

I. INTRODUCTION

“The ability to create and express ourselves in the arts is the single and central quality that makes us human and provides the means and skills through which we can thrive in the 21st century.”¹ How can we best share this ability with others? Research shows that “Dramatic increases in people’s interest in actively participating in the arts and pursuing personal creativity are occurring simultaneously with declines in their appetite for traditional forms of...presentation and interpretation.”² As professional musicians and presenters, we are challenged to model excellence through musical creation and performance, to provide opportunities for audience response and reflection, and to engage people in activities that support their own creative growth.

To help meet this challenge, Chamber Music America, has created this online resource guide to assist performing musicians and presenters in the development of arts education and public engagement activities. CMA’s framework focuses on developing useful classroom sessions in which repertoire-based musical and aesthetic skills and concepts can be applied to academic subjects and concepts commonly found in 3rd, 4th, and 5th grade classrooms. Worksheets for planning, classroom teaching and assessment will provide musicians with tools for successful arts education work.

The CMA resource guide provides working musicians and presenters with resources to function effectively in a school setting. “Research demonstrates that schools need programs that help them meet educational goals and work within the constraints of nationally-mandated educational standards. Arts organizations and artists can be active partners, but to be effective the relationship must be structured so that it serves the goals of both the schools and arts organizations. Teachers are the critical link.”³

The format for this guide provides introductory background information followed by extensive links to web resources that highlight specific examples of standards, curriculum ideas, and classroom projects, as well as reference books for further research.

II. WORKING WITH THE STANDARDS

Why is it important to incorporate student learning standards into our work?

Every state determines high school graduation requirements. Educators and legislators consider what each student needs to know to become a functional member of our society by age 18, and then they work backward to establish benchmarks for learning at elementary, middle, and high school grades. These benchmarks are organized into learning standards for each content area: generally, ELA (English Language Arts), Math, Social Studies, Science, and the Arts. Some states have additional learning

¹ Introduction to 21st Century Skills Map: Arts (draft 11/09)

² Critical Issues Facing the Arts in California, The James Irvine Foundation, 2006, p. 9.

³ Critical Issues Facing the Arts in California, The James Irvine Foundation, 2006, p. 14.

standards for technology, career development, physical education and health, and languages other than English.

Schools are held accountable for ensuring that their students reach the goals established by the learning standards at each benchmark. Funding and accreditation depend on student achievement, which is measured almost exclusively by scores on standardized tests. So teachers and schools are compelled to focus on the standards and testing.

Some leaders in the field question the current system of standards and accountability through testing. We include elements of the 21st Century Skills framework as well as Habits of Mind to demonstrate commonalities between music and other learning experiences; however, each state's current education law demands adherence to learning standards.

ARTS INTEGRATION: How does a musician or presenter find a connection between music-making and the standards? To provide really strong arts learning, we must create experiences that equally value the expressive qualities of music-making, the intrinsic elements of music that transfer to other learning, and the perspective of the students. Consider the following basic elements of music-making: ensemble, emotional expression, musical form, rehearsal, performance, active listening, composition, and recording/producing. There are parallel experiences to these musical processes in other areas of skill and content learning. Arts Integration means finding parallel experiences and/or common themes that connect the arts and academic content areas and crafting synthesized learning experiences for students.

For a cogent history of the standards movement, please consult <http://www.mcrel.org/standards-benchmarks/docs/purpose.asp>. For more information on 21st Century Skills, consult <http://www.21stcenturyskills.org/index.php>. For more information on Habits of Mind, please consult <http://www.habits-of-mind.net/> and <http://www.espartsed.org/resources/HOM%20Summary.pdf>.

As a visiting artist in a short-term residency, you may or may not be able to achieve full arts integration. For a checklist, please consult <http://www.capeweb.org/criteriaai.pdf>. For a full survey of recent publications about arts integration, you may download a copy of Arts Integration Frameworks, Research and Practice: A Literature Review (2007) at http://aep-arts.org/publications/info.htm?publication_id=33.

III. BEING A GOOD ARTS PARTNER

How can we effectively work with teachers and students? There are five essential steps: communication, planning, designing a strong lesson plan, classroom management, and reflection.

1. **Communication:** Get school administrator and teacher contact information from your presenter or local contact person. Call and/or email the teacher 3-4 weeks

before your residency. Ask him/her questions. Who are you working with? What are their interests (in and out of school)? How can you establish a relationship for your residency? Defer to the teacher's knowledge of teaching.

You can have a better conversation with a teacher if you have shared vocabulary. Commonly used terms from arts education partnerships have been defined by the New York State Council on the Arts Empire State Partnerships and can be accessed at the following link: <http://www.espartsed.org/resources/SS%2009/Lexicon.pdf>

2. **Planning:** What are the students like? How much time do you have? What are your teacher's learning goals for his/her students? How strictly does the teacher need to meet state learning standards? How can your session(s) support classroom goals? Remember that student learning goals can be content-based (The American Revolution, Charlotte's Web, The Rain Forest) and/or skills-based (problem-solving, critical thinking, sequencing, communication). Be prepared to offer the teacher some options (see Working With the Standards"). Don't forget to ask about logistics.

The Empire State Partnerships Arts-in-Education Partnership Planning Worksheet is available at: <http://www.espartsed.org/resources/index.php>

3. **Designing a strong lesson plan:** After your planning conversation, write down a DRAFT lesson plan and email it to the teacher. Ask the teacher for revisions. How much of your prepared music can you include in the session if your goal is for the students to learn and experience something themselves? Strive to devise a lesson plan that is relevant to the students. Be mindful of how much time is available to you.

A simple lesson plan outlining student, teacher, and artist activities during the class period (usually about 45 minutes) includes a clearly stated student learning goal (or aim or objective), a list of required materials, activities (or procedures) for the teacher and students, and a reflection or assessment that reveals how well you and the class achieved the day's learning goal. For visiting artists, it makes sense to have a discreet goal. The teacher may be able to link your session to reinforce other classroom learning goals.

For advice on lesson plan design, please consult <http://www.eduref.org/Virtual/Lessons/Guide.shtml>

For multi-lesson unit planning, please consult <http://www.capeweb.org/currplandoc.pdf>

The New York City Department of Education publishes parent guides for each grade level that describe what students typically study and learn. While specific curriculum will vary by community, the following documents will give you a good sense of what is appropriate for 3rd, 4th, and 5th grade students.

http://schools.nyc.gov/Documents/TeachandLearn/GE/NYC_parent-guides_gr3.pdf

http://schools.nyc.gov/Documents/TeachandLearn/GE/NYC_parent-guides_gr4.pdf
http://schools.nyc.gov/Documents/TeachandLearn/GE/NYC_parent-guides_gr5.pdf

The New York City Department of Education Blueprint for Teaching and Learning in Music includes grade-level benchmarks and learning indicators for music-making, music literacy, making connections (arts integration), community and cultural resources, and careers and lifelong learning.

<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/MusicBP08.pdf>

The following sites offer sample lesson plans:

<http://artsedge.kennedy-center.org/teach/hto.cfm>

<http://www.pbs.org/teachers/>

<http://www.eduref.org/Virtual/Lessons/>

This is an explanation of how and why to include assessment:

<http://www.aft.org/tools4teachers/materials/assessments2.htm>

Assessment questions are listed here:

<http://www.eduplace.com/rdg/res/assess/opport.html>

A description of assessment rubrics is available at:

<http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/rubric.htm>

4. **Classroom management:** Visiting artists often want to focus on creativity and interaction with students and prefer to rely on teachers to enforce classroom management. Some basic steps from you will make it easier for everyone to enjoy your session.

- Introduce yourselves to the students.
- Tell them (and ask the teacher to write on the board) what you are going to do together during the session; this is your learning goal/aim/objective from the lesson plan. Students respond better when they know what to expect from you and what you expect from them. They need to know what their job is.
- Make sure the students do “have a job.” **Your session is about their learning.** You can still surprise them with your artistry, offer them novel experiences and leave them with new perspectives.
- Be sure to include an opportunity for students to reflect upon and share their experiences from the session. This enables all participants to know how well students learned the stated goals (or unexpected outcomes).

The following links will help you develop your classroom management skills:

<http://artsedge.kennedy-center.org/content/3336/>

<http://www.aft.org/tools4teachers/classroom-mgmt/index.htm>

<http://www.nea.org/tools/ClassroomManagement.html>

5. **Reflection for you and your teaching partner(s):** Follow up with the teacher verbally or via email after the session. Talk about what worked and didn't work for you and the students. Consider what follow-up activities might build connections to student learning in English, Math, Social Studies, Science, or other art forms. Assessing your own experience will only improve your next residency. You might even ask your teacher for a brief written assessment of your session. Ask yourselves the same questions you've asked the students:
<http://www.eduplace.com/rdg/res/assess/opport.html>
Or, you might apply a student teamwork rubric (a list of expected goals or skills to be achieved) to your artist/teacher collaboration. Ask all collaborators to complete it for themselves and then discuss the results.
<http://www.uwstout.edu/soe/profdev/secondaryteamworkrubric.html>

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IV. LEARNING STANDARDS

STATE STANDARDS (CURRENT LAW)

<http://www.educationworld.com/standards/state/index.shtml>

NATIONAL STANDARDS (VOLUNTARY, RESEARCHED AND ADOPTED BY NATIONAL EDUCATION ASSOCIATIONS)

THE ARTS

<http://artsedge.kennedy-center.org/teach/standards/overview.cfm>

<http://www.menc.org/resources/view/national-standards-for-music-education>

ELA (ENGLISH LANGUAGE ARTS), MATH, SOCIAL STUDIES, SCIENCE

<http://www.mcrel.org/compendium/browse.asp>

ADDITIONAL LEARNING FRAMEWORKS

21ST CENTURY SKILLS

http://www.21stcenturyskills.org/documents/framework_flyer_updated_april_2009.pdf

HABITS OF MIND

<http://www.habits-of-mind.net/>

<http://www.espartsed.org/resources/HOM%20Summary.pdf>

V. BEST PRACTICES: EXAMPLES FROM THE FIELD

[Include CMA examples]

VI. BEST PRACTICES: LINKS TO EXEMPLARY ORGANIZATIONS AND PROGRAMS

<http://artsedge.kennedy-center.org/>
<http://www.menc.org/>
<http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

<http://www.espartsed.org/resources/index.php>
<http://www.capeweb.org/>

<http://www.jalc.org/>
<http://www.pbs.org/jazz/>
<http://www.pbs.org/teachers/>

[Other sites to be added]

VII. INDEX

Websites:

Arts and Education Policy <http://aep-arts.org/>
<http://www.artsusa.org/>

Arts Integration <http://www.espartsed.org/>
<http://www.capeweb.org/>

Classroom Resources

<http://schools.nyc.gov/Teachers/Resources/Classroom/GeneralResources/default.htm>

Grade level expectations <http://schools.nyc.gov/Academics/Great+Expectations.htm>

Partnership, Planning and Evaluation <http://www.espartsed.org/resources/index.php>

Lesson Plans <http://artsedge.kennedy-center.org/teach/hto.cfm>
<http://www.pbs.org/teachers/>
<http://www.eduref.org/Virtual/Lessons/>

Unit planning <http://www.capeweb.org/currplandoc.pdf>

Assessment <http://www.aft.org/tools4teachers/materials/assessments2.htm>
<http://www.eduplace.com/rdg/res/assess/opport.html>

<http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/rubric.htm>

Classroom Management <http://artsedge.kennedy-center.org/content/3336/>
<http://www.aft.org/tools4teachers/classroom-mgmt/index.htm>
<http://www.nea.org/tools/ClassroomManagement.html>

Reflection/Self-assessment <http://www.eduplace.com/rdg/res/assess/opport.html>
<http://www.uwstout.edu/soe/profdev/secondaryteamworkrubric.html>

Learning Standards (Arts) <http://artsedge.kennedy-center.org/teach/standards/overview.cfm>

Learning Standards (all) <http://www.mcrel.org/compendium/browse.asp> ;
<http://www.educationworld.com/standards/state/index.shtml>

Learning Frameworks

http://www.21stcenturyskills.org/documents/framework_flyer_updated_april_2009.pdf
<http://www.habits-of-mind.net/>
<http://www.espartsed.org/resources/HOM%20Summary.pdf>
<http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

Music Education <http://www.menc.org/resources>
<http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/MusicBP08.pdf>

Publications:

Booth, Eric. The Music Teaching Artist's Bible, Oxford University Press, 2009. For musicians seeking careers as teaching artists with an overview of the education environment and examples of good teaching practice.

<http://www.oup.com/us/catalog/general/subject/Music/MusicEducation/?view=usa&ci=9780195368468>

Burnaford, Gail, et al. Arts Integration Frameworks Research and Practice: A Literature Review, Arts Education Partnership, 2007. A summary of arts integration.

http://aep-arts.org/publications/info.htm?publication_id=33

Murray, Barbara, et al. New York City Department of Education Blueprint for Teaching and Learning in Music, 2008.

<http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance, McGraw Hill Higher Education, 2008. A great reference for those who seek inspiration for innovative and interactive concert programming.

<http://catalogs.mhhe.com/mhhe/viewProductDetails.do?isbn=0073401382>