



# Fine Arts Curriculum Framework



**Atlanta Public Schools**  
**Division of Curriculum and Instruction**  
**2014 Edition**

**Acknowledgements**

We would like to acknowledge the following people who provided input on this framework:

- Jessica Booth, Fine Arts Coordinator
- Daryl Rice, Health and Physical Education Coordinator
- Margaret McKenzie, ESOL and World Languages Coordinator
- Linda Anderson, Assistant Superintendent of Teaching and Learning
- Karen Waldon, Deputy Superintendent for Curriculum and Instruction

## Table of Contents

<b>ACKNOWLEDGEMENTS</b> .....	<b>2</b>
<b>MISSION</b> .....	<b>4</b>
<b>VISION</b> .....	<b>4</b>
<b>PROGRAM DELIVERY MODELS</b> .....	<b>6</b>
<i>TEXTBOOKS</i> .....	7
<b>CURRICULUM</b> .....	<b>9</b>
<i>GA PERFORMANCE STANDARDS</i> .....	9
DANCE	
<a href="https://www.georgiastandards.org/standards/GPS%20SUPPORT%20DOCS/FINE_ARTS_DANCE_GPS_FINAL_2-11-2010.PDF">HTTPS://WWW.GEORGIASTANDARDS.ORG/STANDARDS/GPS%20SUPPORT%20DOCS/FINE_ARTS_DANCE_GPS_FINAL_2-11-2010.PDF</a> .....	9
MUSIC .....	9
<a href="https://www.georgiastandards.org/standards/GPS%20SUPPORT%20DOCS/FINE-ARTS-MUSIC-GPS.PDF">HTTPS://WWW.GEORGIASTANDARDS.ORG/STANDARDS/GPS%20SUPPORT%20DOCS/FINE-ARTS-MUSIC-GPS.PDF</a> .....	9
THEATRE ARTS	
<a href="https://www.georgiastandards.org/standards/GPS%20SUPPORT%20DOCS/FINE_ARTS_THEATRE_GPS_FINAL_2-11-2010.PDF">HTTPS://WWW.GEORGIASTANDARDS.ORG/STANDARDS/GPS%20SUPPORT%20DOCS/FINE_ARTS_THEATRE_GPS_FINAL_2-11-2010.PDF</a> .....	9
VISUAL ART	
<a href="https://www.georgiastandards.org/standards/GPS%20SUPPORT%20DOCS/FINE_ARTS_VISUAL_GPS_FINAL_2-11-2010.PDF">HTTPS://WWW.GEORGIASTANDARDS.ORG/STANDARDS/GPS%20SUPPORT%20DOCS/FINE_ARTS_VISUAL_GPS_FINAL_2-11-2010.PDF</a> .....	9
LESSON PLANNING .....	9
FINE ARTS “LOOK FORS” .....	21
<b>ASSESSMENT</b> .....	<b>22</b>
<i>DISTRICT LEVEL ASSESSMENTS - STUDENT LEARNING OBJECTIVES</i> .....	22
<b>RESPONSE TO INTERVENTION</b> .....	<b>23</b>
RESPONSE TO INTERVENTION .....	23
<b>PROFESSIONAL LEARNING OPPORTUNITIES</b> .....	<b>24</b>
<i>DISTRICT CREATED COURSES</i> .....	24
<i>PROFESSIONAL LEARNING COMMUNITIES</i> .....	24
<b>5 YEAR IMPLEMENTATION TIMELINE</b> .....	<b>25</b>
YEAR ONE: (2014-15) .....	25
YEAR TWO: (2015-16) .....	25
YEAR THREE: (2016-17) .....	25
YEARS FOUR-FIVE: (2017-18) .....	25
<b>REFERENCES</b> .....	<b>26</b>

## Mission

The mission of the Fine Arts Department is to create Atlanta's next generation of fine artists and fine arts patrons.

## Vision

The vision of the Fine Arts Department in Atlanta Public Schools consists of a balanced program divided into three distinct parts: all students will have a world class fine arts [education](#) in our schools, enrichment [experiences](#) in the Atlanta arts community and [extension](#) opportunities for learning that ensure a lifetime of involvement in and enjoyment of the arts.

### *Education*

Students are meaningfully engaged with both the content and performance standards of the National and Georgia Standards for the arts in dance, music, theatre and visual arts.

### *Experiences*

Atlanta Public School students enjoy professional arts and culture experiences at each grade level through participation in the [Cultural Experience Project](#). These arts experiences expose students to our arts-rich community in Atlanta and incorporate real world career options and support for classroom based arts lessons.

The Cultural Experience Project is collaboration between the City of Atlanta Office of Cultural Affairs, Atlanta Public Schools Fine Arts Department, and Atlanta's arts and culture community designed to give each student the chance to encounter a rich learning experience through the city's many premier art and cultural venues. From Pre-Kindergarten to 12th grade, the vision is for each student to visit one cultural venue every year at no cost to the student or to the school. One grade. One venue. Guaranteed. It's an experience that complements their class instruction and brings learning to life.

The Cultural Experience Project is made possible through generous investment from the Atlanta philanthropic and corporate community, including major support from Turner Broadcasting through the Turner Voices program.

### *Extensions*

Provided for deeper levels of learning to interested students; extensions in fine arts after the school day and throughout the summer are offered both within the school district and statewide. Initiatives include the Atlanta Public Schools High School Honor Band and Orchestra Festival, APS Elementary and Secondary Honor Chorus Festival, APS Youth Art Month Exhibit, Governors Honors Program, All State Band, All State Chorus, All State Orchestra, All State Art Symposium, Capitol Art Exhibit, Scholastic Art Exhibit, Live in HD Metropolitan Opera Program, Atlanta Shakespeare Tavern Residency, APS Marching Band Exhibition and Xanadu, an intensive 4-week [summer program held annually for gifted and artistically talented students](#).

## Arts for Life

The arts are a cognitive, emotional, and kinesthetic necessity. They deepen expression and interpretation, and accommodate individuals' strengths and learning styles. The arts challenge learners of all ability levels to develop skills needed to perceive, inquire, create, reflect and critique.

When all students are offered quality arts education continuously throughout their school years (sequential arts education) and are given the opportunity to build upon and refine acquired skills, they carry those skills from the school, to the workplace, to society at large. The arts reflect and shape cultures, encourage people to exchange diverse views, promote cultural understanding and build healthy communities. Through visual art, music, drama and dance students learn to confidently interact in their world with empathy, joy and a sense of fulfillment.

Research supports and validates our vision that strong, successful 21st Century life and workforce skills necessary for College and Career Readiness are directly fostered in the arts, including creativity, self-discipline and organization, and flexible and adaptable teamwork skills (National Center on Education and the Economy, 2006). For youth across the socio-economic spectrum, and especially for at-risk youth, the arts contribute to lower recidivism rates, increased self-esteem, the acquisition of job skills, and the development of much needed creative thinking, problem solving and communications skills (Arts Education Partnership, 2005). Involvement in the arts is one avenue by which at-risk youth can acquire the various competencies necessary to become economically self-sufficient over the long term (National Governors Association Center for Best Practices, 2002) and thereby catch up to their higher socioeconomic peers. Catterall (2009) shows that in a national sample of 1000 schools, arts rich schools promote long-term educational attainment and civic engagement, especially for poor students and limited English-speaking youth.

## Program Delivery Models

### **Elementary**

Students receive a minimum of 45 minutes of instruction in visual art and general music once each week by a highly qualified, certified specialist music or art teacher. Band and orchestra is offered at elementary schools based on Principal choice and is in addition to a students general music and art courses for fourth and fifth grade students.

### **Middle School**

All middle schools offer band, chorus, orchestra and visual arts. Performing arts courses in dance or theatre arts are offered at some schools. Students receive nine-week quarters or semesters of instruction in the arts daily and instrumental music students can choose yearlong courses. All instruction in visual art, music, and performing arts is taught by a highly qualified, certified teacher in the subject area.

### **High School**

At the high school level students are offered elective choices in Band, Chorus, Orchestra and Visual Art. Performing Arts courses in dance and theatre are offered based on feeder pattern choice. All instruction in visual art, music, and performing arts is taught by a highly qualified, certified teacher in the subject area.

### ***Fine Arts Pathways***

Fine Arts Pathways were created to help prepare students for future careers by the GA Department of Education and count towards every Georgia High Schools, College and Career Readiness Performance Indicator score. There is no end of Pathway test taken in fine arts or industry certification in order to achieve Pathway Completion. Students are required to take a series of three courses in each subject area in order to be considered Pathway completers.

The Pathways available for high school students in Atlanta Public Schools are as follows:

**Music Pathway**- three instrumental or vocal courses constitutes Pathway completion

**Dance Pathway**- three courses in dance constitute Pathway completion

**Theatre Pathway** - three courses in Theatre constitute Pathway completion. One must include Theatre Arts Comprehensive I.

**Visual Arts Pathway** – three courses in visual arts constitute Pathway completion. Visual Arts Comprehensive I is a prerequisite requirement of the GA Visual Art Pathway and counts as one of the three required courses.



## ***Textbooks***

Textbooks are resources to support ***Fine Arts*** instruction; they are not the Fine Arts curriculum. Since no current textbooks are 100% aligned to the National Standards, it is important that teachers take care in selecting activities that are aligned with the Fine Arts content outlined in the Scope and Sequence of study.

<b>VISUAL ART</b>	<b>Textbook</b>
K Art	<i>Explorations in Art</i> , Grade K, Davis Publications
1 <sup>st</sup> Art	<i>Explorations in Art</i> , Grade 1, Davis Publications
2 <sup>nd</sup> Art	<i>Explorations in Art</i> , Grade 2, Davis Publications
3 <sup>rd</sup> Art	<i>Explorations in Art</i> , Grade 3, Davis Publications
4 <sup>th</sup> Art	<i>Explorations in Art</i> , Grade 4, Davis Publications
5 <sup>th</sup> Art	<i>Explorations in Art</i> , Grade 5, Davis Publications
6 <sup>th</sup> Art	<i>A Personal Journey</i> , Davis Publications (2009)
7 <sup>th</sup> Art	<i>A Community Connection</i> , Davis Publications (2009)
8 <sup>th</sup> Art	<i>A Global Pursuit</i> , Davis Publications (2007)
Visual Art 9-12	<i>Focus on Photography</i> , Davis Publication (2007)
Ceramics 9-12	<i>Make it in Clay</i> , Glencoe (2001)
Sculpture 9-12	<i>The Visual Experience</i> , Davis Publications (2005)
Drawing 9-12	<i>Discovering Drawing</i> , Davis Publications (2007)
Painting 9-12	<i>Exploring Painting</i> , Davis Publications (2003)
Graphic Design 9-12	<i>Introduction to Design</i> , Prentice- Hall (2009)
Art History 9-12	<i>Living in Art</i> , Glencoe (2010)

<b>MUSIC</b>	<b>Textbook</b>
K General Music	<i>Making Music</i> , Grade K, Scott Foresman (2005)
1 <sup>st</sup> General Music	<i>Making Music</i> , Grade 1, Scott Foresman (2005)
2 <sup>nd</sup> General Music	<i>Making Music</i> , Grade 2, Scott Foresman (2005)
3 <sup>rd</sup> General Music	<i>Making Music</i> , Grade 3, Scott Foresman (2005)
4 <sup>th</sup> General Music	<i>Making Music</i> , Grade 4, Scott Foresman (2005)
5 <sup>th</sup> General Music	<i>Making Music</i> , Grade 5, Scott Foresman (2005)
6 <sup>th</sup> Chorus	<i>Mathematics in Context</i> , Grade 6, Encyclopedia Britannica (2007)
7 <sup>th</sup> Chorus	<i>Mathematics in Context</i> , Grade 7, Encyclopedia Britannica (2007)
8 <sup>th</sup> Chorus	<i>Mathematics in Context</i> , Grade 8, Encyclopedia Britannica (2007)
Chorus 9-12	<i>Choral Level 1-3</i> , Patti DeWitt (2004)
Chorus 9-12	<i>Intermediate Mix- Voices</i> , Glencoe (2005)
Chorus 9-12	<i>Intermediate Treble</i> , Glencoe (2005)
Chorus 9-12	<i>Intermediate Tenor/Bass</i> , Glencoe (2005)
Music Appreciation 9-12	<i>Listen to This</i> , Prentice- Hall (2011)
Music Theory 9-12	<i>Elements of Music</i> , Prentice- Hall (2011)
<b>THEATRE</b>	<b>Textbook</b>
9-12 Theatre	<i>Basic Drama Projects</i> , Perfection Learning (2010)



# Curriculum

## *GA Performance Standards*

### **Dance**

[https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine\\_Arts\\_Dance\\_GPS\\_Final\\_2-11-2010.pdf](https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine_Arts_Dance_GPS_Final_2-11-2010.pdf)

### **Music**

<https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine-Arts-Music-GPS.pdf>

### **Theatre Arts**

[https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine\\_Arts\\_Theatre\\_GPS\\_Final\\_2-11-2010.pdf](https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine_Arts_Theatre_GPS_Final_2-11-2010.pdf)

### **Visual Art**

[https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine\\_Arts\\_Visual\\_GPS\\_Final\\_2-11-2010.pdf](https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine_Arts_Visual_GPS_Final_2-11-2010.pdf)

## *Lesson Planning*

When planning for instruction, it is important to understand students very seldom master any one concept in a single day. Rather than focusing on student mastery of one learning target per class period, it is more practical to think about the progression of learning activities students should experience on their way toward mastery.

The lesson plan components, created by the Department of Teaching and Learning, are designed to guide teachers' development of rigorous, standards-based lessons that meet the needs of all learners. The components address the importance of building student understanding and proficiency and are grounded in research (Hattie, 2008).

**Although the lesson plan format can be modified to reflect schools' specific needs, it is essential that the lesson components remain evident in all lessons.** These components, which are also aligned to Teacher Keys, also provide a detailed and intentional approach to creating lessons that reflect differentiated support for students, the integration of co-teaching as well as literacy and technology integration. Modified versions of the lesson plan are evident in sample lessons included on APS curriculum sites and in curriculum guides as appropriate.

## **Background**

John Hattie, in his synthesis of over 800 meta-analyses relating to achievement, recommends seven lesson plan components based upon researched, best practices. Effective lesson plans consist of seven steps, which can be organized into three primary parts – Opening, Work Period, and Closing. Sometimes some steps occur at different times of the lessons. Instructional delivery of a well-planned lesson is often a “work in progress” that may be adjusted according to student progress. Therefore, an effective lesson may take place during a single class period or may extend over several class periods or days. If the lesson takes multiple days to implement then independent practice may not happen at the end of each class period. However, closure or a summary activity involving students should wrap up each period or day. This may be a status check with students depending on the complexity of the task and the progress of the lesson.

**Lesson Opening:** Ignites student thinking about the standards, clarifies the purpose of learning, sparks interest, activates the brain, engages students and assesses and links prior knowledge and builds prerequisites necessary to build a foundation.

1. **Communication of Learning Intentions** – The teacher makes the goal of learning transparent and clarifies with students what they should know, understand, do and communicate as a result of the experience. Before the lesson is prepared, the teacher should have a clear idea of the learning intentions. What, specifically, should the student be able to do, understand and care about as a result of the teaching? Examples: communication of and references to Standards, essential questions, and/or enduring understandings.
2. **Communication of Success Criteria** – The teacher illuminates what performance is expected and when and what students will be held accountable for from the lesson/activity. The students are informed about the standards of performance. Examples: rubrics, models, exemplary work, and criteria for projects, demonstrations, research and reflections.
3. **Build Commitment and Engagement** – The teacher engages attention and sets the stage for learning with the use of an activating strategy as a way to build commitment and engagement in the learning task. This is sometimes called a “hook” to grab the student’s attention. The aim is to put students into a receptive frame of mind and to focus student attention on the lesson and to share the learning intentions. Examples: activating strategies, sponge activities, demonstrations, relevant real world connections, and posing problems, paradoxes, discrepant events.
4. **Teacher Presentation Strategies** – The teacher uses various input methods, grouping strategies, materials, media and technology, models newly taught content, uses exemplars, and checks for student understanding. A variety of presentation strategies are used including input, modeling, and checking for understanding. Input refers to providing information needed for students to gain the knowledge or skill through lecture, film, tape, video, pictures, etc. Modeling is where the teacher shows students examples of what is expected as an end product of their work. The critical aspects are explained through labeling, categorizing, and comparing to exemplars of what is desired. Checking for understanding involves monitoring whether students practice doing it right, so the teacher must know that students understand before they start to practice. If there is any doubt that the class has not understood, the concept or skill should be re-taught before practice begins. Examples: discussions, demonstrations, and presentations.

**Work Period:** Involves either teacher focused or student focused flexible small groups, individual, pair, parallel, station, whole group or alternative instruction with teacher supervision; provides opportunities for students to make connections and build ownership; allows for conferencing, checking for understanding, differentiating by supporting students with scaffolding, interventions or extensions; and emphasizes application of content and skills related to the Standards, essential questions, and performance tasks.

**Guided Practice** – Students practice, demonstrate, or work through new learning with teacher

supervision and appropriate feedback. By promoting gradual release, continuous teacher modeling fades to more limited support and the intellectual demand of the task increases as students master concepts and skills. A primary emphasis during this portion of the lesson is making connections; connecting content to Standards and connecting to other content areas. Guided practice involves an opportunity for each student to demonstrate his or her grasp of new learning by working through an activity or exercise under the teacher's direct supervision. The teacher moves around the room to determine the level of mastery and to provide feedback and individual remediation as needed. Examples: Working in pairs, groups, or individually, hands-on or minds-on activities, writer's workshop, problem solving, labs and performance tasks.

**Closure:** The teacher provides opportunities for students to bring ideas together and make sense out of what has just been taught or experienced; eliminates confusion and frustration; cues students that they have reached a significant point in understanding; and helps form a coherent picture reinforcing major points to be learned. At the end of a learning experience, some form of closure takes place even though additional lesson components may be carried forward to the next period or day. Closure involves those actions or statements by a teacher that are designed to bring a lesson presentation to an appropriate conclusion; the part wherein students are helped to bring things together in their own minds, to make sense out of what has just been taught. "Any questions? No. OK, let's move on." is not closure. Closure is used to cue students to the fact that they have arrived at an important point in the lesson or the end of a lesson, to help organize student learning, to help form a coherent picture, to consolidate, eliminate confusion and frustration, and so on, and to reinforce the major points to be learned. Thus closure involves reviewing and clarifying the key points of a lesson, tying them together into a coherent whole, and ensuring they will be applied by the student by ensuring they have become part of the student's conceptual network. Examples: status checks, summarizing strategies, retelling, drawing conclusions, making connections, and reflection.

1. **Summary:** Promotes student reflection and communication about learning through presentations, products, summarizing and closure activities, connects back to the Standard(s) and Essential Question(s), and prepares students to work independently.
2. **Independent Practice:** Provides for reinforcement practice, application to other relevant situations and different contexts other than those explicitly taught, and is repeated over time so that learning is not forgotten. Teachers should confirm mastery of concepts and skills prior to assigning independent practice or homework. Once students have mastered the content or skill, it is time to provide for reinforcement practice. It is provided on a repeating schedule so that learning is not forgotten. It may be homework or group or individual work in class. It is important to note that this practice can provide for decontextualization: enough different contexts so that the skill or concept may be applied to any relevant situation and not only the context in which it was originally presented. For example, if the lesson is about inference from reading a passage about dinosaurs, the practice should be about inference from reading about another topic such as whales. This

seventh step is critical because it provides an opportunity for students to be able to apply what has been learned. Examples: projects, lab or research reports, extension activities, and homework.

Lesson Plan _____			
Alignment of the Teacher Performance Standards with the Georgia Performance Standards			
Date:		Teacher:	
Curriculum Area:		Unit:	
		Grade:	
Lesson Focus:			
Big ideas about Co-Teaching: When there are two adults in the classroom, each teacher should simultaneously teach a small group of students. There may also be independent student groups. This reduces the teacher to student ratio. In the small groups, all students should participate in a high number of “practice turns with feedback.”			
CCGPS Standard/Element(s):			
INSTRUC-TIONAL STRA	<b>Literacy Integration</b> CCGPS Reading, Writing, Listening and Speaking Standards		
	<b>Technology Integration</b> 3.5 Effectively uses appropriate instructional technology to enhance student learning		
<b>OPENING</b> Getting students ready to learn	<b>Component 1: Teacher and students talk about what they will learn and do (Communication of Learning Intentions) Essential Questions</b> 3.1 Engages students in active learning and maintains interest		
	<b>Component 2: How will you know when they have learned it? (Communication of Success Criteria)</b> 3.6 Communicates and presents materials clearly, and checks for understanding		
	<b>Component 3: Activating Approach/Warm Up/Engagement (Build Commitment and Engagement):</b> 3.1 Engages students in active learning and maintains interest 3.2 Builds upon students' existing knowledge and skills		
	<b>Component 4: Give students new information (Teacher Presentation Strategies-includes Academic Vocabulary)</b> 3.4 Uses a variety of research-based instructional strategies and resources		
	<b>Component 4: Give students new information (Teacher Presentation Strategies, Procedures, Exploration)</b> 3.3 Reinforces learning goals consistently throughout the lesson 3.4 Uses a variety of research-based instructional strategies and resources 3.7 Develops higher-order thinking through questioning and problem-solving activities 8.1 Maximizes instructional time 8.3 Provides appropriately challenging and relevant materials and assignments		
	<b>Next Section is Required for Co-Teachers. What activities will each teacher provide for the Opening while they are leading their small group? If there are also independent student groups, what activities will be</b>		
	Teacher 1	Teacher 2	Independent Student Group(s)

<b>CHALLENGE AND DIFFERENTIATION</b> Providing Rigor and Differentiation	<b>Critical Thinking and Extension Questions (Differentiation and Academically Challenging Environment)</b> 8.6 Provides academic rigor, encourages critical and creative thinking 8.7 Encourages students to explore new ideas and take academic risks 4.1 Differentiates the instructional content, process, product and learning environment to meet individual developmental needs 4.2 Provides remediation, enrichment, and acceleration to further student understanding of material 4.3 Uses flexible grouping strategies to encourage appropriate peer interaction and accommodate learning needs/goals 4.5 Develops critical and creative thinking by providing activities at the appropriate level of challenge for students 4.6 Demonstrates high learning expectations for all students commensurate with their developmental needs		
	<b>Supporting Student Learning (Scaffolding and Accelerating Learning for Different Ability Levels)</b> 4.1 Differentiates the instructional content, process, product and learning environment to meet individual developmental needs 4.2 Provides remediation, enrichment, and acceleration to further student understanding of material 4.3 Uses flexible grouping strategies to encourage appropriate peer interaction and accommodate learning needs/goals 4.5 Develops critical and creative thinking by providing activities at the appropriate level of challenge for students 4.6 Demonstrates high learning expectations for all students commensurate with their developmental needs		
<b>WORK PERIOD</b> Releasing students to do the work	<b>Component 5: Have students use the new information (Guided Practice)</b> 3.8 Engages students in authentic learning by providing real-life examples and interdisciplinary connections 3.6 Communicates and presents materials clearly, and checks for understanding		
	<b>Next Section is Required for Co-Teachers. What activities will each teacher provide for the Work Period while they are leading their small group? If there are also independent student groups, what activities will be conducted?</b>		
	Teacher Group 1	Teacher Group 2	Independent Student Group(s)
<b>CLOSING</b> Helping students make sense of their learning	<b>Component 6: Make sure they can do it (Closure, Assessment, Evaluation Strategies)</b> 4.4 Uses diagnostic, formative, and summative assessment data to inform instructional modifications for individual students 5.1 Aligns student assessment with the established curriculum and benchmarks 5.2 Involves students in setting learning goals and monitoring their own progress 5.3 Varies and modifies assessments to determine individual student needs and progress 5.4 Uses formal and informal assessments for diagnostic, formative and summative purposes		
	<b>Next Section is Required for Co-Teachers. What activities will each teacher provide for the Closing while they are leading their small group? If there are also independent student groups, what activities will be conducted?</b>		
	Teacher 1	Teacher 2	Independent Student Group(s)
	<b>Component 6: Make sure they can do it (Closure, Rubric, Product etc.)</b> 5.5 Uses grading practices that report final mastery in relationship to content goals and objectives		
	<b>Component 6: Make sure they can do it (Closure, Summarizing Strategy)</b>		
	<b>Component 7: Have students practice at home (Independent Practice)</b>		

## *Fine Arts “Look Fors”*

The Teachers	The Students
<ul style="list-style-type: none"> <li>• Uses data to drive instruction and utilization of performance rubrics (TKES 6.1)</li> <li>• Consistently demonstrates high expectations for all learners, with emphasis on individualized learning (TKES 6.1)</li> <li>• Engages students in authentic and standards driven work (TKES 1.1)</li> <li>• Poses questions that require students to evaluate, make predictions and experiment with content (TKES 8.6)</li> <li>• Engages students consistently in learning ( bell to bell) without disruptions (TKES 8.1)</li> <li>• Creates highly engaging learning opportunities with students that utilize time and resources productively to extend learning (TKES 7.7)</li> <li>• Provides seamless transitions between activities with minimal time (TKES 8.4)</li> <li>• Monitors student learning and is actively engaged with students throughout class time (TKES 7.6)</li> <li>• Designs performance tasks that support and challenge learners as they seek mastery of standards (TKES 6.3)</li> <li>• Uses a variety of formal and informal diagnostic assessments to inform planning and teaching (TKES 6.2)</li> <li>• Proactively addresses problems to promote a positive, productive learning environment (TKES 7.2)</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates the skills necessary to participate in a variety of fine arts activities (TKES 1.5)</li> <li>• Knows the implications of and the benefits from involvement in various types of fine arts activities (TKES 1.3)</li> <li>• Participates regularly in creating, presenting and performing in the fine arts. (TKES 1.1)</li> <li>• Demonstrates understanding of the components of fine arts and are participating in activities that increase skill level in the fine arts subject (TKES 1.4)</li> <li>• Student self-assessment, peer review in addition to other formative and summative assessments</li> <li>• Understands the value of fine arts activities and its contributions to a society (TKES 1.7)</li> <li>• Engages in authentic and standards driven work (TKES 3.8)</li> <li>• Uses scoring rubrics that reflect high expectations for most activities (TKES 5.6)</li> <li>• Engages in accessible technology resources (TKES 3.5)</li> </ul>



## Assessment

### *Formative and Summative Assessments in the Arts*

Arts education places a high value on personal insight, individual achievement, and group performance; a broad range of assessment measures is used to assess whether a standard is being met. Because the standards are consensus statements about what an education in the arts should contain, they provide a basis for student assessment and program evaluation. The standards support the arts in the “academic” standing in that mere participation is not the same as education. The standards affirm that discipline and rigor are critical to high academic achievement. Academic achievement, knowledge, and skills can be measured in the arts– if not always on a numerical scale, then by informed critical judgment. Performance-based assessment has long been used in the arts that include the practice of portfolio review in the visual arts and the assessment of performance skills through auditions used in dance, music, and theatre. The content of the standards for the arts attends to creating, performing, and responding, which is consistent with and informs the perspective of the National Assessment of Educational Progress (NAEP).

**Source: Georgia Department of Education**

[https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine\\_Arts\\_Dance\\_GPS\\_Final\\_2-11-2010.pdf](https://www.georgiastandards.org/standards/GPS%20Support%20Docs/Fine_Arts_Dance_GPS_Final_2-11-2010.pdf)

### *District Level Assessments - Student Learning Objectives*

A vital component of the **Teacher Keys Effectiveness System** is Student Growth and Academic Achievement. For teachers of tested subjects, this component consists of a student growth percentile measure. Tested subjects include Reading, English Language Arts, Mathematics, Science, and Social Studies for grades 4-8 and all high school courses for which there is an End-of-Course Test (EOCT).

Non-tested subjects include all courses not listed as tested subjects. Approximately 70-75% of all teachers teach non-tested subjects for at least some portion of the instructional day. For teachers of non-tested subjects, this component consists of the Georgia Department of Education (GaDOE)-approved Student Learning Objectives (SLOs) utilizing district-identified achievement growth measures.

District determined SLOs are content-specific, grade level learning objectives that are measureable, focused on growth in student learning, and aligned to curriculum standards. As a measure of teachers’ impact on student learning, SLOs give educators, school systems, and state leaders an additional means by which to understand, value, and recognize success in the classroom.

**Source: Georgia Department of Education**

<http://www.gadoe.org/School-Improvement/Teacher-and-Leader-Effectiveness/Pages/Student-Learning-Objectives.aspx>

# Response to Intervention

## Response to Intervention

The Response to Intervention (RTI) Process in Atlanta Public Schools is designed to support all students. Schools in the APS system will utilize a tiered support process that will provide the appropriate support for students.

### Tier 1

The first level of the RTI process known as Tier 1 occurs in the classroom for all students. High quality, research-based instruction, monitoring of student progress and differentiation all occur as part of delivering the intended curriculum (Georgia Performance Standards and Common Core Georgia Performance Standards) at Tier 1. Universal Screening will be conducted at Tier 1 to provide teachers and administrators a way to ascertain the needs of all students. Common concepts or standards that most students should possess as prior knowledge are taught through the use of quick, targeted interventions provided at the appropriate time through instruction provided by the general classroom teacher.

### Tier 2

The second level of the RTI process, Tier 2, is designed to provide support to small groups of students who need assistance in addition to the interventions provided in Tier 1. These interventions, typically referred to as remediation, are designed to provide support for the skills or concepts that have not been mastered and that are necessary for mastery of standards at the current level of learning. Tier 2 interventions should be research or evidence based and monitored formally to determine the effectiveness of the intervention. Tier 2 interventions do not replace instruction or interventions at Tier 1, but provide added support as needed.

## Professional Learning Opportunities

Professional Learning will be made available to teacher in the following areas:

### ***District Created Courses***

Annually the Fine Arts Department creates courses that teachers can choose to meet the needs of their students that are rich, content specific and aligned with district initiatives.

### ***Professional Learning Communities***

Teacher teams are *the smallest unit of change* in the school. Students need highly effective faculty grade-level or course-based teams that work diligently to erase the inequity caused by not reflecting on the inequities created by the traditional school and classroom structures. Professional development of teachers that relies on one-shot workshop models is not supported by research (2009, Darling-Hammond and Richardson, p. 49). Professional development cannot be an event or “training” as in the old paradigm. They further cite that professional development and learning is an ongoing, continuous, sustainable activity inside and outside of the school walls.

The Office of **Fine Arts** is promoting a model of professional learning that includes subject area teachers meeting collaboratively to develop curriculum, lessons and assessments during teacher planning days and other designated times annually.

The PLC’s will answer Rick DuFour’s 4 Essential Questions of a PLC:

Question 1 – What are the essential outcomes that we expect students to learn?

Question 2 – What assessment will we use to determine if the students have learned?

Questions 3 & 4 – How will we intervene when students do not learn or learn more than anticipated?

## 5 Year Implementation Timeline

The following timeline will be used to ensure full implementation of the **fine arts** framework:

### **Year One: (2014-15)**

- All stakeholders clearly understand and can articulate the district's mission and vision for effective fine arts classrooms.
- Develop Professional Learning Communities in each subject area.
- Scope and Sequence and Pacing Calendar for Visual Art K-12, Theatre K-12.
- Revision of Student Learning Objective Assessments for all subject areas.
- Develop effective teacher allocation process.
- Ongoing equipment purchase and maintenance to meet curricular needs.
- Creation of online calendar of departmental activities.
- Maintain and develop community partnerships and collaborations.

### **Year Two: (2015-16)**

- Professional Learning Communities revise curriculum in subject areas.
- Every secondary teacher of visual art is trained to analyze student artwork for the purpose of improving instruction.
- Scope and sequence and pacing calendars created for dance 6-12, general music K-5, chorus 6-12, band K-12 and orchestra K-12.
- Assessment and revision of visual art and dance curriculum.
- Revision of Student Learning Objectives for all subjects.
- Ongoing equipment purchase and maintenance to meet curricular needs.
- Maintain and Develop community partnerships and collaborations.

### **Year Three: (2016-17)**

- Professional Learning Communities revise curriculum in subject areas and create common assessments.
- Scope and sequence and Pacing Calendars revised.
- Assessment and revision of curriculum.
- Revision of Student Learning Objectives for all subjects.
- Ongoing equipment purchase and maintenance to meet curricular needs.
- Maintain and Develop community partnerships and collaborations.

### **Years Four-Five: (2017-18)**

- Professional Learning Communities revise curriculum and common assessments.
- Assessment and revision of curriculum, pacing calendars and scope and sequence.
- Revision of Student Learning Objectives for all subjects.
- Ongoing equipment purchase and maintenance to meet curricular needs.
- Maintain and Develop community partnerships and collaborations.

## References

- Albers, P. & Harste, J.C. (2007). The arts, new literacies, and multimodality. *English Education*, 40 (1) 6- 20.
- Albers, P. & Sanders, J. (Eds.) (2010). *Literacy and the arts, multimodality, and new literacies* . Urbana, IL: National Council of Teachers of English.
- Alvermann, D. E. (2001). Reading adolescents' reading identities: Looking back to see ahead. *Journal of Adolescent & Adult Literacy*, 44 (8), 676- 690.
- Arnstine, D. (1995). *Democracy and the arts of schooling* . New York: SUNY.
- Artful Citizenship Project (2005). Three- Year Project Report Miami, FL; <http://www.vtshome.org/pages/major-findings>
- Arts Education Partnership. (2008, January 24). New Poll Reveals Stifling Imagination in Schools Underlies Innovation and Skills Deficit. Retrieved August 24, 2009, from [http://theimagination.net/press/080124\\_tinpr.pdf](http://theimagination.net/press/080124_tinpr.pdf)
- Arts Education Partnership (2005). *Third space: When learning matters* . Washington, DC: AEP.
- Barton, J., Sawyer, D., & Swanson, C. (2007). They want to learn how to think: Using art to enhance comprehension. *Language Arts*, 85 (2), 125- 133.
- Berghoff, B., Borgmann, C., Helmerick, M. & Thorne, C. (2010). An arts- Integrated unit: Learning 21st century literacies Alberti, S. (2013). Making the Shifts. *Educational Leadership*, 24-27.
- CCSS. (2010). *Common Core State Standards*.
- Berghoff, B., Borgmann, C., & Parr, C. (2005). *Arts together: Steps toward transformative teacher education*. National Art Education Association.
- Besemer, S. P., & O'Quin, K. (1999). Confirming the three-factor creative product analyses matrix model in an American sample. *Creativity Research Journal*, 12, 287–296.
- Burnaford, G., Brown, S., Doherty, J. and McLaughlin, H. J. (2007). *Arts Integration Frameworks Research and Integration A Literature Review 2007*. Arts Education Partnership.
- Carger, C.L. (2004). Art and literacy with bilingual children. *Language Arts*, 81 (4), 283- 292.
- Catterall, J., & Waldorf, L. (2002), "Chicago Arts Partnership in Education (CAPE): Evaluation Summary." In R. Deasy (Ed.),
- Critical Links: Learning in the Arts and Student Achievement and Social Development*, Washington, DC: AEP.
- Creech, A. (2010). Learning a musical instrument: The case for parental support. *Music Education Research* , 12 (1), 13 – 32.
- Deasy, R. (editor) (2002), *Critical Links: Learning in the Arts and Student Achievement and Social Development*, Washington, DC: AEP.

- Dewey, J. (1934). *Art as experience* . New York: Minton, Balch & Company.
- Eisner, E. W. (2002). *The arts and the creation of mind* . New Haven, CT: Yale University Press.
- Fiske, E. (Ed.). (1999). *Champions of Change: The Impact of the Arts on Learning*, "Arts Education Partnership and President's Committee on the Arts and the Humanities," Washington D.C.
- Florida, R. (2003). *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. Cambridge: Basic Books.
- Gardner, H. (2007). *Five Minds for the Future* . Boston: Harvard Business School Press.
- Greene, M. (1995). *Releasing the imagination: essays on education, the arts, and social change* . 1st ed. San Francisco: Jossey- Bass Publishers.
- Hardiman, M., Eilber, J., Magsamen, S., & McKhann, G. (2009). *Neuroeducation: Learning, Arts, and the Brain*. Dana Foundation
- Hattie, J. (2008). *Visible Learning: A Synthesis of Over 800 Meta-Analyses Relating to Achievement*. New York, NY: Routledge.
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio Thinking: The Real Benefits of Visual Arts Education* . New York: Teachers College Press.
- Housen, A. (1996). *Studies on aesthetic development*. Minneapolis: American Association of Museums Sourcebook.
- Jensen, E.. (2001). *Arts With the Brain In Mind*. Association for Supervision & Curriculum Development. Alexandria, VA
- National Governors Association Center for Best Practices. (2002). *Issue Brief: The Impact of Arts Education on Workforce Preparation*. Washington, D.C: Economic & Technology Policy Studies.
- VSA Arts, 2008. *The Contours of Inclusion: Frameworks and Tools for Evaluating Arts in Education*. Washington, D.C

