understanding, art form, creative process, connects, evolving objectives				
Resources Needed:	Posted definition, articles about each segment of the definition, highlighters				
Procedure: List Each Step of the Lesson					Element: E,U,C,Cr
1. Facilitators demonstrate living sculptures / tableau					Experience
2. Facilitators explain the elements of living sculpture: levels, facial expression, and character relationships					Understand
3. Project Kennedy Center definition of arts integration for participants.					Connect
4. Pass out passages explaining each segment of the definition with numbers on top (1-6).					Connect
5. Participants read their passages and highlight key details of the passage.					Connect
6. Participants gather in groups according to their passage number.					Connect
7. Groups agree upon key details in their passages.					Connect
8. Groups construct living sculptures of their segment of the definition based on key details from their passages using levels, facial expression, character relationships.					Create
9. Groups present their living statues and explain their creative choices citing evidence from the text.					Experience
10. Participants review the entire definition and reflect upon how their understanding of the definition has changed.					Connect
11.					
12.					
How Will You Check for Understanding?	Sharing creative representations and explaining creative choices.				
How Will You Differentiate?	Content	Process	Product	Learning Environment	
	Explain:				
Co-Teaching Roles: List Which Steps Each Teacher Leads					
Classroom Teacher:					

Teaching Artist:	
------------------	--



Arts Integrated Lesson Plan

Name:	Brandon, Brionte(s) of Delivery:	06/01/2017	Grade Level:	All grades
Arts Standard(s):	DA.Cn.10.3 Investigate an idea from another discipline of study and express the information through movement. Communicate how the movement expressed the ideas and what was learned from the experience through oral, written, visual or movement form.			
Connecting Standard:	Unpacking YACS mission			
Objective:	Teachers will be able to create movement phrases based on the research and understanding of quotes from our school mission.			
Key Vocabulary:	smooth, sharp, swing, leap, spin, levels(high, medium/middle, low)			
Resources Needed:	music, open space			
Procedure: List Each Step of the Lesson				Element: E,U,C,Cr
1. Warm Up 15mins	"What do you think a smooth movement is?" Pick someone with their hand raised? "Can you show me what that would look like?" Ask that question for each of the vocabulary words to different volunteers. Challenge them to explore the movements.			Experience
2. Movement/Dance Standard	To be discussed and unpacked by Giselle or Andrea			Experience/Connect
3. Movement Phrases	Split participants into 9 groups and give them parts of the mission. Each group will take what they learned in the warm up and create movement phrases to express their section of the mission.			Create
4. Research. Reflect. Move	Participants will research their quotes for understanding. Reflect with each other on information they found. Begin choreographing movement phrases.			Understand/Create/Understand
5. Share Out	Each group will perform what they created.			Understand
6. Reflect on Movement	Groups will share out			Understand
7. Physio Espresso	lead by Giselle and Andrea/ Quick warm-up			Experience
8. Return to groups to refresh your phrase	Participants get a few minutes to rehearse the movement phrase they created before they perform it.			Create
9. Mission Reveal	Mission read aloud			Experience
10. Unpack phrase with knowledge of whole mission	Break down the mission			Connect
10.a. Guiding questions	Participants will be asked follow-up questions			Connect

11.Reflect and Revise Movement Phrases		Understand/Create
12.Reflect on Choices	After hearing the entire mission, participants get a chance to revise movement phrases with a deeper understanding	Understand
13.Reflection Questions	Participants will be asked questions to jog their thoughts about the process.	
14.Compile movement phrases/Performance	Participants will put all movement phrases together	Understand
15.Journal	Participants will write down their experience, creation, connection and understanding	Understand
Co-Teaching Roles: List Which Steps Each Teacher Leads		
Brandon House Brionne Stewart	Teachers will have everyone distinguish the difference between vision and mission. Present the vision and read the vision out loud.	
Giselle Nakhid Andrea Peoples	Artist will teach a warm-up, break down dance standard, show movement that can be used to create phrases.	



Arts Integrated Lesson Plan

Name:	Amber Loftis & Cammie West	Date(s) of Delivery:	Wednesday	Grade Level:	Adult
Arts Standard(s):	TH:Cr2-6 b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.				
Connecting Standard:	Collaboration and Teamwork				
Objective:	Objectives: Leadership team will establish a common understanding of the mission and vision of YACS, and unpack and formalize statements for both.				
Key Vocabulary:	Imrpov, yes and, collaboration, conversation, pantomime, gibberish, dialogue				
Resources Needed:	open minds and hearts				
Procedure: List Each Step of the Lesson					Element: E,U,C,Cr
1. Hearbeat Ball- Game As Metaphor: Mission, Hats We Wear/Jobs, Chaos of Teaching/Unexpected Expectations, Define collaboration					Connect
2. Demo Conversations in Three Ways (Anger)					Experience
3. Partner Conversations in Three Ways (Joy)					Create
4. Reflect on What We Did and Connect to Working In Collaborative Group					Connect
5. Small Groups: Processing Questions- 1) Share the first thing you think of when you think about collabation as you experienced it this year, 2) discuss the biggest challenges you faced in collaboration this year, 3) stike poses that show your struggle					Understand
6. Guided Conversations in 3 Ways- straight from statues (look around you) and naturally begin					Create
7. Spotlight One Group- and DAR what we see and what actor feels					Connect
8. Guided Discussion: 1) share something that surprised you, 2) did anyone rise to the challenge to help control the situation, 3) did you notice your energy effecting anyone else?, 4) did anyone take the path of least resistance? 5) what did you notice in others when you did that? 6) what do you want to take away? 7)how will you do that?					Understand

9. Keep the heartbeat going, be understanding of all the hats and jobs, and kind in the chaos.					Connect
11.					
12.					
How Will You Check for Understanding?	Reflection and Performance				
How Will You Differentiate?	Content	Process	Product	Learning Environment	
	Explain:				
Co-Teaching Roles: List Which Steps Each Teacher Leads					
Classroom Teacher:					
Teaching Artist:					



Arts Integrated Lesson Plan

Name:	Cori Jenkins & Valoire Polmer	Date(s) of Delivery:	June 1, 2017	Grade Level:	
Arts Standard(s):	VA:Cn10.1.6a Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.				
Connecting Standard:	Leadership Identity CCSS:6.RI.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.				
Objective:	The leadership team will use juxtaposition and layering to create symbolic self portraits that express their strengths and weakness as leaders.				
Key Vocabulary:	Juxtaposition, Layering, Express, Stretch and Explore, Forming Self, Line, Pattern, Color, Scale, Shape				
Resources Needed:	watercolor paint, cups, water, paint burshes, oil pastel, paper				
Procedure: List Each Step of the Lesson					Element: E,U,C,Cr
1. Participants will think of three symbols that represent their strengths as learders.					U, Cr
2. Participants will think of three symbols that represent their weaknesses as leaders.					U, Cr
3.Participants will use juxtaposition and layering to express how their strengths might help them over come their weaknesses.					U,Cr, C
4.Participants will use oil pastel and water color to create their self portraits.					Cr
5.					
6.					
7.					
8.					
9.					

10.					
11.					
12.					
How Will You Check for Understanding?	We will use written reflection.				
How Will You Differentiate?	Content	Process	Product	Learning Environment	
	Explain:				
Co-Teaching Roles: List Which Steps Each Teacher Leads					
Classroom Teacher:					
Teaching Artist:					

The Kennedy Center's Definition for Arts Integration

Arts Integration is
an **APPROACH** to **TEACHING**
in which students
construct and demonstrate
UNDERSTANDING
through an
ART FORM.

Students engage in a
CREATIVE PROCESS
which **CONNECTS**
an art form and another subject area
and meets
EVOLVING OBJECTIVES
in both.

Improv for Collaboration

Objective: *Leaders will reflect upon the challenges and benefits of collaboration through the art of improvisation.*

Using the exercise as inspiration, what role do you most frequently find yourself taking in collaboration?

What are your glows regarding collaboration?

What are your grows regarding collaboration?

Moving forward, what changes could you make to improve your collaboration style?

Mission and Vision

Objective: *Leadership team will establish a common understanding of the mission and vision of YACS. Leaders will create, reflect on and revise movement phrases to unpack and demonstrate understanding of the mission statement.*

Movement Phrases: Group Work

How has knowledge of the definitions of each word given you deeper understanding of your phrase?

Why do you believe this phrase is a part of the YACS mission?

Movement Phrases: Group Work Reflection

How did you represent the phrase and why did you make your specific artistic choice?

How did the movement help support your understanding of the mission?

What pros were there to working with a small section of the mission?

What challenges did you encounter throughout the process?

Mission and Vision

Objective: *Leadership team will establish a common understanding of the mission and vision of YACS. Leaders will create, reflect on and revise movement phrases to unpack and demonstrate understanding of the mission statement.*

Movement Phrases: Reflect and Revise

*How does knowledge of the **entire** mission statement help you to better interpret your phrase?*

With your phrase, how close is YACS in accomplishing that specific aspect of the mission?

What could we add to our program to enhance that specific part of the mission?

Are there any changes that you would make to your artistic choices? If so, why and how?

Personal Reflection

Has this experience deepened your understanding of the YACS vision and mission?
If so, how?

How will you embody the mission within your role or department? What obstacles do you foresee? How will you overcome them?

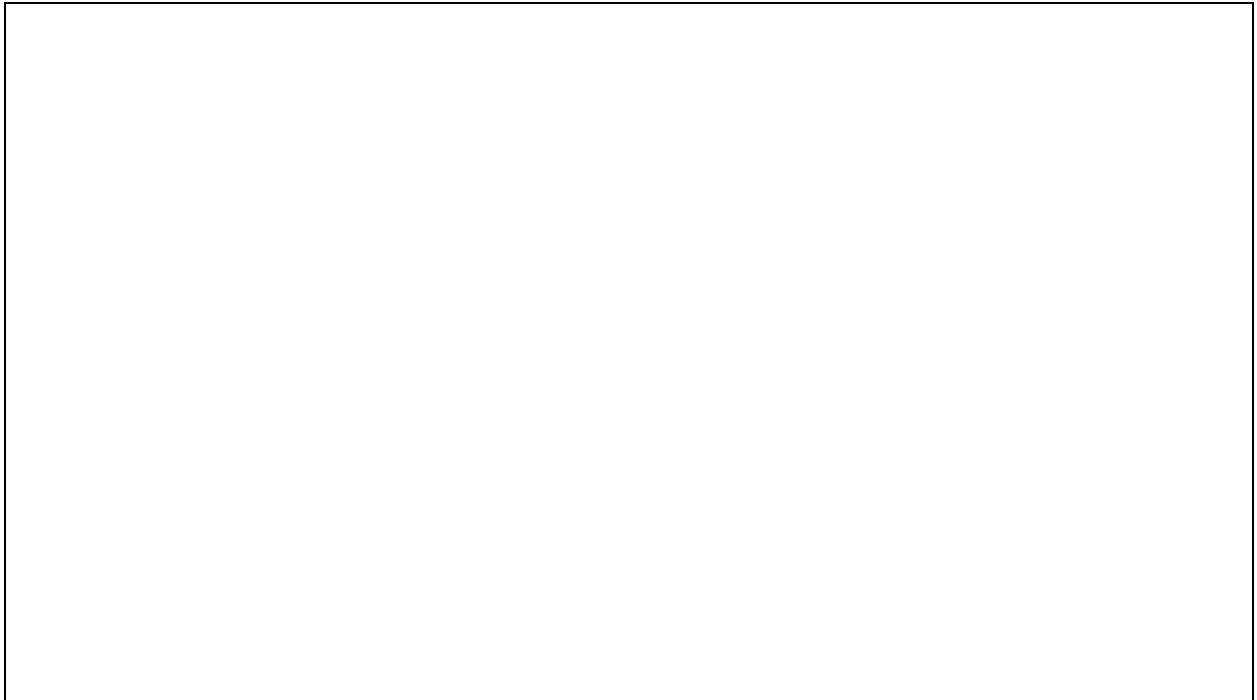
How could you apply this arts-integrated strategy to your role?

What do you want to know more about?

Defining Arts-Integration at YACS

Objective: *Leaders will establish a common understanding of what arts-integration is. Leaders will review the components of arts-integration at YACS.*

Draw a picture of your living sculpture (stick figures are OK!). Show how you used levels, facial expression, and character relationships to express your segment of the definition of arts-integration.



How has your understanding of arts-integration changed?

I used to think:

Now I think:

Defining Arts-Integration at YACS: Think Tank

Components:

- Co planning / co-teaching
- Supplemental residencies (A4L, Wolf Trap, Play/Write)
- Celebrations of Learning
- Performances
- Field trips

Does your department, or departments you regularly collaborate with, feel engaged in arts-integration? Why or why not?

How can you / your department begin to use, deepen, or extend the use of the arts in your work?

How can you support others in using the arts in their work?

Arts-Integrated Job Descriptions and Mission Statements

Objective: Each department will incorporate responsibility for upholding the mission of YACS into their own department mission statement. Each leader will incorporate responsibility for promoting and supporting arts-integration into their own job descriptions. Each leader will incorporate arts-integration into the job descriptions for those they lead.

What components of the school mission statement resonate with me and are important to include in my department/role statement?

What responsibilities will I integrate into my role to further the mission of YACS?

In what ways will I integrate arts-integration into my job description?

What is my personal mission statement for my department/role?

Continuing the Work: Redefining Department Mission Statements

Objective: Each department will incorporate responsibility for upholding the mission of YACS into their own department mission statement. Each leader will incorporate responsibility for promoting and supporting arts-integration into their own job descriptions. Each leader will incorporate arts-integration into the job descriptions for those they lead.

Personal Reflection

How did collaboration affect the choices you made in regards to your mission statement and job description?

What role will collaboration play in upholding your mission statement?

How does this experience relate to the coplanning component of our model?

Developing an Action Plan

Objective: Leaders will brainstorm major activities related to their roles to help achieve their department's mission. Leaders will brainstorm what resources departments are going to need to fulfill their missions, and how they are going to be developed. Leaders will create a timeline for major activities and development of resources.

Personal Reflection

What are your next steps? What supports do you need to continue your work?

What obstacles do you foresee in enacting your action plan? How do you plan to overcome them?

What arts-integrated strategies will you implement in your role next year?

A Mission In Harmony

What does it mean to have a mission in harmony?

Consider the connections between your individual mission, departmental mission and school mission. How do each of the missions support one another, influence one another, and create change in our YACS community?