



# Arts at the Core

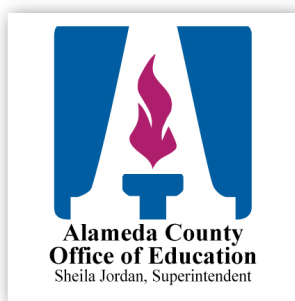
Opportunities for Arts Integration with  
Common Core State Standards in  
English Language Arts, K-12



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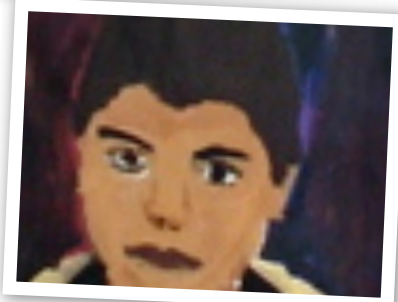
Alameda County Office of Education  
California Office to Reform Education  
Fresno County Office of Education



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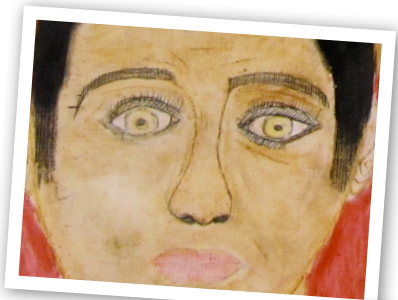
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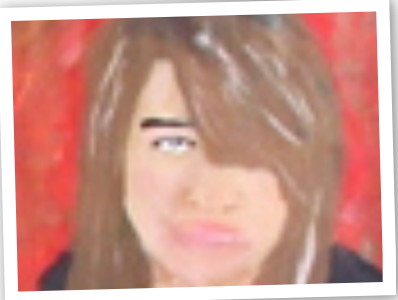
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# Introduction to Arts Integration and Assessment



There is an exciting synergy between the next generation of assessments and arts integration. California's schools are positioned for success in this new era because of the foundation that has been created by schools and districts using arts integration strategies to deepen student learning through the active application of English language arts and math knowledge and skills across the curriculum.

The new Common Core State Standards represent a grand and necessary departure from the fragmented bits of knowledge and skills represented by the long list of previous state content standards, narrowly tested in multiple choice questions to measure English language arts and math proficiency. The new Common Core State Standards are active and express the important linguistic and mathematical knowledge and skills necessary for a 21st century world of complex challenges and rapid change. They are designed to provide opportunities for students to apply English language arts knowledge and skills in, for example, persuasive arguments about issues of civil rights in history or social studies, and mathematical skills in modeling and mental reasoning to understand environmental degradation through science. In other words, the new approach initiated by the Common Core State Standards sets the stage for teachers to support students in actively using what they learn to achieve something of relevance and importance.

Success in the next generation of assessments will require much more than simply new standards and improved performance based standardized tests. Student success in the next generation of assessments relies on teachers and administrators actively working together through ongoing collegial and professional discourse, to understand what the new standards are good for, to analyze ongoing formative and summative assessments, and to think critically and creatively together about how these inform revisions in instruction, curriculum and pedagogy.

On November 5-7, 2013 the California Office to Reform Education (CORE) partnered with the Fresno and Alameda County Offices of Education to bring experienced arts educators together with teacher leaders representing ten diverse urban, suburban and rural school districts from across the state who are piloting Common Core State Standards. At the historic Claremont Hotel in Berkeley, California, arts integration teachers and teaching artists demonstrated and shared how in their classroom practice students observe what is, envision what is possible, express their ideas and knowledge in multiple ways, take risks, persist through challenges and reflect on how to continuously improve through dance, music, theatre, visual arts and media arts. They shared and developed new ideas about how students can approach and participate in the art-making process to develop, deepen and demonstrate their learning in science, history, social studies, math and English language arts. For three days, teachers from the CORE districts learned with experienced arts integration teachers and teaching artists new approaches to integrating the arts into performance based assessments and tasks that make student learning visible.

Through arts integration, arts teachers, teaching artists, non-arts teachers and their students are able to make visible the gold-mine of learning that is happening in their classrooms. K-12 non-arts teachers, both multiple and single subject, can experience epiphanies about how the arts have relevance in their classrooms. They often see that students who gave up early on writing assignments learn to engage with content and persist until they can produce good demonstrations of their understanding. They see the opportunity for English language learners, reluctant to speak up in math class, learn to express their ideas through visual arts and jump out of their seats to participate in dance and drama. Teachers begin to see new opportunities to emphasize observation in science, reflection in English language arts, and envisioning in geometry.

There is so much good experience to build on as the education community seeks to re-create professional practice, re-imagine issues of learning and teaching, and hold itself to new standards of shared accountability through an emerging generation of improved performance assessments aligned to Common Core Standards. A lot has been learned already about the power of the arts to infuse and animate learning and teaching in the other content areas in ways that bring those subjects to life and fully engage young people and teachers alike.

Now education is in a new moment of both opportunity and urgency. Our ability as educators to make needed improvements in public education has everything to do with whether our society will be able to address the critical and pressing issues of democracy, economy, environment, interdependence, and diplomacy that we face as a global community. The stakes are truly high. As educators, policy makers, and citizens, we look forward to a new era in educational professional practice, with a renewed appreciation for

not only the essential role of the arts, but also with a recognition of the need for standards, assessment, instruction and decision-making to be integrated systemically into ongoing professional practice. Together, as educators we embrace the new standards and assessments as tools to be employed and revised as measured by each and every student's success in developing the knowledge and skills for communicating across differences, engaging and persisting in spite of frustration and difficulty, and envisioning and creating innovative solutions to the challenges of our shared future.

In the words of one graduate of the Arts and Humanities Academy at Berkeley High School, "The abilities to speak eloquently, work flexibly, and think openly are of major importance in higher education. I was lucky enough to attend a high school that enabled students to practice these skills. The Arts and Humanities Academy (AHA) taught me the confidence to express my ideas and gave me the competence to do so effectively. Art education encompasses much more than the wonderful arts skills I learned along the way; it also enabled me to become an effective problem solver and collaborator. ... I find myself using the skills I learned in AHA daily in college, whether in an academic or social setting. I am grateful to have learned in such a unique way and believe it gave me a firm foundation for my first year of college." Sara Madden, AHA Class of 2011.

### *Guiding Principles of the Arts Content Standards*

*Essential guiding principles for arts education programs are contained in the Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve, and are reflected throughout these content standards. First, the arts are core subjects, each containing a distinct body of knowledge and skills. Academic rigor is a basic characteristic of a comprehensive education in the arts, including the following:*

*Learning through active practice, rehearsal, and creation or performance of works in the arts*

*Reading about the arts and artists*

*Researching, writing, and communicating about the arts*

*Reflecting on the arts in thoughtful essay or journal writing on one's observations, feelings, and ideas about the arts*

*Participating in arts criticism on the basis of observation, knowledge, and criteria*

*Another important goal of the standards is to help students make connections between concepts in all of the arts and across subject areas. The fifth strand in these standards requires the student to connect and apply what is learned in the arts to other art forms and subject areas and to careers.*

Visual and Performing Arts Content Standards for California Public Schools, 2001





# Connecting with Common Core Reading Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

Learning in the arts, just as in any content area, is heavily dependent on reading and interpreting text, including the discipline-specific vocabulary of dance, music, theatre and visual arts. More importantly, however, the arts provide rich opportunities for developing multiple literacies and for translating among literacies in multiple content areas. In other words, the processes for decoding and interpreting dance, music, theatre and visual art are similar to the processes involved in reading text and can be used to reinforce concepts in all content areas. This idea of integrating the arts in a meaningful and rigorous way depends on understanding the connections among the Common Core State Standards for Math and ELA as well as the California Visual and Performing Arts (VAPA) standards.

One essential shared concept among the Reading Anchor Standards and the VAPA standards is that both writing and artwork can be analyzed and discussed using the vocabulary of the craft. The Reading Anchor Standards are very closely related to the Artistic Perception strand in the VAPA Standards: “Processing, analyzing, and responding to sensory information through the language and skills unique to a given art.” Lynne Munson, President and Executive Director of Common Core, states that, “In an age when literacy dominates public discourse on education, we must begin to think more broadly about what students read.

# Connecting with Common Core Reading Standards

Sure—the new Common Core State Standards (CCSS) emphasize close reading of high-quality, rigorous informational and literary texts, but they also support the “reading” and scrutiny of other forms of high-quality text. Works of art can, indeed should, be “read” in a very similar way to a poem by Shakespeare or a speech by Winston Churchill.”

The Reading Anchor Standards are also strongly related to the Aesthetic Valuing strand of the VAPA Standards: “Responding to, analyzing, and making critical assessments about works of a given art form.” In this strand, students apply their knowledge of the arts and skills in close observation to think critically about dance, music, theatre and visual arts in the context of the art form and in its relation to the larger world. Working in the AV strand, students fulfill an important goal of the Common Core Standards--”They comprehend as well as critique. Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they

also question an author’s or speaker’s assumptions and premises and assess the veracity of claims and the soundness of reasoning.”

There is an implicit understanding that the close reading and analysis central to the Artistic Perception and Aesthetic Valuing strands is informed by an ongoing practice in the creative processes of dance, music, theatre and/or visual art—the Creative Expression strand of “creating, performing and participating in the arts.” In reading text, as in perceiving artwork, it is important to understand how the writer or the artist created the work through direct personal experience..

The Historical and Cultural Context Strand is particularly relevant to Reading Anchor Standard 10 concerning the Range of Reading and Level of Text Complexity. Not only are students in the arts asked to read increasingly complex choreography, music scores, scripts and artwork, but they must also read and respond to complex informational texts in the history and canon of their discipline, across the ages and around the globe. Students in the arts create authentic connections to cultures and time periods through reading and understanding artwork and other text

Finally, the Connections, Relationships, Applications strand explicitly calls for students in the arts to make connections with English/ Language Arts as well as Mathematics and all other content areas. In this strand, students apply their artistic literacy and ability to read multiple text types applied to real world problems and issues.

*If the definition of text includes non-print texts (dance, media arts, music, or theatre works) then all reading standards refer to arts-based content or investigation.  
from Common Core Connections with Core Arts Standards,  
Scott C. Shuler, PhD.*

# Key Ideas and Details

## Reading Anchor Standard #1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the Visual and Performing Arts that in turn lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Theatre CE 2.1 Make acting choices, using script analysis, character research, reflection, and revision to create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

Music AV 4.4 Describe the means used to create images or evoke feelings and emotions in musical works.

Visual Arts 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

### Shared concepts and common processes:

In all disciplines, artists carefully examine works of art to discover explicit and implicit meanings, informed by their technical understanding of the art form, its history and its unique vocabulary. For example, musicians listen to the use of brass and percussion in Aaron Copland's *Fanfare for the Common Man* and determine the piece's form, instrumentation, melodic/harmonic structure, genre and time period. In their work, artists use evidence derived from an artwork to support their written and spoken conclusions. Actors, for example, are called upon in rehearsal to explain their character's motivations by citing specific lines from the text; they also make inferences about their character based on the character's actions and on the play's genre, time period and social milieu.

### *Key Questions:*

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

# Strategies for integration

## Dance

- Students observe dance performances and analyze the choreography using the discipline specific vocabulary of dance.

- Students read dance critiques that cite specific evidence to support a conclusion.

- Students make inferences about form, style, genre, culture, time period and/or narrative based on a dance performance.

## Music

- Students record their musical analyses in a Listening Journal using the elements of music.

- Students take on the role of a music critic using musical vocabulary to describe how form, lyrics, rhythms, instrument choices and dynamics convey meaning in a piece of music.

- Students read a conductor's score of a musical work and mark the score for performance using appropriate musical terms and symbols.

## Theatre

- Students keep an "Actor's Journal" gathering evidence, both explicit and inferred,

regarding a specific character when studying a work of fiction or biography.

- Students illustrate their Actor's Journal with images that demonstrate a character's attributes: dress, speech, social status, key actions, personality, intentions, etc.

- Students perform a passage "in character" demonstrating their understandings gained from close reading.

## Visual Arts

- Students create illustrations and captions that demonstrate understanding of the explicit and implied meaning of text.

- Students engage in a group critique of an artwork using discipline specific vocabulary.

- Students read artist biographies and record key details for use in an artist statement.



### Key Question:

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*

# Key Ideas and Details

## Reading Anchor Standard #2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

### Related VAPA Standards:

AP 1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Music AV 4.4 Describe the means used to create images or evoke feelings and emotions in musical works...

Visual Arts CRA 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

### Shared concepts and common processes:

All works of art have a central idea or theme, and, in the case of performing arts, the theme or central idea may be developed over time. In dance, choreographers use dancers' bodies, energy, space and time to explore ideas and develop themes through movement phrases. Playwrights develop theme in drama through dialogue and action. And in music, of course, composers create musical themes that are developed through devices very similar to a writer's rhetorical devices. In a "close reading" of visual art, observers discover how the elements of art and principles of design are used to express themes and ideas through choice of subject matter, medium, technique, composition, perspective, etc.

## Strategies for integration

### Dance

- Students observe and record details of a character's development through the course of a dance piece.

- Students post a blog summarizing how the dancers used elements of dance to express the theme.

### Music

- Students listen to music organized around a "theme and variations," e.g. Mozart's variations on "Twinkle Twinkle, Little Star" and analyze the variations based on musical elements.

- Students sing and analyze various songs to determine a common theme. Using musical vocabulary, students describe how the form, lyrics, instrument choice and dynamics convey the theme.

- Students construct a Designer's Notebook, detailing the development of a theme or central idea in a play and noting how the setting, costumes, lighting and sound will express the development of the theme.

- Students collaborate to create a tableau that summarizes a scene from a play or story.

### Visual Arts

- Students examine artwork and take notes using Visual Thinking Strategies: What's going on? What do you see that makes you say that? What else can we find?

- Students sketch storyboards that detail the development of a theme or central idea.

# Key Ideas and Details

## Reading Anchor Standard #3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

### Related VAPA Standards:

Theatre AP 1.2 Observe and describe the traits of a character.

Theatre AP 1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.

Theatre AP 1.2 Identify a character's objectives and motivations to explain that character's behavior.

Music AP 1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.

### Shared concepts and common processes:

There is a strong correlation between Reading Anchor Standard #3 and narrative-based performing arts such as opera, e.g. Carmen, programmatic music, e.g. Peter and the Wolf and ballet, e.g. Sleeping Beauty. This concept also extends to narrative works of visual art such as the Bayeux Tapestry or comic strips. In both reading and in perceiving artwork, the observer is an active participant who notes the development and interaction of people, events and ideas over time.

## Strategies for integration

### Dance

- Students describe the use of movement to express character and analyze the development of a character in a narrative dance piece, e.g. the Beast in Beauty and the Beast.

- Students create a storyboard showing the sequence of events or ideas based on observations from a dance performance.

### Music

- Students analyze the structure of a children's song written in ABA (rondo) form and explain the interaction of two contrasting themes.

- Students draw a listening map that shows how the melody or rhythm develops over the course of the piece.

### Theatre

- Students read the biography of a famous playwright and create a timeline with the similarities and differences of plays written in various periods of his or her life.

- Students watch a play and create scenes that show how a character changes from the beginning to the end of the show.

### Visual Arts

- Students examine the body of work for a given artist over time and summarize the key ideas and supporting details in the artist's development.

- Students investigate graphic novels and explain how the illustrations express the interaction of individual events and ideas through the course of the novel.

# Craft and Structure

## Reading Anchor Standard #4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

### Related VAPA Standards:

Dance AP 1.5 Use appropriate dance vocabulary to describe every day gestures and other movements observed in viewing live or recorded dance performances.

Theatre AV 4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

Visual Arts CRA 5.1 Identify and interpret expressive characteristics in works of art and music.

### Shared concepts and common processes:

Reading in the arts requires an understanding of the domain-specific vocabulary of the arts. Reading in the arts also requires the ability to interpret discipline specific notation, such as dance choreography, as well

as the ability to understand multiple meanings, such as the use of metaphor in visual art or allegory in theatre.

Musicians practice sight-reading new music and quickly decoding not only the right notes, but also the tempo, dynamic and articulation markings needed to fully express the music. Musicians also study and describe different tone colors and the timbres of different instruments in order to shape meaning and tone.

An understanding of historical and cultural context is needed to perceive how dance, music, theatre and visual art reflect their time and place. An artist's choices are greatly influenced by their milieu, and as readers in the arts, students must understand how religion, cultural norms and political events can affect the interpretation of a work of art.

## Strategies for integration

### Dance

- Students analyze dance phrases to determine their technical, connotative and figurative meanings.

- Students analyze how gesture can be shaped to create meaning or tone.

### Music

- Students compose soundscapes choosing various instruments to illustrate meaning and tone within a text.

- Students perform a musical phrase in various ways to change the meaning or tone.

### Theatre

- Students interpret various meanings of key passages from a scene or play

- Students experiment with the voice to shape meaning and tone in a character's speech

### Visual Art

- Students experiment with the use of sign, symbol and metaphor in works of art to create different meanings or tone.

- Students write an artist statement describing how the artist used elements such as

# Craft and Structure

## Reading Anchor Standard #5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

### Related VAPA Standards:

Music AP 1.6 Analyze the use of form in a varied repertoire of music

Theatre AP 1.2 Identify dramatic elements within a script, such as foreshadowing, crisis, rising action, catharsis, and denouement, using the vocabulary of theatre.

Visual Arts AV 4.0 Artists analyze the structure of a given art work, including specific elements and principles of design.

Dance AV Apply knowledge of the elements of dance and the craft of choreography to critiquing (spatial design, variety, contrast, clear structure).

### Shared concepts and common processes:

All arts disciplines have specific means for dividing and subdividing text as well as clearly defined means for making transitions from section to section. Music uses bar lines, measures and staves to divide compositions and has a specific vocabulary for sections of longer pieces, e.g. verse, chorus and bridge or exposition, development and recapitulation. Theatre uses scenes, acts and stage directions as signposts for the reader or audience member. Visual art uses terms such as foreground, middle ground and background to describe individual works of art and uses specific forms to divide larger works of art such as diptychs and triptychs.





# Strategies for integration

## Dance

- Students examine the ways in which the sections of a dance relate to each other and to the whole then write a critical analysis.
- Using a rubric, students evaluate choreographic structure while watching a dance performance.
- Students watch video performances of dances composed with a variety of organizational patterns and record patterns using dance notation.
- Students choreograph dances using clear organizational patterns, demonstrating their understanding by creating an annotated map of the choreography.
- Students summarize the sections of a dance they have observed in an oral discussion.

## Music

- Students analyze musical forms that relate to a specific text e.g. verse/refrain, call and response, oratorio. Students write an original piece that demonstrates understanding of the musical form.
- Students study a composer's original scores while listening to a musical composition. Students create diagrams describing the functions of the various movements in the piece.
- Students listen to examples from a variety of genres and cultures for the musical function of the different instruments and sections of the ensemble. Students notate their findings on a graphic organizer.
- Students listen to a variety of musical texts and respond in a listening journal to these questions: What is the logic of this piece of

music? What are the expectations assumed in the text/piece?

- Students study sonata-allegro form and use descriptive words and phrases in a diagram of the first movement of a symphony.

## Theatre

- Students annotate a play text by dividing individual scenes into acting beats that reflect the characters' changing objectives.
- Students use text coding to identify dramatic elements within a script.
- Students watch video examples of play performances and use a graphic organizer to note the function of each scene and act within the play structure.
- Students create simple tableaux that express the beginning, middle and end of a story they have read.
- Students perform a narrative pantomime of a folk or fairy tale then identify key plot elements in the story.

## Visual Arts

- Students analyze the different purposes of the sections of an infographic or poster.
- Using the principles of design, students discuss the ways that each element of an artwork contributes to the whole.
- Students determine the horizon line, foreground, middle ground and background of a landscape painting and discuss the relation of each part to the whole painting.
- Students examine the use of the golden proportion in classical architecture and determine the function of each element in creating unity.
- Students identify the use of pattern and rhythm in artwork.

# Craft and Structure

## Reading Anchor Standard #6

Assess how point of view or purpose shapes the content and style of a text.

### Related VAPA Standards:

Dance CE 3.3 Select traditional dances that men, women, or children perform and explain the purpose(s) of the dances.

Music AV 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Visual Arts AV 4.2 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

### Shared concepts and common processes:

Creating or determining a point of view or purpose in a work of art depends upon skill and knowledge in the strands of Artistic Perception, Creative Expression and Aesthetic Valuing. Students in the arts are asked to analyze and assess how the elements of an art form are used

## Strategies for integration

### Dance

- Students observe a variety of cultural dances and discuss the ways different purposes create different kinds of movement.
- Students choreograph dance phrases that demonstrate their understanding of various points of view in a piece of literature.

### Music

- Students listen to protest songs from the 1960's and analyze how purpose affects musical style. Students "write back" a musical response to a song expressing a different point of view.
- Students read composers' statements about the intention of their music and listen to identify evidence of those purposes in the music.

### Theatre

- Students make observations about the use of theatre elements to create propaganda, political messages and advertising.
- Students compare director's techniques in creating point of view in their films. Students demonstrate their understanding by creating short film studies on point of view

### Visual Arts

- Students read an artist biography and determine influences on his/her artistic purpose or point of view. Students find evidence in the artist's work that demonstrates their purpose
- Students research the cultural context of a piece of art and the point of view of the artist.

# Integration knowledge and ideas

## Reading Anchor Standard #7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

### Related VAPA Standards:

Visual Arts AP 1.3 Analyze the use of the elements of art and the principles of design as they relate to meaning in video, film, or electronic media.

Visual Arts AP 1.6 Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

Visual Arts HCC 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

Music AV 4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

Dance AV 4.5 Identify and evaluate the advantages and limitations of viewing live and recorded dance performances.

Visual Arts 5.2 Identify and design icons, logos, and other graphic devices as symbols for ideas and information.

Visual Arts 5.3 Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, Internet) on all aspects of society.

### Shared concepts and common processes:

Of the Anchor Standards, Reading 7 has one of the most direct correlations to artistic processes and to the VAPA strands. Artists in all disciplines regularly evaluate content presented in diverse media and formats; indeed, they are often the creators of new media and new formats. Further, the student/artist's ability to translate among multiple literacies may be the most relevant factor to determine their success in the 21st Century global economy.



# Strategies for integration

## Dance

- Students compare and contrast live dance performances with performances on film or video.
- Students learn new techniques and practice with instructional videos
- Students compare and contrast written dance choreography with an actual performance
- Students evaluate videos of dances from different cultures and explain similarities and differences.
- Students evaluate videos of dances from different cultures and look for similarities and differences.

## Music

- Students use the elements and vocabulary of music to analyze soundtracks for dance or film.
- Students compare the impact of music presented with digital images to music presented without digital images.
- Using a performance rubric, students evaluate live performances and recorded performances of the same music.
- Students compare and contrast several versions of a popular song performed by different artists or musical groups.
- Students compare and contrast several versions of a popular song performed by different artists or musical groups.

## Theatre

- Students critique several different performances of the same script on video.
- Students research and read blog articles related to the opening of a new play
- Students design rubrics and assess monologues recorded in class.
- Students analyze data on trends in theatre attendance.
- Students use a rubric to compare the written text of a folk or fairy tale to a film or video version.
- Students use a rubric to compare the written text of a folk or fairy tale to a film or video version.

## Visual Arts

- Students observe works of art with similar subject matter rendered in different media and articulate similarities and differences.
- Students identify the principles of design and used to create infographics of complex quantitative data
- Students compare and contrast various logo styles using the elements of art and principles of design.
- Students estimate the cost of a work of art then compare their findings to its current value.
- Students estimate the cost of a work of art then compare their findings to its current value.

# Integration of knowledge and ideas

## Reading Anchor Standard #8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

### Related VAPA Standards:

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Music AV 4.1 Use detailed criteria for evaluating the quality and effectiveness of musical performances and compositions and apply the criteria to personal listening and performing.

Visual Arts AV 4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

Dance AV 4.2 Apply specific criteria to analyze and assess the quality of a dance

performance by well-known dancers or dance companies (e.g., technical skill, musicality, dynamics, mood).

### Shared concepts and common processes:

Arts criticism depends on the development of both the skills and knowledge of a particular discipline and the ability to cite evidence to support the conclusions of one's artistic perception and aesthetic valuing. Similarly, a student artist's growth depends in part on the ability to read criticism of works of art, including their own. Expository reading and writing is very much a natural domain of the arts.

## Strategies for integration

### Dance

- Students summarize the arguments and evidence in the written evaluations of student dance pieces.
- Students evaluate the commentary by judges from a dance competition to analyze and compare the comments and scores to the performance.

### Music

- Students defend their analysis of a musical composition
- Students evaluate critical commentary about a musical composition or performer to write program notes for a concert.

### Theatre

- Students read differing reviews of the same theatrical production and discuss the significance of the cited evidence.
- Students plan a trip to New York City and evaluate comments on a theatre blog to decide which Broadway plays they will attend.

### Visual Arts

- Students reflect on a written artist statement and find evidence in the artwork that either supports the statement or suggests other interpretations.
- Students develop a theory about the artist's intent in a work of art and compare their interpretation with critical reviews.

# Integration of knowledge and ideas

## Reading Anchor Standard #9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### Related VAPA Standards:

Theatre AP 1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.

Visual Arts HCC 3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

Dance HCC 3.33 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts

Visual Arts CRA 5.1 Compare in two or more arts forms how the characteristic materials of each art (sound in music, visual stimuli in visual

arts, movement in dance, human relationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art. .

### Shared concepts and common processes:

Reading Anchor 9 is a rich area of study for students in the arts. Artists continuously use and re-use thematic material and topics which can be studied both in the current context and across historical periods. The latter relates directly to the Historical and Cultural Context strand of the VAPA standards which asks students to look at universal themes across time and cultures. Similarly, the Connections, Relationships, Applications strand calls on students to look at themes and topics across arts disciplines, content areas and careers.

## Strategies for integration

### Dance

- Students examine cultural dances addressing universal themes and discover different approaches to movement and choreography
- Students view dances from two different genres such as ballet and hip-hop and compare the approaches the dancers take.

### Music

- Students play and reflect on two or more pieces where the composers build on or react to each other's work.
- Students analyze and respond to multiple musical compositions based on the same universal theme.

### Theatre

- Students read and respond to scripts from diverse cultures that embody universal archetypes such as the Cinderella story.
- Students analyze and respond to performances of how two different playwrights interpret the same story.

### Visual Arts

- Students analyze two works by artists who use different media but a similar theme.
- Students describe how two different illustrators from picture books interpret the same story or character.

# Range of Reading and Level of Text Complexity

## Reading Anchor Standard #10

Read and comprehend complex literary and informational texts independently and proficiently.

### Related VAPA Standards:

Music AP 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

Theatre AP 1.3 Analyze the use of figurative language and imagery in dramatic texts.

Dance 4.2 Apply criteria-based assessments appropriate to various dance forms .

Visual Arts CRA 5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

### Shared concepts and common processes:

Returning to the introduction to this section, if any artwork can be considered as “text,” then students must be challenged to become independent readers and observers capable of processing more and more complex works or art to derive meaning. In order to become proficient in their discipline, students must also be able to read and comprehend complex informational texts in their field, including critiques, technical manuals, charts and graphs, biographies and histories.



# Strategies for integration

## Dance

- Students practice at home using skill building videos
- Students read dance performance evaluations
- Students compare blogs on current dance trends
- Students synthesize several dance critiques
- Students study program notes for a dance concert
- Students use discipline specific vocabulary to describe a dance performance
- Students explain how the principles of variety, contrast, and unity apply to a dance sequence.

## Music

- Students read a biography of a musician or history of a musical movement.
- Students listen to, map and perform complex rhythms and melodies
- Students study musical compositions presented on interactive websites.
- Students read and translate musical markings in Italian, French and German
- Students study conductor's score markings
- Students recognize and describe examples of musical forms.
- Students analyze and compare the use of musical elements representing various genres and cultures.

## Theatre

- Students read illustrated articles on costume design
- Students examine different posters for the same play
- Students compare text translations of scenes or scripts
- Students study performances on film and video
- Students analyze scenes or monologues and notate them for performance.
- Students demonstrate how voice may be used to explore multiple possibilities for reading a text.
- Students use the vocabulary of theatre to describe a theatrical experience and post in a chat room.

## Visual Arts

- Students observe real and virtual art exhibits
- Students analyze a complex piece of visual art using the elements of art.
- Students study histories of various art movements
- Students understand feedback given through rubrics
- Students read artist statements and title cards
- Students read and accurately complete entry forms for art competitions.
- Students describe how the artist used the principles of design in a composition.



# Texts in and about the Arts

The Common Core State Standards for English Language Arts & Literacy in History/social Studies, Science, and Technical Subjects includes Appendix B which lists text exemplars aligned to the new standards. It is important to note that Appendix B does include works of art as appropriate texts for use in teaching Common Core State Standards. These exemplars were chosen using four criteria which could also be used in evaluating works of art for use in the classroom:

*Complexity. ...The work group made final selections based in part on whether qualitative and quantitative measures indicated that the recommended texts were of sufficient complexity for the grade band. For those types of texts—particularly poetry and multimedia sources—for which these measures are not as well suited, professional judgment necessarily played a greater role in selection.*

*Quality. While it is possible to have high-complexity texts of low inherent quality, the work group solicited only texts of recognized value. From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.*

*Range. After identifying texts of appropriate complexity and quality, the work group applied other criteria to ensure that the samples presented in each band represented as broad a range of sufficiently complex, high quality texts as possible. Among the factors considered were initial publication date, authorship, and subject matter.*

Following is a short list of some text types that might be used in integrated arts learning and/or in teaching literacy in the arts classroom.

- |                                                 |                                           |
|-------------------------------------------------|-------------------------------------------|
| Reviews of dance, theatre or music performances | Musical scores                            |
| Instructional videos about arts processes       | Advertisements using principals of design |
| Interactive websites about artists              | Curator's notes                           |
| Documentary films about arts movements          | Letters from artists                      |
| Newspaper or magazine articles                  | Cultural dance                            |
| Posters from concerts, performances, exhibits   | Portraits                                 |
| Program notes                                   | Three dimensional art                     |
| Technical terms in foreign languages            | Landscape                                 |
| Application packets for arts competitions       | Still life                                |
| Videotaped performances                         | Collage or assemblage                     |
| Art exhibits                                    | Songs                                     |
| Blogs by artists or arts critics                | Symphonies                                |
| Biographies of artists                          | Ballet                                    |
| Novels                                          | Modern dance                              |
| Plays                                           | Podcasts                                  |
| Poetry                                          | Soundtracks from film                     |
| Virtual art museums or exhibits                 | Illustrations in technical manuals        |
| Scenes and monologues                           | Graphic novels                            |
| Artist statements                               | Critiques of an art exhibit               |
| Director's notes                                | Etc.                                      |

# VAPA Standards for Research

1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

1.4 Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts.

3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

3.1 Research and describe how art reflects cultural values in various traditions throughout the world.

3.3 Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.

3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

4.3 Develop a thesis based on research as to why people create theatre.

4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations (e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).

5.1 Research how art was used in theatrical productions in the past and in the present.

5.2 Research career opportunities in media, advertising, marketing, and interactive Web design.

5.2 Identify through research twentieth-century artists who have incorporated symmetry as a part of their work and then create a work of art, using bilateral or radial symmetry.

5.2 Identify career options in the dramatic arts, such as cinematographer, stage manager, radio announcer, or dramaturg; and research the education, training, and work experience necessary in that field.

5.3 Research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.

5.3 Research and explain how dancers leave their performing careers to enter into alternative careers.

5.3 Research musical careers in radio, television, and advertising.



# Connecting with Common Core Writing Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

The writing process and the artistic process are almost completely analogous, differing only in the medium used to communicate ideas. Arts integrated or cross-curricular learning gives students the opportunity to discover the commonality of creation in dance, music, theatre, visual art and writing. Helping students to build fluency in these multiple literacies by teaching for transfer is one of the greatest opportunities of the Common Core State Standards.

Writing in and about the arts can be conceptualized in at least four general areas:

1. *Writing about the arts as an informed observer* might include critiques, evaluations, comparisons, reflections, opinions, research, history, biography etc. To be valid and authentic, this type of writing must be built on a firm foundation of knowledge in the arts, particularly in the standards of Artistic Perception, Aesthetic Valuing and the Historical and Cultural Context of the arts discipline.

2. *Writing about the arts as an artist* might include artist statements, proposals, letters, notes, process journals, “how to” guides for technique or process, etc. To be effective and rigorous, this writing must be rooted in the Common Core tenets of reasoning, evidence and rhetorical competency. The writing must also reflect the student’s deep knowledge of the arts discipline. This kind of technical writing is an example of the Connections, Relationships, Applications strand of the VAPA content standards.

# Connecting with Common Core Writing Standards

3. *Creating original dance, music, theatre or visual art with the intent to express an emotion, evoke a mood or explore an idea engages students in the creative process in . Learning in the* utilizes many of the same artistic habits of mind enumerated by Lois Hetland and the researchers at Harvard's Project Zero: Observe, Envision, Engage and Persist, Develop Craft and Reflect.

4. *Creating original dance, music, theatre or visual art to express, illustrate, accompany or complement a piece of writing, ballets based on plays, music based on poetry, scientific illustration, etc.*

The 4 C's of 21st Century Skills-- Communication, Collaboration, Creativity and Critical Thinking--are at the heart of the Common Core State Standards initiative. Of the 4 C's, one word stands out a key paradigm shift for education: Creativity. The 1997 standards viewed students as consumers of knowledge; Common Core demands that students become creators of knowledge.

However, the word "creativity" is polarizing. There is the idea that a person is either creative or not creative, that creativity is "magic," and that creativity cannot be taught. The same cannot be said of the writing process. We understand that good writers are made not born, that good writing is the result of hard work and that the writing process can be taught. In truth, the writing process and the process of creating dance, music, theatre and visual art are identical. Both involve imagination, creativity and innovation. Both involve metaphoric thinking: the creation of new ideas, the

arrangement and re-arrangement of ideas and the sharing of ideas with others. The shift in Common Core State Standards away from students as consumers of ideas and toward students as creators of ideas is one of the richest opportunities to integrate the arts across the curriculum.

*"The heart of arts integration is engagement in the creative process. Arts integration requires that students do more than repeat (a song), copy (an art project), or follow directions. Although these activities have value for other purposes, they do not involve students in the creative process. In the creative process, students imagine, examine, explore and experiment. They develop craft, create, reflect, assess, revise, and share. When students engage in the creative process, they produce original work that communicates their ideas, insights, points of view, and feelings."*

*"Defining Arts Integration" by Lynne B. Silverstein and Sean Layne*

*© 2010, The John F. Kennedy Center for the Performing Arts*

# Text Types and Purposes

## Writing Anchor Standard #1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Music HCC 3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Dance AV 4.1 Demonstrate understanding of the elements of dance and the craft of choreography when critiquing two kinds of dance (e.g., solo, duet).

Visual Arts AV 4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.

### Shared Concepts:

The arts provide a way to express not just emotional content, but also to express rigorous intellectual thinking that involves analysis, reasoning and argumentation. Think of Shakespeare's speeches that display not only rhetorical mastery but also exquisite analysis of substantive content. Think of paintings by Picasso, dance by Diaghilev or the music of Phillip Glass as examples of art rooted in the "analysis of substantive topics."

Works of art also provide fertile and provocative subject matter for analysis and written response including reviews, articles, annotations and critiques. Learning in and through the arts aligned with Common Core

### *Key Questions:*

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

State Standards will give students frequent opportunities both to express themselves as artists and also to study and write about high quality works of art.

# Strategies for integration

## Dance

- Students create and perform original choreography using dance phrases to present a well-developed claim based on an expository text in another content area such as science or history/social studies.

- Students develop criteria using the elements of dance to evaluate multiple interpretations of the same choreography. Students make a claim and defend the most stylistically valid interpretation of the piece citing specific evidence.

- Students collaborate to create a dance and write a choreographer’s statement defending their choices based on criteria developed by the class.

## Music

- As a music critic, students write a review of a live or recorded performance using the discipline specific vocabulary of music and citing relevant evidence from the performance.

- Students compose an original piece of music using both traditional and digital sound sources that makes and develops a nuanced statement about a social theme or issue.

- Students write a history of Hip Hop music and its impact on American pop culture of the 1990’s.

## Theatre

- Students research, write and perform Public Service Announcement scripts to promote environmental awareness based on scientific evidence.

- Students design sets and costumes for different cultural versions of similar stories from

around the world. Students write program notes citing reasons for their choices.

- Students analyze the performance of a play, either live or recorded, and write the Director’s Notes for the program defending their interpretation of the script by citing evidence and using the discipline specific vocabulary of theatre.

## Visual Arts

- Students research and analyze a specific art movement then assemble an exhibit of representative artwork. Acting as an art docent, students present a justification for each piece’s inclusion in the exhibit.

- Students write an illustrated magazine article titled “Graffiti: Art or Vandalism?”

- Students classify and categorize works of art based on the historical period or style, citing specific evidence for their choices.

### *Key Question:*

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*

# Text Types and Purposes

## Writing Anchor Standard #2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### Related VAPA Standards:

Music AP 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

Dance CE 2.5 Use the elements of dance to create short studies that demonstrate the development of ideas and thematic material.

Dance 3.2 Explain the function of dance in daily life during specific time periods and in countries being studied in history–social science (e.g., North African, Middle Eastern, and Central American dance in ceremonies, social events, traditional settings, and theatrical performances).

Music HCC 3.5 Classify by style and genre a number of exemplary musical works and explain the characteristics that make each work exemplary.

Visual Arts AV 4.3 Select an artist’s work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

### Shared concepts and common processes:

The arts are highly technical disciplines that demand rigorous skill building and continuous mastery of new techniques. The arts are also driven by aesthetic literacy that requires knowledge of the canon of the arts as well as deep knowledge of the human experience both past and present. Written communication is essential to building and passing on this knowledge, from illustrated “how to” guides that explain artistic techniques to histories of artists and artistic movements to important works of theory and criticism. Similarly, the arts have great capacity to inform, explain and illustrate—just ask any advertising executive! Students in the arts learn to analyze, select and organize content in their original artwork, and that aesthetic work is directly transferable to the writing process.



# Strategies for integration

## Dance

- Students research and choreograph original dances that explain important processes in science, e.g. water cycle, rotation of the planets, migratory patterns, states of matter, etc.
- Students write and illustrate technical manuals on different dance styles.
- Students write articles for a dance magazine comparing and contrasting cultural dance styles and traditions.

## Music

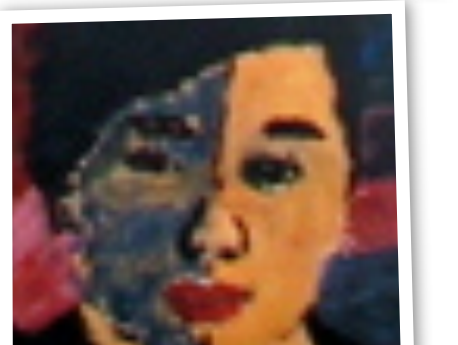
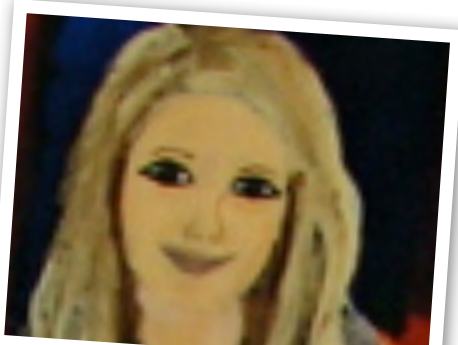
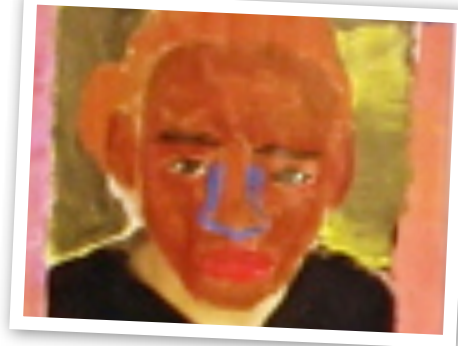
- Students write and perform songs that explain key concepts or events in History/Social Science or another content area.
- Using the elements of music, students analyze a musical score and write a letter as the composer explaining the composition.
- Students create a playlist of exemplary works from different time periods or genres and explain their choices using domain specific vocabulary.

## Theatre

- Students write and perform Curriculum Based Readers Theatre based on multiple print and media sources on a substantive topic.
- Students construct puppets and create public service announcements or commercials on a given topic.
- Students write and perform oral history videos based on interviews that revolve around a specific theme or topic.

## Visual Arts

- Students research a relevant social issue and design infographics that communicate key information.
- Students research and create short animations that explain important principles in Mathematics.
- Students create graphics and written directions to illustrate procedures for constructing an item in a technical manual.

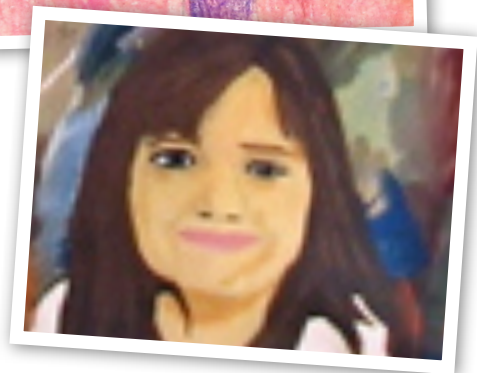




# Text Types and Purposes

## Writing Anchor Standard #3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.



### Related VAPA Standards:

Theatre CE 2.2 Improvise or write dialogues and scenes, applying basic dramatic structure (exposition, complication, crises, climax, and resolution) and including complex characters with unique dialogue that motivates the action.

Theatre CE 2.2 Retell familiar stories, sequencing story points and identifying character, setting, and conflict.

Dance CE 2.3 Create a dance sequence that has a beginning, a middle, and an end. Name and refine the parts of the sequence.

Theatre HCC 3.1 Create scripts that reflect particular historical periods or cultures.

Visual Arts CRA 5.2 Write a poem or story inspired by their own works of art.

### Shared concepts and common processes:

The arts help us tell our stories, both real and imagined, through dance, music, theatre and visual art. Technique, detail and structure help us to tell our stories well. Teaching for transfer in order to develop multiple literacies will help students discover the connections among narrative writing, filmmaking, choreography, art-making, scriptwriting, etc.

# Strategies for Integration

## Dance

- Working in small groups, students choreograph a dance that tells a story based on real life experience using dance notation to record their work.
- After collaborating on an order of events, each student designs a movement sequence based on their own feelings/reactions. Individual dancers then combine their sequences into a narrative dance.
- Students use a poem or story as inspiration to create and perform a dance that has a clear beginning, middle, and end.

## Music

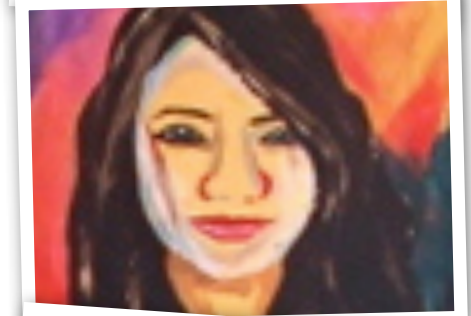
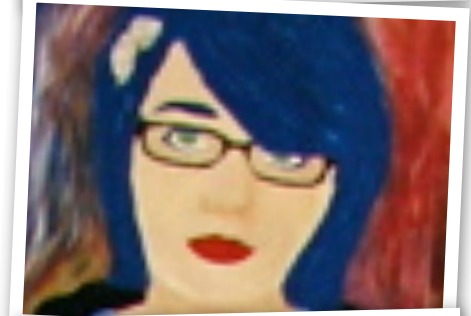
- Students write and perform their own narrative rap to demonstrate understanding of rhyme, meter, figurative language and point of view.
- Students listen to a piece of instrumental music and write a narrative inferred by the music with a justification for their choices.
- Students compose instrumental music to illustrate the key plot points and character traits in a piece of narrative writing.

## Theatre

- Students write and perform scripts based on historical events using dialogue, characterization and plot.
- Students create scenes based on visual art creating chronological order with action and dialogue.
- Students create a series of tableaux to illustrate key plot points and character traits in a narrative using effective physicalization, levels and facial expressions.

## Visual Arts

- Students use effective narrative techniques and the principles of design to create a storyboard, comic book or graphic novel.
- Writing as the artist, students research and create narratives of real or imagined experiences that influenced significant artwork.
- Students use real life experiences to create a piece of visual art to express that experience. Students write about the details and events in the artwork.



# Production and Distribution of Writing

## Writing Anchor Standard #4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### Related VAPA Standards:

Theatre AP 2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

Visual Arts AP 2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.

Dance AP 2.4 Demonstrate skill in using ideas and themes to develop simple dance forms (e.g., rondo, ABA form).

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Theatre AV 4.2 Compare and contrast how works of theatre from different cultures or time periods convey the same or similar content or plot.

Visual Arts AV 4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.

Visual Arts AV 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

### Shared concepts and common processes:

Artists and writers strive to find the most effective means to communicate, whether in evoking emotion or in stimulating thought. Both artists and writers develop skill in matching content to form to meet the needs of a particular task, purpose and audience. Similarly, both artists and writers must command a wide array of rhetorical skills, organizing patterns and appropriate styles. The arts allow students to develop their own voice.

## Strategies for integration

### Dance

- Students research culturally relevant themes, materials and concepts to choreograph a skeleton dance for a Day of the Dead celebration.

- Students choreograph pieces to the same musical accompaniment using a variety of dance forms.

### Theatre

- Students create a multimedia design concept presentation for a play to present to potential funders.

- Students create a personal resume and a mock Facebook page for a character in a play demonstrating the ability to re-format material for different audiences.

### Music

- Students write “liner notes” for recordings of significant music from various historical eras.

- Students blog about current musical trends in various genres and styles.

### Visual Art

- Acting as an art critic students write formal reviews of local art exhibitions for publication.

- Acting as art docents, students write and deliver short presentations for two different audiences at a local exhibition—one of children and one of adults.

- Students research and write artist statements for significant works of art that reflect the work and personality of the artist.

# Production and Distribution of Writing

## Writing Anchor Standard #5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Related VAPA Standards:

Visual Arts CE 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.

Visual Arts CE 2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

Dance CE 2.7 Revise, memorize, and rehearse dance studies for the purpose of performing for others.

Visual Arts AV 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

Dance AV 4.2 Propose ways to revise choreography according to established assessment criteria.

Dance CRA 5.4 Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

### Shared concepts and common processes:

As discussed, the writing process and the creative process are virtually synonymous. One common element is time: time for imagination, for expression, for re-thinking and re-arrangement and for finalizing. This need for extended time may be the greatest pedagogical shift for teaching and learning in the new paradigm.

## Strategies for integration

### Dance

- Using a dance journal, students reflect on their choreographic process in creating a new dance—developing ideas, planning, revising, refining.
- Students experiment with dance steps and phrases to create a unique dance composition.
- Students collaborate to create, perform and revise dances based on the interpretation of informational text such as science or history.

### Music

- Students edit musical recordings to create a soundtrack for a PowerPoint presentation.
- Students write and revise lyrics for blues songs based on the point of view of a person or character.
- Students compose musical phrases and experiment with musical form and sequence to express an idea or mood.

### Theatre

- Students create and edit short films documenting their scene work to include in a digital portfolio.
- Students create, perform, and revise scenes in a story dramatization.
- Working in collaborative groups, students share performances of a new scene to get feedback they will use to revise their writing.

### Visual Art

- Students experiment with composing the elements of a found object collage.
- Students write, share and revise imaginary biographical sketches of characters in paintings such as Grant Woods' "American Gothic" or Vermeer's "Girl with a Pearl Earring."
- Students create studies of smaller details in a larger work to prepare for their final artwork.

# Production and Distribution of Writing

## Writing Anchor Standard #6

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

### Related VAPA Standards:

Visual ARTs CE 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.

Visual Arts CE 2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

Dance CE 2.7 Revise, memorize, and rehearse dance studies for the purpose of performing for others.

Visual Arts AV 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

Dance AV 4.2 Propose ways to revise choreography according to established assessment criteria.

Dance CRA 5.4 Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

### Shared Concepts:

Technology offers new forms and new audiences to artists and writers alike. Indeed, artists have always been at the forefront in creating and/or adapting new technology for artistic purposes. Media arts, in particular, are well-suited for integration with Common Core State Standards. Not only do media arts contain all other arts disciplines, but they also provide a unique way for students to process information across the curriculum.

## Strategies for integration

### Dance

- Students post video of their choreography to share with other dance students as part of a formative assessment process using an online discussion forum.
- Students use social media to crowdsource themes and movement sketches for a collaborative online dance piece.

### Music

- Students analyze a piece of music and then create a music video using still or moving images that illustrates key themes or ideas.
- Students create a multimedia presentation tracing the history of a popular music genre such as rap, techno or dubstep.

### Theatre

- Students collaborate to write and produce a web series.
- After researching a period of theatre history, students create a multimedia presentation using primary source text, visuals and infographics.

### Visual Art

- Students create an online portfolio of artistic products, including digital art, video, photographs, and written statements of artistic philosophy.
- Students create a webzine of artwork, video and writing collected from whole school.

# Research to Build and Present Knowledge

## Writing Anchor Standard #7

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under

### Related VAPA Standards:

Visual Arts AP 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

Theatre HCC 3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

Dance AV 4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations. . .

Music CRA 5.3 Research musical careers in radio, television, and advertising.

### Shared concepts and processes:

Both artists and writers thoroughly investigate their subject matter to build the deep content knowledge that gives their work authenticity and integrity. Research in the arts takes many forms, from gallery visits to scholarly articles to films or videos depending on the type of artwork being produced. Subjects for research in the arts vary widely as well, from hairstyles of the 1890's to color theory to cultural dances to annotated musical scores. Research gives the writer a chance to test and refine their thinking by looking at the work of others.

## Strategies for integration

### Dance

- Students research dance forms that might be used to express a particular theme. After creating a dance, students explain why this form is appropriate to the dance content and to the theme.

- Students research a choreographer to create a documentary that compiles photographs, videos, quotes, or interviews about their work.

### Music

- Students research a composer to compose and/ or perform a piece in that composer's style. Students accompany their performance with an oral presentation of their research.

- Students create an iTunes library for a famous composer, time period or genre. In the liner notes for a CD, students explain why each piece was included.

### Theatre

- Using primary source documents, students research key historic figures, including scientists, inventors, politicians, religious leaders, etc. Students write and perform original monologues based on these figures who explain their work and thinking to the audience.

- Students research a person from history to write and perform monologues in a living history museum.

### Visual Arts

- Students research a piece of artwork, an artist or a genre by studying primary source documents and then act as docents in a virtual gallery walk.

- Students research the life and works of an artist to create a shadowbox or collage that represents their findings.

# Research to Build and Present Knowledge

## Writing Anchor Standard #8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

### Related VAPA Standards:

Visual Arts HCC 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

Dance AV 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

5.1 Identify and use different sources to generate ideas for dance compositions (e.g., poetry, photographs, political/social issues).

### Shared concepts and processes:

Artists in all disciplines are highly sensitive to issues of plagiarism. And in the digital age, when sampling, mash-ups, graffiti, photo manipulation, etc. have become accepted art forms and techniques, the line between originality and re-conceptualization becomes very blurry. So, the arts give students a fascinating perspective on assessing credibility and re-purposing appropriated material while maintaining integrity and credibility.

## Strategies for integration

### Dance

- Using district protocols, students conduct internet research by observing samples of dance in various styles and forms. Students write about the historical and cultural background of dance, citing sources appropriately.
- Students design costumes for a cultural dance and show evidence that the designs are accurate.

### Music

- Students read a primary source text on a composer's intention for a piece of music. Students then conduct internet research to listen to at least three different performances of the piece to decide which is the most appropriate to the composer's intent.
- Students create a YouTube music video and provide documentation citing evidence that the music is copyright free.

### Theatre

- Students analyze five methods of persuasion used in propaganda and collaborate to create and perform a television commercial that uses one of those techniques.
- Students collect images from magazines and websites to create a costume portfolio that demonstrates a specific time period with historical accuracy.

### Visual Art

- Based on a web search, students analyze different versions of a master work of art to determine which image is the original.
- Students observe multiple graphic images from an ad campaign to develop their own advertisement for a newspaper or magazine.

# Research to Build and Present Knowledge

## Writing Anchor Standard #9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Related VAPA Standards:

Visual Arts AP 1.4 Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts.

Visual Arts HCC 3.3 Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.

Visual Arts HCC 3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

Dance AV 4.4 Research and identify dances from different historic periods or cultures and make

connections between social change and artistic expression in dance.

Dance CRA 5.3 Research and explain how dancers leave their performing careers to enter into alternative careers.

### Shared concepts and processes:

Artists draw inspiration for their work from many different sources, both internal and external.

Artwork created in response to literary or informational text can be composed to express the artist's analysis, reflection and research on the text. Students can also research, analyze and reflect on great artwork in all disciplines.

## Strategies for integration

### Dance

- Students compose a dance inspired by a literary character, plot or theme. Students create a program description for their dance that describes their process of research, analysis and reflection and cites evidence from their choreography using the language of dance.

- Students choreograph dances inspired by a map or diagram and cite evidence from the text explaining their movements.

### Music

- Students read a text and compose music to create a film score that illustrates key literary elements. Writing as a composer, students cite evidence from the literature and from their soundtrack.

- Students study short documentary films and select music from that time period or the soundtrack.

### Theatre

- Students write and perform spoken word poetry based on a literary text using evidence from the text to support their analysis.
- Students create instructional videos based on informational theatre texts, e.g. a demonstration of stage lighting design.

### Visual Art

- Students examine an artist's illustration of a text and write criticism of the artist's work in fully realizing the text.
- Students use online articles, data and arts education journals to write op ed pieces on the "state of the arts" in schools today.



# Range of Writing

## Writing Anchor Standard #10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### Related VAPA Standards:

Visual Arts CE 2.2 Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.

Dance CE 2.4 Create a dance study that has a beginning, a middle, and an end. Review, revise, and refine.

Visual Arts AV 4.4 Change, edit, or revise their works of art after a critique, articulating reasons for their changes.

Visual Arts AV4.6 Select a grouping of their own works of art that reflects growth over time and describe the progression.

### Shared concepts and processes:

Artists and writers face similar challenges in creating work in a variety of time frames for a wide range of tasks, purposes and audiences. In theatre, the challenge is exactly the same. A three act play takes time, perspective and passion for a long form story. A monologue may be the product of a much shorter writing time. In either case, the playwright must create and constantly evaluate the motivation, characterization, dialogue and action. The need to develop craft over time and to apply skill in artistic expression in shorter sketches, studies, phrases or improvisations.

## Strategies for integration

### Dance

Students write weekly reflections on class performances. Students track their skill-building as well as their changing perspectives through writing prompts designed to engage metacognition.

### Music

Students keep a listening journal during repeated listening and performing of a piece capturing their changes in perception. Students write a series of composition studies based on the piece they are studying.

### Theatre

Students select a theme and write several two-three minute plays with the same characters, but written for different audiences. Students collaborate in small groups to create workshop performances of their pieces.

### Visual Arts

Students take notes using a rubric during a gallery walk of artwork created in class. Students reflect on the group's work and then revise their own artwork based on their new understandings.

# Arts Integrated

## Performance Tasks

Here is a short list of engaging projects that allow students to demonstrate their understanding of arts content and content in another subject area. Reading, writing and arts skills and standards can easily be embedded and assessed in each project. And, of course, these projects can be designed to meet the needs of different grade levels and groups of students.

- Process notebooks with observations, sketches, drafts, etc. for creative works
- Curriculum Based Readers Theatre
- Storyboards for films or commercials
- Illustrations and captions for books or magazines
- Graphic novels or comic book
- Song lyrics in a variety of genres
- Theme and variations
- Formal or informal critique of art work
- Puppet scripts, designs and performance
- Plot summary
- Design concept for theatre or film production
- Oral presentation of design concept
- Biographical film, writing or presentation
- History of an art movement
- Blog about current trends in the art world
- Program notes for a performance
- Liner notes for recorded performances
- Album art or gig posters
- Facebook page for an historical figure
- iTunes library for a famous composer
- Movies in a variety of lengths and genres
- Documentary about arts or artists
- Animation in a variety of styles
- PowerPoint or Keynote presentations
- Soundscape either live or digital
- Dance choreography
- Monologue, scene or play script
- Collage based on themes or characters in literature
- Landscape sketches or paintings for historical locations
- Portrait of real or imagined characters
- Design sketches for costumes, lighting, set
- Audio recordings either live or virtual
- Digital soundtrack for an historical movement or work of literature
- Character motifs created with traditional or digital instruments
- Tableau with music and spoken word
- Narrative pantomime
- Monologue written as a fictional character
- Poster for a book or movie based on a concept in science
- Infographic of data arranged to identify trends
- Photograph to illustrate a mathematical equation
- Cultural dance and music
- Photo essay based on an issue of social justice
- Spoken word poetry
- Oral history video
- Political cartoon
- Response journals with reactions to dance, music, theatre or visual arts
- Artist statement for original work
- Resume of a famous artist
- Letters from famous artists
- Newspaper and magazine articles
- Living museum
- Popular dance
- Maps of real or imagined territories
- 3 dimensional models
- Podcasts
- Etc.

# Connecting with Common Core Speaking and Listening Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

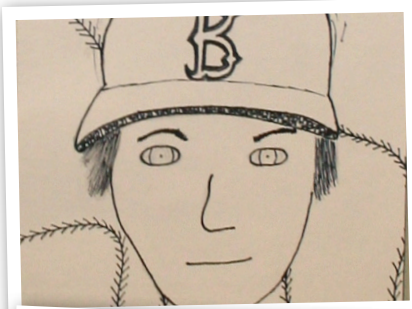
### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

Student learning in the arts is the perfect vehicle to drive improvement in speaking and listening skills through authentic real-world interaction in the classroom. And, of course, speaking and listening are inherent in two of the arts disciplines: music and theatre. Not only are most arts processes collaborative by nature, but also, the artistic product is naturally engaging to students. Imagine a classroom of excited students working eagerly in collaborative groups to create standards-based visual art projects like models, maps, illustrations and timelines that demonstrate their understanding of concepts in ELA, Math, Science or Social Studies. Add to that a meta-cognitive reflection on their group process and scaffolded instruction to build oral language skills, and you have an exemplary Common Core classroom.



# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

#### **Context:**

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

#### **Related VAPA Standards:**

Theatre AP 1.2 Research, analyze, or serve as the dramaturg for a play in collaboration with the director, designer, or playwright.

Dance CE 2.6 Collaborate with others in preparing a dance presentation for an audience (short informal dance, lecture/demo, evening concert).

Theatre CE 2.3 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

Theatre CRA 5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

#### **Shared concepts and processes:**

As an example of collaboration in the arts, consider the design/build process that results in the production of a musical theatre performance. At whatever level, from the third grade class play to Broadway, the process is similar. A team of artists must examine and analyze the script and music to create a vision for the look of the production--from costumes and scenery, to lighting and sound, to make-up and props. The stage director looks to the script and researches the cultural and historical context of the play in order to create an artistic concept for the production, whether traditional or avant garde. The music director studies the score and listens to recordings of past productions. Then, each artist presents their ideas verbally at a production meeting, expressing their own ideas and building on the ideas of others on the team. The artists must support their opinions with evidence from script and must work together to create a unified whole. The work proceeds with frequent design meetings to discuss scene design models, costume swatches, lighting plots and prop mock ups. In all of this work, the artists' skills in collaboration and oral communication are just as important as their artistic skills.

# Strategies for integration

## Dance

- Students interview cultural groups in their community and collaborate in small groups to write oral histories and dance pieces that reflect that culture and their history.
- Students respond to each other's dance work in small group critical assessments.

## Music

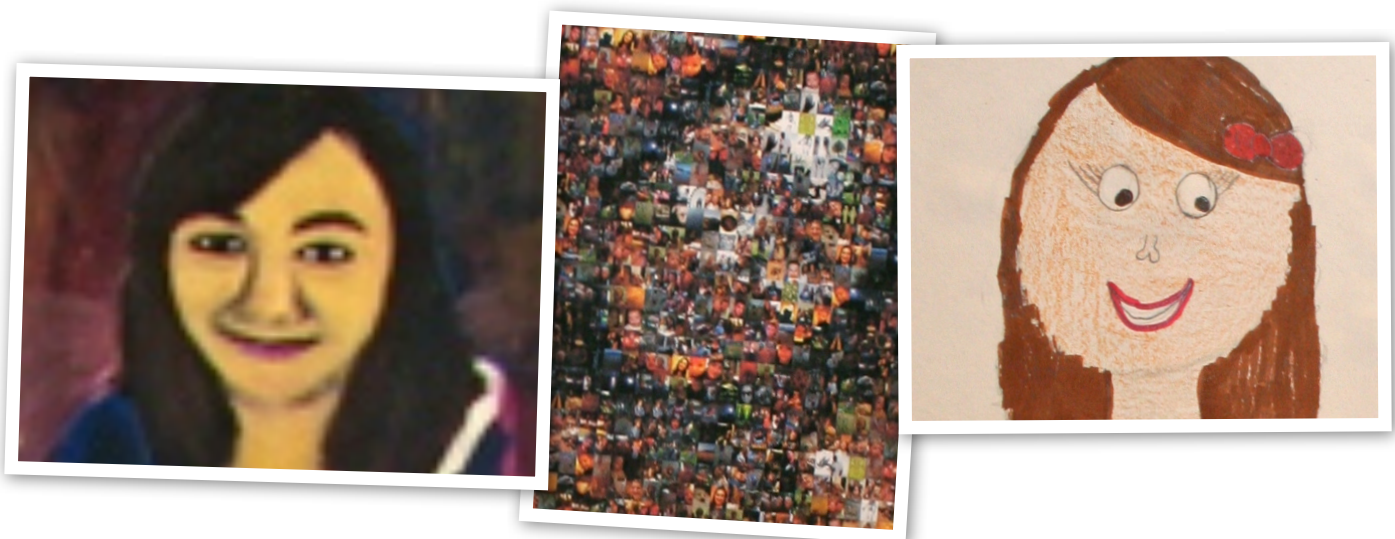
- Students work in collaborative groups to create musical accompaniment to a piece of literature read in class. Students respond to each other's work through an oral critique protocol.
- Students listen to a piece of music and then create a story map of that piece of music, paying attention to beginning, middle and end; rising action, climax, and falling action. Working with theatre students, small groups create theatre pieces that bring the story maps to life when accompanied by the music.

## Theatre

- Playing in role as movie critics, students participate in a panel discussion of the acting styles in various film versions of Romeo and Juliet.
- Working in cross-curricular groups, History, Theatre and English students collaborate with spoken word artists to dramatize student writing about a social issue.

## Visual Art

- Students participate in a gallery walk of their own artwork and make notes on a rubric. Students reflect in a structured critique, first in pairs and then sharing in groups.
- Art students work with Theatre students to create role-playing pieces that model the difference between informal conversations and formal critiques.



# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

#### Related VAPA Standards:

Visual Arts AP 1.4 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).

Music CE 2.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written, using traditional and nontraditional sound sources, including digital/electronic media.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

Dance AV 4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (e.g., film, video, TV, computer imaging).

#### Shared Concepts:

In their work, artists constantly integrate and evaluate information presented in diverse media. In fact, their work depends on aural literacy, visual literacy, oral literacy and numeracy. The ability to translate between media is an essential skill for the 21st century artist. Think about music composed for film, theatre performances based on books, visual art drawn to illustrate scientific principles or

## Strategies for integration

#### Dance

- Dance work in collaborative groups to create choreography to illustrate themes found in a selection of modern art and music. Students study video of contemporary dance styles in three different cultures. Students evaluate the style and create cross-cultural compositions that use essential elements from each style.

#### Music

- Students listen to a recorded musical selection and an interview with the composer then participate in a focused conversation about the music and the composer's intention using the vocabulary of music.

Students compose and record lyrics for simple songs based on famous melodies found in instrumental music.

#### Theatre

- Students play in role to improvise dialogue based on scenes and characters in history or literature.
- Working in design teams, students create, present and defend design concepts for costumes, make-up props and scenery based on research for a non-traditional interpretation of Macbeth.

#### Visual Art

- Students use an online resource such as [www.pbs.org/art21](http://www.pbs.org/art21) to view, hear and understand artistic process. Students then use either the process or theme modeled to generate a writing task.
- Students visit virtual art museums to select artwork for an exhibit based on a theme presented in literature.

# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #3

Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

#### Related VAPA Standards:

Theatre AV 4.1 Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

Dance AV 4.2 Apply criteria-based assessments appropriate to various dance forms (e.g., concert jazz, street, liturgical).

Music AV 4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

#### Shared Concepts:

Making critical decisions based on evidence is a part of the artistic process. Artists must evaluate the point of view and internal logic of complex pieces of dance, music, theatre and visual art on a continual basis. Also, since artists often work collaboratively they must evaluate the oral communication of their colleagues and/or other speakers whose work informs their process and Music 4.1

Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

## Strategies for integration

#### Dance

- Students watch an interview with a choreographer then watch the dance work. Students evaluate the choreographer’s effectiveness in realizing his vision using evidence from the dance.

- Students create dance phrases that illustrate rhetorical devices used in famous speeches. Students explain their work in an audience talk back.

#### Music

- Students listen to interviews with commentary on both sides of a controversial musical issue and discuss the various points of view, reasoning and evidence.

- Students listen to two performances of the same musical selection and critique the performance, substantiating their reasoning using evidence from the performances.

#### Theatre

- Students watch political debates and then play in role as a news analyst to create improvised commentary illustrating the rhetorical devices being used in the debate.

- Students create short dialogues with historical figures defending their speeches to a contemporary historical figure with an opposing view.

#### Visual Art

- Students study two works of the same medium, and critique the art, substantiating their reasons.

- Students listen to art docents discussing a work of art then discuss the presentations while looking at the artwork to illustrate their thinking.

# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### Related VAPA Standards:

Dance CE 2.5 Use the elements of dance to create short studies that demonstrate the development of ideas and thematic material.

Visual Arts AV 4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.

#### Shared concepts: and processes:

In their work, artists are frequently called upon to make oral presentations in a variety of settings, from an informal production meeting to a high stakes board presentation with a funding request. Artists make design concept presentations, address patrons at a concert or exhibit, give lectures and make proposals to potential funders. These presentations may be face to face or created on video for distribution on the internet.

## Strategies for integration

#### Dance

- Students present an informal oral critique of other students' dance performance using a discussion protocol.

- Students choreograph short thematic studies that demonstrate the development of movement ideas.

#### Music

- Students create a thematic musical program to fit the needs of a particular task, audience and purpose. Students present their program to a review committee and demonstrate the effectiveness and appropriateness of their selections using musical evidence.

- Students listen to recordings of music in a variety of genres and develop theories about the composer's task, audience and purpose.

#### Theatre

- Students give a formal multimedia presentation of their design concept for a play to an audience of potential funders.

- Playing in character, students present an oral autobiography of a character in a play using evidence from the text.

#### Visual Art

- Students create a virtual exhibit of artwork for a particular task, audience and purpose.

- Students create a present multimedia report on an artist or period of art history.



# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

#### Related VAPA Standards:

Dance AP 1.5 Use appropriate dance vocabulary to describe everyday gestures and other movements observed in viewing live or recorded dance performances. (Descriptions may take the form of a drawing or video/computer documentation.)

Music CE 2.5 Compose and arrange simple pieces for voice and instruments, using traditional and nontraditional sound sources, including digital/electronic media.

Visual Arts CE 2.6 Create an original work of art, using film, photography, computer graphics, or video.

Theatre CRA 5.1 Create projects in other school courses or places of employment, using tools, techniques, and processes from the study and practice of theatre, film/video, and electronic media.

#### Shared concepts and processes:

Artists have always been early adopters, and creators, of new technology, from the printing press to 3D printers. (In fact, it is hard to find a new technology that was NOT influenced by an artist or artistically trained scientist.) In the 21st century with our emphasis on design thinking, virtually all jobs and careers will increasingly call for arts-based skills and knowledge. In an era of holographic

## Strategies for integration

#### Dance

- Students research a dance style and film a video “how to” guide.

Students choreograph dance to accompany and interpret visual displays of data.

#### Music

- Students listen to primary source recordings from a variety of sources focused on a particular 20th century historical period. Students collaborate to create digital mash-ups to accompany photographs or video from the era.

- Students use digital media to create and perform an original work based on a literary text or historical event.

#### Theatre

- Students research, write and produce video documentaries synthesizing key concepts in controversial scientific issues.
- Students write scripts and create large scale puppet and mixed media performances of classic stories.

#### Visual Art

- Students use digital media to create an original work of art as part of a multimedia presentation.
- Students create visual references such as maps, infographics, posters that interpret complex data and ideas.

# Text Types and Purposes

## Speaking and Listening Anchor Standard #6

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### Related VAPA Standards:

Visual Arts 3.3 Compare, in oral or written form, representative images or designs from at least two selected cultures.

Music 4.2 Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).

Theatre CRA 5.2 Demonstrate projection, vocal variety, diction, gesture, and confidence in an oral presentation.

Dance 5.2 Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.

### Shared concepts and processes:

Understanding the continuum of spoken language is critical to the performing arts and artists must tailor their work to fit the needs of various audiences, contexts and tasks. Similarly, visual artists are adept at communication across a wide spectrum of media. Both visual and performing artists must be able to communicate verbally using the style, tone, syntax and diction appropriate to the situation.

## Strategies for integration

### Dance

- Students choreograph original dance pieces based on social issues then perform and speak about their work for a variety of audiences and in different contexts.

### Music

- Students give oral critiques of their own recorded performances.
- Students perform a musical selection in three different styles: How would Scott Joplin play it? How would Beethoven play it? How would Elton John play it?

### Theatre

- Students write and perform scripts to communicate the same message, but in different formats: an informal phone call, a televised speech and a Tweet.

### Visual Art

- Students create a work of art in three different styles: Romantic, Impressionistic, Modern, for example.
- Students create docent presentations about an art exhibit for a variety of visitors: art historians, small children and first-time visitors.



# Connecting with Common Core Language Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

The Common Core State Standards for Language are concerned with following standards for usage, with adapting language to a wide variety of audiences and contexts and with coding and decoding language in response to different contexts. Each of these language skills has a direct parallel in the arts and is also essential to an artists use of written and spoken language. Artists work within the canon of their discipline and with clearly defined standards for quality. Similarly, artists must learn the nuances of written and spoken communication in order to function in the larger community. Skilled artists are able to adapt their work to a variety of media and for a wide range of audiences and purposes. In using written and spoken language, artists must be equally adept at shaping their message. Finally, artists work in response to stimulus from other artists and from the world around them. Decoding artwork as well as written or spoken text is essential to communication in and through the arts.



# Text Types and Purposes

## Language Anchor Standard #1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## Language Anchor Standard #2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts CE 2.2 Use the conventions of facial and figure proportions in a figure study.

Theatre HCC 3.2 Identify theatrical conventions, such as props, costumes, masks, and sets.

Visual Arts AV 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

Dance CRA 5.2 Demonstrate language arts concepts through dance (e.g., show different punctuation marks through movement).

### Shared concepts and processes:

Artists understand the need to shape their work to fit conventions and widely-held standards. Artists also understand when non-conventional usage may be the most powerful way to express an idea. Negotiating the demands of personal expression with the need to follow established forms forces both language and the arts to grow and change to create new standards of usage. Both writing and the arts are alive and constantly changing, but the writer, speaker and artist must have command of the conventions and standards in order to effectively craft his or her work.

### *Key Questions:*

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

# Strategies for integration

## Dance

•Students study the conventions of ballet and synthesize their knowledge in choreography that explores the breaking of convention, such as Nijinsky's choreography for the Rite of Spring. Students present their work through writing or speaking with a deeper understanding of the communicative purpose of conventions.

Students create dances that demonstrate their understanding of conventional punctuation.

## Music

•Students investigate changes in musical conventions in history, such as the change from big band jazz to be-bop, and discover connections with the changes in society and in written or spoken English during the same time period.

•Students compile a playlist of music to represent an historical period. Students write liner notes to accompany their CD and edit their work in peer groups for standard English usage and grammar.

## Theatre

•Students write and perform the same monolog in different American dialects, including standard American English as in a network TV news broadcast.

Students write and perform reader's theatre pieces that demonstrate their understanding of standard English rules for capitalization.

## Visual Arts

•Students create self-portraits using the conventions of facial proportions, then create a new version using non-conventional proportion. Students write or speak about the similarities and differences.

•Students create posters that illustrate standard spelling conventions.

### *Key Question:*

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*



# Text Types and Purposes

## Speaking and Listening Anchor Standard #3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### Related VAPA Standards:

Music AV 4.2 Describe how ideas or moods are communicated through music.

Visual Arts CRA 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

Visual Arts CRA 5.3 Examine art, photography, and other two- and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning, and describe or illustrate the results.

### Shared concepts: and processes:

Understanding the function of communication in various contexts is integral to creating art work as is an understanding of various styles and

genres. Dance, music, theatre and visual arts have a rich canon of work from multiple historical periods, in many styles and genres. Artists must be able to make effective artistic choices in a variety of contexts. Particularly in theatre, artists need to comprehend written text and make effective choices to insure the appropriate meaning. In music, artists listen with an understanding of the elements of music appropriate to the style of composition they are hearing. In dance, artists make choices to fit the genre they are working in and use movement to express complex and nuanced meaning. Artists use skills in visual literacy in both understanding and creating art work.

## Strategies for integration

### Dance

• Students demonstrate their understanding of effective word choice by creating a verb dance showing the different effects of words such as trudge or stomp, flit or flee, rest or collapse.

### Theatre

• Students keep an actor's journal gathering evidence regarding author's word choice and its impact on comprehension, meaning and author's purpose.

### Visual Art

Students study different genres in painting: Impressionism post, contemporary, non-objective representation, etc. Students synthesize that knowledge to create original work in those genres. Students articulate their choices in creating that style.

# Text Types and Purposes

## Language Anchor Standard #4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

### Related VAPA Standards:

Theatre CE 2.1 Participate in improvisational activities, demonstrating an understanding of text, subtext, and context.

Dance CE 2.2 Respond to a variety of stimuli (e.g., sounds, words, songs, props, and images) with original movements.

### Shared concepts: and processes:

Research and evidence building are vital parts of the creative process. Artists must be skilled in determining meaning and in using reference materials. The context clues and analyzing the meaningful words.

## Strategies for integration

### Dance

• Students use gesture and movement to demonstrate their understanding of new vocabulary.

### Music

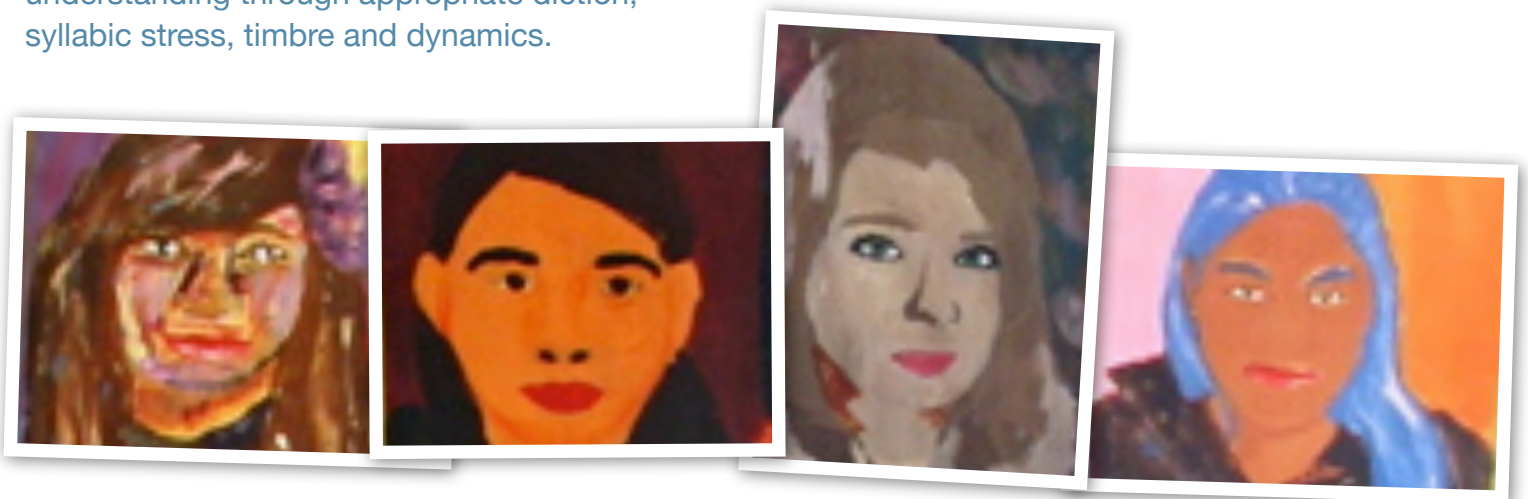
• Students analyze choral text settings in a variety of languages and translations to create meaning and then communicate that understanding through appropriate diction, syllabic stress, timbre and dynamics.

### Theatre

• Students use tableau to demonstrate their understanding of homophones.

### Visual Art

• Students analyze the visual vocabulary of an artist and make inferences using context clues about new work by the same artist.





# Text Types and Purposes

## Language Anchor Standard #5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

### Related VAPA Standards:

Theatre AP 1.3 Analyze the use of figurative language and imagery in dramatic texts.

Dance AP 1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

### Shared concepts: and processes:

In theatre, actors, directors and playwrights study the text, its figurative language and word relationships, in order to better interpret that language for the audience. In non-verbal arts disciplines, artists create nuanced meaning through visual and aural metaphor. For example, visual artists play with symbols and icons, relationships and differing word meanings to create complex understandings for the observer.

## Strategies for integration

### Dance

• Students demonstrate their understanding of figurative language through dance choreography based on poetry.

### Music

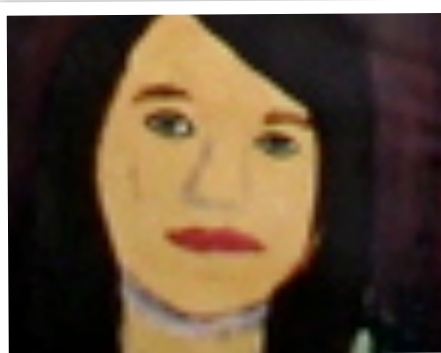
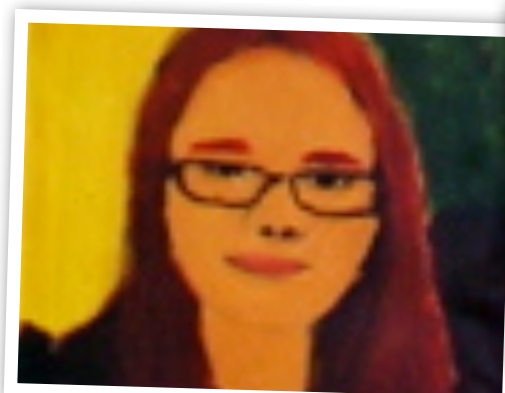
• Students listen to programmatic music, such as Carnival of the Animals, and discuss the musical qualities that are metaphors for physical qualities.

### Theatre

• Students listen to programmatic music, such as Carnival of the Animals, and discuss the musical qualities that are metaphors for physical qualities.

### Visual Art

• Students create multilayered meanings in original art work through the use of visual symbols, color, value and viewpoint.



# Text Types and Purposes

## Language Anchor Standard #6

Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### Related VAPA Standards:

Theatre AP 1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

Visual Arts AP 1.1 Identify and describe all the elements of art found in selected works of art (e.g., color, shape/form, line, texture, space, value).

Visual Arts 1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.

Music AP 1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

Dance AP 1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

### Shared concepts and processes:

The language of the arts is rich and varied. The language carries with it the history of the discipline over hundreds of years.

Understanding this language is crucial to the development of craft in the discipline and is the domain of the Artistic Perception strand of the VAPA content standards. Understanding the language also lays the foundation for making decisions about aesthetic issues in the artist's work and in the work of others.

## Strategies for integration

### Dance

- Students write poetry and create a dance to accompany the spoken words. Students apply the language of dance in making aesthetic decisions about their choreography.

### Music

- Students use the domain-specific vocabulary of music in small group discussions of their own musical compositions.

### Theatre

- Students learn stage directions and theater positions and then apply this knowledge in a production notebook for their original play.

### Visual Arts

- Students create a book to accompany their own art exhibit with interpretive notes for the gallery visitors. Students demonstrate a command of the language of the visual arts in their writing.

# **Appendix A**

## Arts Integrated Assessment Modules

## CORE Assessment Module Module Overview

<b>Content Area</b>	English Language Arts
<b>Title</b>	<i>A Tree Is a Plant</i>
<b>Grade Level</b>	Grade 1
<b>Problem Type</b>	Constructed Response, Performance Task
<b>Common Core State Standards</b>	<p><b>RI 1.6</b> Distinguish between information provided by pictures or other illustrations and information by the words in a text.</p> <p><b>RI 1.7</b> Use the illustrations and details in a text to describe its key ideas.</p> <p><b>RL 1.1</b> Ask and answer questions about key details in a text.</p> <p><b>W 1.2</b> Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.</p> <p><b>L 1.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>
<b>Visual Arts Standards</b>	<p><b>Artistic Perception 1.3</b> Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.</p> <p><b>Creative Expression 2.1</b> Use texture in two-dimensional and three-dimensional works of art.</p> <p><b>Creative Expression 2.8</b> Create artwork based on observations of actual objects and everyday scenes</p>
<b>Task Overview</b>	<p>Prior to the assessment, these are some routine procedures and processes that should be a part of your daily practice: knowledge of the elements of art, observational drawing, journaling, texture rubbings, routines and procedures for discussion, teacher to teacher collaboration and student to teacher collaboration, parent/guardian involvement (home to school connection), etc. This assessment task will be completed in three parts. Part one will involve shared reading, speaking and listening and drawing to complete a graphic organizer. In part two, students will write to a constructed response questions. In part three, students will be asked to create an observational drawing based on a photograph or realia and write a description of their drawing.</p>
<b>Module Components</b>	<ol style="list-style-type: none"> <li>1) Directions to Teacher</li> <li>2) Text Passage and illustrations</li> <li>3) Constructed Response Questions</li> <li>4) Photos or Realia of parts of an apple tree</li> <li>5) Writing and Drawing Task</li> </ol>

# *A Tree Is a Plant*

## Directions to Teacher

This Common Core-aligned ELA Performance Task can be given over two to three days depending on class schedules. The directions below outline the steps to follow for a three-day administration. For a one-day administration, give students a 5–10 minute break before starting the writing and drawing prompt.

**Text:** Bulla, Clyde Robert. *A Tree Is a Plant*. Illustrated by Stacey Schuett. New York: HarerCollins, 2001. (1960)

### Day 1

#### **Materials:**

- 1) Text Passage and illustrations
- 2) Chart paper to display Graphic Organizer,
- 3) Illustration from *A Tree is a Plant*, page 10.
- 4) Illustration from *A Tree is a Plant*, page 20.
- 5) Drawing paper, pencils

#### **1. Reading RI 1.6, RI 1.7, RL 1.1, AP 1.3, SL 1.1**

Read the following text from *A Tree is a Plant*. Write the graphic organizer on chart paper. As a class discussion, fill out the section of the graphic organizer about the details from the text.

Details from the text	Details from the illustration
p.10	p.10
p.20	p.20

**TEACHER READS:** *The seed begins to grow. At first the young plant does not look like a tree. The tree is very small. It is only a stem with two leaves. It has no apples on it. (A Tree is a Plant p. 10)*

**TEACHER ASKS:** What details did we learn from reading the text? What details did we learn by looking at the illustration? Record on graphic organizer.

Reread the text and have students create a drawing that would match the text description. Students pair share their drawings describing the lines and shapes they used.

#### **2. Observation: AP 1.3, SL 1.1**

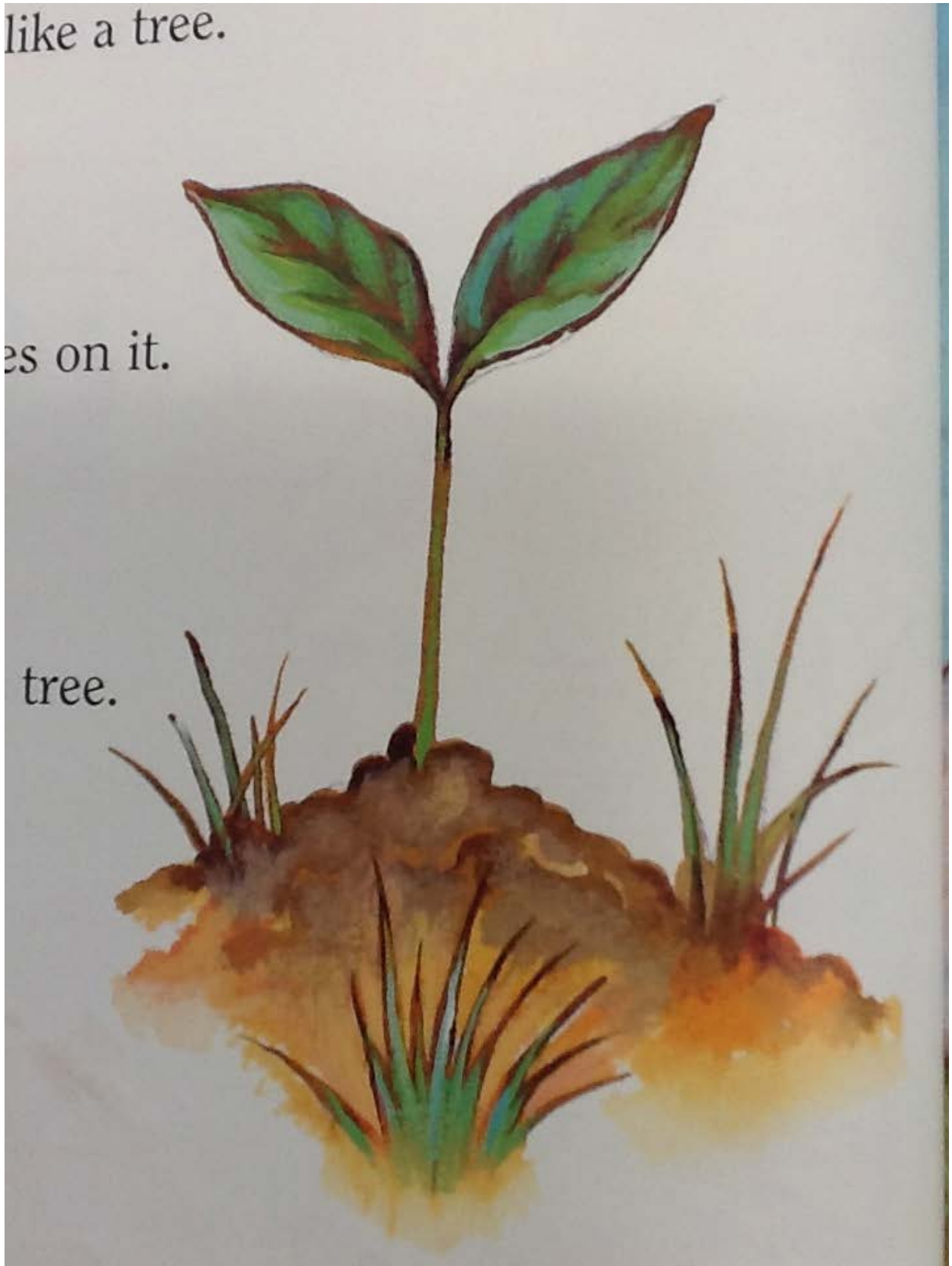
Look more closely at the illustrator’s image on page 10 with the students. Have students as a class or with partners answer the following questions (provide language frames if necessary):

- What do you see?
- What kinds of lines do you see?
- What geometric shapes do you see? What organic shapes do you see?
- How would the texture of that object feel? What makes you say that?

like a tree.

es on it.

tree.



## **Day 2**

### **Materials:**

Graphic Organizer from Day 1  
Constructed Response Questions  
Lined paper

**Constructed Response Items:** Hand out the Constructed Response Questions and ask students to individually write their responses to the questions on a separate piece of lined paper. Students may use the completed Day 1: Graphic Organizers to assist them.

**Directions to read to students:** *Answer the questions in complete sentences on a separate sheet of lined paper. You may use this sheet to make any notes or draw your response, but only your complete answers on a separate sheet of paper will be scored. You may use the graphic organizer from Day 1 to help you answer the questions.*

1. **RI 1.7, AP 1.3** What lines, texture and shapes do you see in the picture?
2. **RI 1.7, AP 1.3** What information is in the picture?
3. **RI 1.6, RL 1.1** What information is in the picture that is not in the text?
4. **RI 1.7, RL 1.1, AP 1.3** What details in the picture and text tell what happens after the blossoms fall to the ground?
4. **RI 1.7, RL 1.1, AP 1.3** What details in the picture and text that tell how water gets to the leaves?

## **Day 3**

### **Materials:**

Writing Task  
Photos of parts of an apple tree or realia of parts of an apple tree

### **Performance Task (Writing Prompt) W 1.2, L 1.2, Theatre CE 2.1, CE 2.8**

Provide students with the writing prompt. Let them know the amount of time they have to respond to the prompt in writing. Encourage students to use their graphic organizer and/or constructed response questions to inform their writing. The teacher will read the writing prompt and the text. Students will create the final illustration and caption.

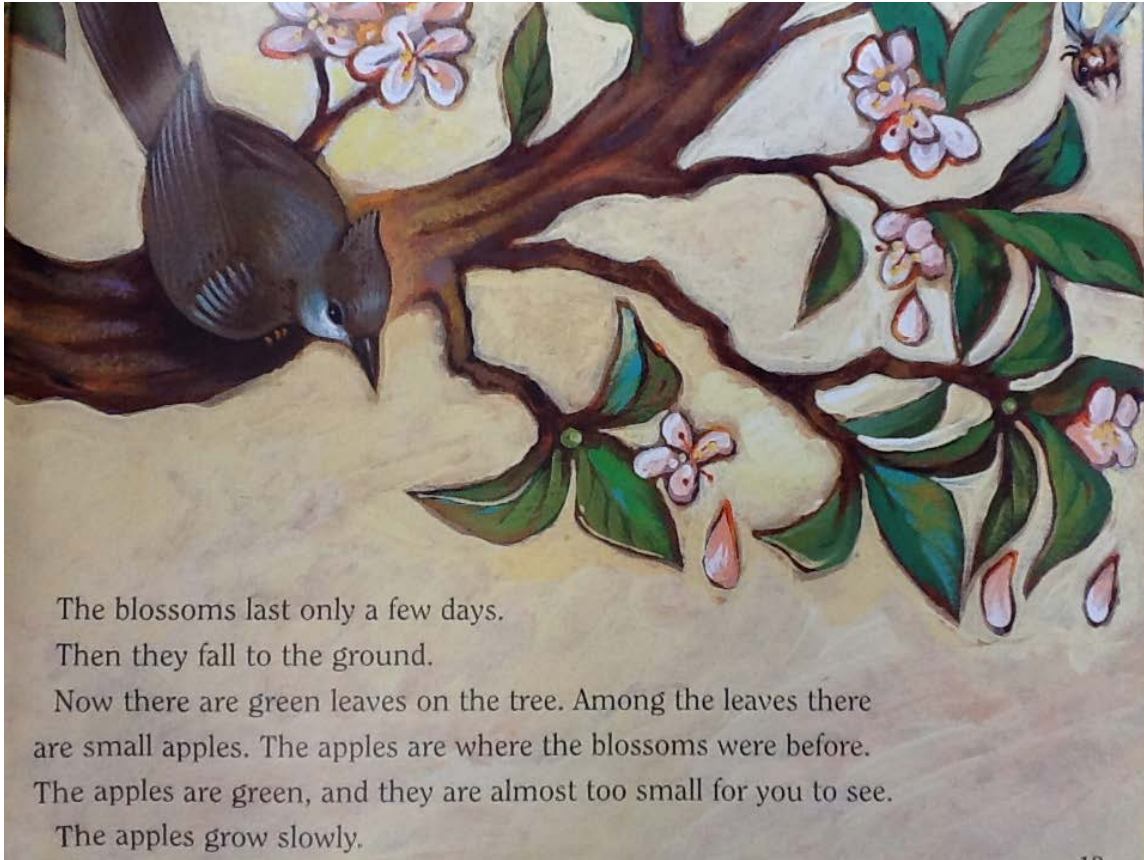
### **Prompt for Students:**

You have been chosen as the new author and illustrator for a book about apple trees. You need to give a sample of your work to the publisher. Using a photo or realia, draw a detailed picture of **one** part of an apple tree then write a description of your picture.

### ***Be Sure To:***

- Name the topic
- Supply facts on the topic
- Provide a concluding sentence
- Use capital letters appropriately
- Spell words correctly
- Use correct punctuation
- Draw only one part of the tree, seedling, root, or blossom
- Use a variety of lines, shapes, and textures

*A Tree Is a Plant*  
Constructed Response Questions



The blossoms last only a few days.

Then they fall to the ground.

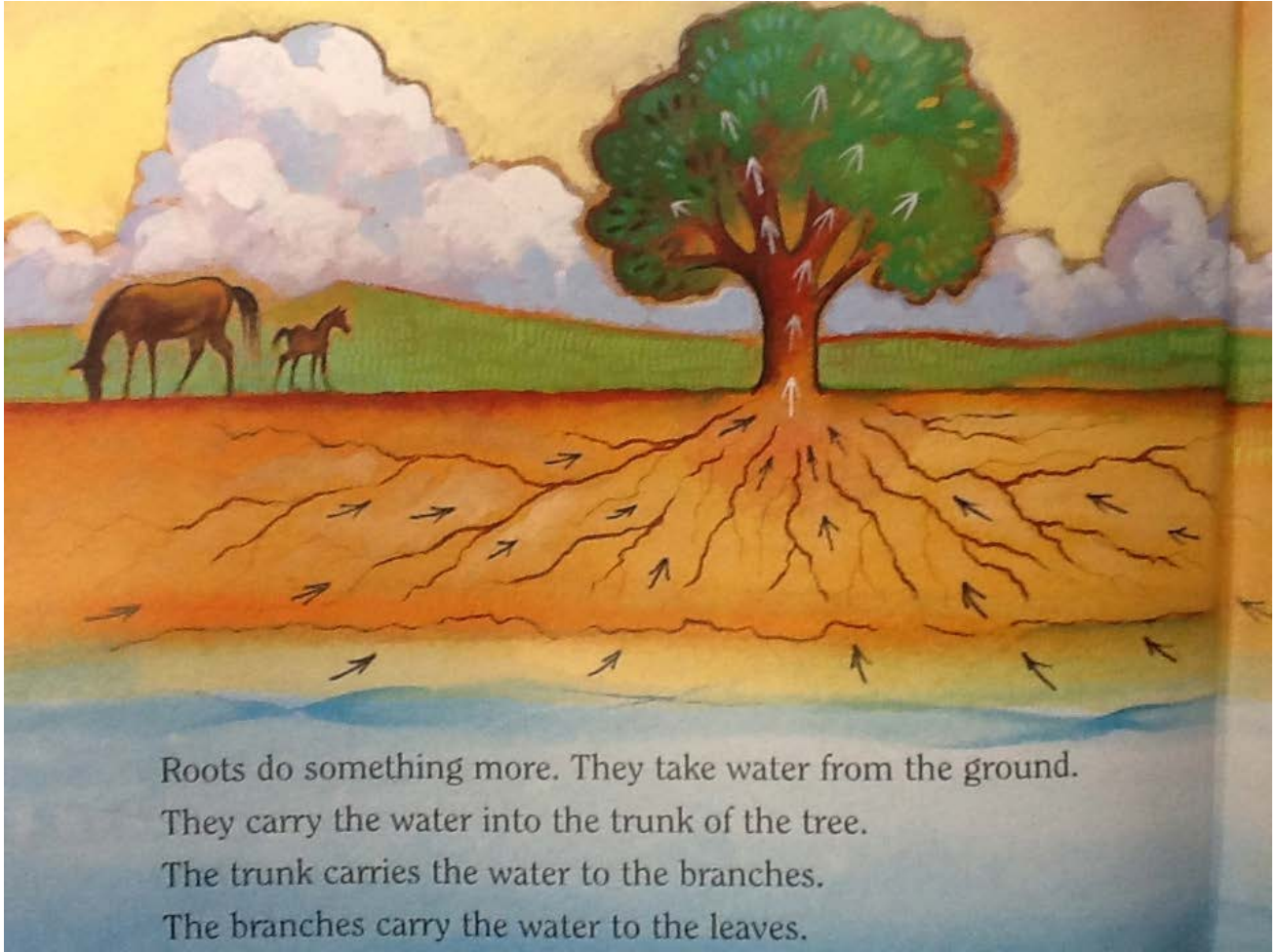
Now there are green leaves on the tree. Among the leaves there are small apples. The apples are where the blossoms were before. The apples are green, and they are almost too small for you to see.

The apples grow slowly.

TEXT COPYRIGHT © 1981 BY CLYDE ROBERT BULLA. Used by permission of HarperCollins Publishers.

- 1. What lines, texture and shapes do you see in the picture?**
  
  
  
  
  
  
  
  
  
  
- 2. What information is in the picture that is not in the text?**





*TEXT COPYRIGHT © 1981 BY CLYDE ROBERT BULLA. Used by permission of HarperCollins Publishers.*

**3. Using the above picture and text tell how water gets to the leaves?**

## Performance Task

### Writing Prompt

You have been chosen as the new author and illustrator for a book about apple trees. You need to give a sample of your work to the publisher. Choose one of the photos or realia to draw a detailed picture of one part of an apple tree then write a description of your picture.

### *Be Sure To:*

- Name the topic
- Supply facts on the topic
- Provide a concluding sentence
- Use capital letters appropriately
- Spell words correctly
- Use correct punctuation
- Draw only one part of the tree: seedling, root, or blossom
- Use a variety of lines, shapes, and textures



<http://www.howtoplant.net/wp-content/uploads/2010/04/Apple-Seeds.jpg>



<http://www.bing.com/images/search?q=roots+of+an+apple+tree&view=detail&id=FC195A03050ED78445DF1E1E988530B14F136B2C&first=1>



<http://www.bing.com/images/search?q=roots+of+an+apple+tree&view=detail&id=218737A522208BD632842EAF63B6A3A11C4F2E07&first=42>

Student Name \_\_\_\_\_

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### Visual Art Rubric

Standard	Novice 1	Practitioner 2	Apprentice 3	Expert 4
<p><b>2.1</b> Use texture, line, and shape in 2-D and 3-D works of art.</p>	<p>Students use one texture and 2 shapes in their observational drawing.</p>	<p>Students use two textures and 3 shapes in their observational drawing..</p>	<p>Students use a variety (3+) of textures and shapes in their observational drawing..</p>	<p>Students describe texture and use a variety of textures and shapes in their observational drawing</p>
<p><b>2.8</b> Create artwork based on observations of everyday scenes.</p>	<p>Students create a drawing that does not represent a seedling, root or blossom</p>	<p>Students create a drawing based on observations of a seedling, root or blossom but include background images and lack details of the object</p>	<p>Students create a drawing based on observations of a seedling, root or blossom and do not include background images</p>	<p>Students create a detailed drawing based on observations of a seedling, root or blossom and do not include background images</p>



## CORE Assessment Module Module Overview

<b>Content Area</b>	English Language Arts
<b>Title</b>	<i>Sarah Plain and Tall</i>
<b>Grade Level</b>	Grade 4
<b>Problem Type</b>	Constructed Response, Performance Task
<b>Common Core State Standards</b>	<p><b>RL 4.3</b> Describe in depth a character, setting, or event in a story or drama, drawing specific details in the text (e.g., a character’s thoughts, words, or actions)</p> <p><b>RL 4.7</b> Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</p> <p><b>W4.3</b> a. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.</p> <p><b>W 4.9</b> Draw evidence from literacy or informational texts to support analysis, reflection, and research. a. Apply grade 4 reading standards to literature (e.g., describe in depth a character...)</p> <p><b>SL 4.1</b> Engage effectively in a range of collaborative discussions(one-on-one, in groups, and teacher-led) with diverse partners <i>on grade 4 topics and texts</i>, building on others’ ideas and expressing their own clearly.</p>
<b>Theatre Standards</b>	<p><b>Artistic Perception 1.2</b> Identify a characters objectives and motivations to explain that character’s behavior.</p> <p><b>Creative Expression 2.1</b> Demonstrate the emotional traits of a character through gesture and action.</p> <p><b>Creative Expression 2.2</b> Retell or improvise stories from classroom literature in a variety of tones</p> <p><b>Connections, Relationships, Applications 5.2</b> Use improvisation and dramatization to explore concepts in other content areas.</p>
<b>Task Overview</b>	<p>This assessment module follows a theatre unit that builds skills in pantomime, monologue, improvisation and script writing. This assessment task will be completed in two parts. The prewriting/planning in part one will involve reading, note-taking, partner collaboration, pantomime, and constructed response questions. In part two, students will be asked to write a narrative (scene) of what Sara might do in a new situation. Students will then perform their scenes.</p>
<b>Module Components</b>	<ol style="list-style-type: none"> <li>1) Directions to Teacher</li> <li>2) Handouts: Actors Journal and Directors Checklist</li> <li>3) Constructed Response Questions</li> <li>4) Performance Task</li> <li>5) Writing and Theatre Rubrics</li> </ol>

## *Sarah Plain and Tall* Directions to Teacher

This Common Core-aligned ELA Performance Task can be given over two to three days depending on class schedules. The directions below outline the steps to follow for a two-day administration. For a one-day administration, give students a 5–10 minute break before starting the writing prompt.

**Text:** MacLachlan, Patricia. *Sarah Plain and Tall*. New York: Harper and Row, 1985.

### **Materials:**

Handouts: Actors Journal and Directors Checklist  
Constructed Response Questions  
Lined paper for writing

### **Day 1**

1. **Reading: RL 4.3, W4.9 Theatre AP 1.2**

*(Approximately 10–20 minutes)*

Give students the *Actors Journal* that includes excerpts from *Sarah Plain and Tall*. Lead them through a guided reading of scene one by filling out the *Actors Journal* as a whole class.

**Note-taking: RL 4.3, W4.9 , SL 4.1, Theatre AP 1.2**

*(Approximately 15–20 minutes)*

Ask students to read scene two and complete the sections as directed in the *Actors Journal*. Encourage students to expand their thinking beyond the literal answer to the question. Have a class discussion to review their answers.

2. **Theatre: RL 4.3, RL 4.7, AP 1.2, CE 2.1**

*(Approximately 30 minutes)*

Divide the class into partners. Partner A directs partner B in a narrative pantomime of the actions in Scene One. Partner B pantomimes the action then improvises a short monologue about what the character might be thinking at that moment. Using the *Director's Checklist*, Partner A watches to evaluate the pantomime. Students discuss their findings with their partner. Allow the partner to revise their pantomime. This is done in unison play: All Partner A's acting at the same time while the teacher reads the scene aloud. Repeat the process for Scene Two with Partner B directing Partner A. Discuss the narrative pantomimes as a class, using the *Director's Checklist*.

The teacher chooses one pair from scene two to use as the stimulus for question two in the constructed response items.

3. **Constructed Response Items:**

*(Approximately 30 minutes)*

Hand out the Constructed Response Questions and ask students to individually write their responses to the questions on a separate piece of lined paper.

- A. **W 4.9** Why did Sarah want to go for a swim? Why did she want to teach Caleb to swim? How was Sarah's attitude different from the narrator's attitude?
- B. **RL 4.7** Using the pantomime example from scene 2, explain how the actor's gestures and dialogue did, or did not, represent the character of Sarah. You can use examples from the text.

C. **RL 4.9, W4.3b** Read the following passage from *Sarah Plain and Tall*:

*"I want to learn to ride a horse," Sarah told him. "And then I want to learn how to drive the wagon. By myself." Jack leaned over and nipped at Sarah's overalls. She fed him an apple.*

Based on what you learned about Sarah from the text, explain whether or not she would say and do the following. Explain your thinking.

*"I don't want to learn to drive a car, I'm scared." Sarah covered her face so no one would see her cry.*



## Actors Journal

### Scene 1

“I’m hot,” said Sarah. “I can’t wait for winter wind. Let’s swim.” “Swim where?” I asked her. “I can’t swim,” said Caleb. “Can’t swim!” exclaimed Sarah. “I’ll teach you in the cow pond.” “That’s for cows!” I cried. But Sarah had grabbed our hands and we were running through the fields, ducking under the fence to the far pond. “Shoo, cows,” said Sarah as the cows looked up startled. She took off her dress and waded into the water in her petticoat. She dived suddenly and disappeared for a moment as Caleb and I watched. She came up, laughing, her hair streaming free. Water beads sat on her shoulders. (p.36)

Action(s): \_\_\_\_\_

See: \_\_\_\_\_

\_\_\_\_\_

Hear: \_\_\_\_\_

\_\_\_\_\_

Taste: \_\_\_\_\_

\_\_\_\_\_

Feel: \_\_\_\_\_

\_\_\_\_\_

Smell: \_\_\_\_\_

\_\_\_\_\_

Motivation; \_\_\_\_\_

\_\_\_\_\_

Sketch

# Actors Journal

## Scene 2

“I want to learn to ride a horse,” Sarah told him. “And then I want to learn how to drive the wagon. By myself.” Jack leaned over and nipped at Sarah’s overalls. She fed him an apple. Caleb and I stood behind Sarah. “I can ride a horse, I know,” said Sarah. “I rode once when I was twelve. I will ride Jack.” Jack was Sarah’s favorite. Papa shook his head. “Not Jack,” he said. “Jack is sly.” “I am sly, too said Sarah stubbornly. Papa smiled. “Ayuh,” he said, nodding. “But not Jack.” “Yes, Jack!” Sarah’s voice was very loud. “I can teach you how to drive a wagon. I have already taught you how to plow.” (p.44-45)

Action(s): \_\_\_\_\_

See: \_\_\_\_\_

Hear: \_\_\_\_\_

Taste: \_\_\_\_\_

Feel: \_\_\_\_\_

Smell: \_\_\_\_\_

Motivation: \_\_\_\_\_

Sketch

## Directors Checklist Partner Work

- \_\_\_\_\_ Actor showed emotion of the character on their face.
  
- \_\_\_\_\_ Actor pantomimed the actions of the character clearly through gestures and movement.
  
- \_\_\_\_\_ Actor stayed in character.
  
- \_\_\_\_\_ Actor said a line that was true to the character's feelings.  
I know this because \_\_\_\_\_.

## Directors Checklist Class Discussion of Scene 2

- \_\_\_\_\_ Actor showed emotion of the character on their face
  
- \_\_\_\_\_ Actor pantomimed the action of the character clearly through gestures and movement
  
- \_\_\_\_\_ Actor stayed in character
  
- \_\_\_\_\_ Actor said a line that the character would say.  
I know this because \_\_\_\_\_.

Other thoughts:

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## **Day 2**

### **Performance Task (Writing Prompt) RL 4.3, W 4.3, Theatre CE 2.1, CE 2.2, CRA 5.2**

Below is the performance task for Sarah Plain and Tall. Let students know the amount of time they have to respond to the prompt in writing. Encourage students to use their Actors Journals and Directors Checklist and/or constructed response questions to inform their writing and pantomime.

### **Performance Task**

#### **Part One**

*(approximately 30 minutes)*

The publisher of Sarah Plain and Tall wants to turn the book into a play. As a world-famous playwright, you have been asked to write a script based on the following scene. After reading the passage, write a narrative in script form of what Sara and Papa might do and say if the fierce storm came while they were still on the roof. Be sure to include dialogue and actions that show Sarah’s motivation for wanting to stay and finish fixing the roof and Papa’s motivation for wanting to get off the roof.

“Tomorrow is best,” said Papa, looking worried. “I have to fix the house roof. A portion of it is loose. And there’s a storm coming.” “We,” said Sarah. “What?” Papa turned. “We will fix the roof,” said Sarah. “I’ve done it before. I know about roofs. I am a good carpenter. Remember, I told you?” “I am fast and I am good,” said Sarah. And they climbed the ladder to the roof, Sarah with wisps of hair around her face, her mouth full of nails, overalls like Papa’s. Overalls that were Papa’s. (p.45-46)

#### **Part Two**

*(approximately 45 minutes)*

With a partner, the student will rehearse and perform a “staged reading” of their scenes. In a staged reading, scripts are used, but the actors perform all of the actions and movement in character. The goal of the staged reading is for the actors to show the publisher what Sarah Plain and Tall will look like as a play onstage.

## *Sarah Plain and Tall* Writing Task

### **Directions:**

Please respond to the prompt below in writing. You may use your graphic organizer and/or constructed response questions to inform your writing. You may take notes on this paper, but you should write your entire response on the lined paper provided by your teacher.

### **Writing Prompt**

The publisher of *Sarah Plain and Tall* wants to turn the book into a play. As a world-famous playwright, you have been asked to write a script based on the following scene.

After reading the passage, write a narrative in script form of what Sara and Papa might do and say if the fierce storm came while they were still on the roof. Be sure to include dialogue and actions that show Sarah's motivation for wanting to stay and finish fixing the roof and Papa's motivation for wanting to get off the roof.

“Tomorrow is best,” said Papa, looking worried. “I have to fix the house roof. A portion of it is loose. And there’s a storm coming.” “We,” said Sarah. “What?” Papa turned. “We will fix the roof,” said Sarah. “I’ve done it before. I know about roofs. I am a good carpenter. Remember, I told you?” “I am fast and I am good,” said Sarah. And they climbed the ladder to the roof, Sarah with wisps of hair around her face, her mouth full of nails, overalls like Papa’s. Overalls that were Papa’s. (p.45-46)

### **Be Sure To:**

- Follow the conventions of playwriting, e.g. using a colon after the character’s name to write dialogue, using stage directions, etc..
- Include adjectives and actions that describe Sarah
- Include sensory details
- Include dialogue and actions
- Include Sarah’s motivation for wanting to finish the roof and Papa’s motivation for wanting to get off the roof.



## Smarter Balanced Narrative Writing Rubric (Grades 3–8)

Sample Generic 4-point Narrative Writing Rubric (Grades 3–8)					
Score	Establishment of Narrative Focus and Organization		Development: Elaboration and Language		Conventions
	Narrative Focus	Organization	Elaboration of Narrative	Language and Vocabulary	
4	<p>The narrative, real or imagined, is clearly focused and maintained throughout:</p> <ul style="list-style-type: none"> <li>effectively establishes a setting, narrator and/or characters, and point of view*</li> </ul>	<p>The narrative, real or imagined, has an effective plot helping create unity and completeness:</p> <ul style="list-style-type: none"> <li>effective, consistent use of a variety of transitional strategies</li> <li>logical sequence of events from beginning to end</li> <li>effective opening and closure for audience and purpose</li> </ul>	<p>The narrative, real or imagined, provides thorough and effective elaboration using details, dialogue, and description:</p> <ul style="list-style-type: none"> <li>effective use of a variety of narrative techniques that advance the story or illustrate the experience</li> </ul>	<p>The narrative, real or imagined, clearly and effectively expresses experiences or events:</p> <ul style="list-style-type: none"> <li>effective use of sensory, concrete, and figurative language clearly advance the purpose</li> </ul>	<p>The narrative, real or imagined, demonstrates a strong command of conventions:</p> <ul style="list-style-type: none"> <li>few, if any, errors in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Narrative Writing Rubric (Grades 3–8)					
Score	Establishment of Narrative Focus and Organization		Development: Elaboration and Language		Conventions
	Narrative Focus	Organization	Elaboration of Narrative	Language and Vocabulary	
3	<p>The narrative, real or imagined, is adequately focused and generally maintained throughout:</p> <ul style="list-style-type: none"> <li>adequately establishes a setting, narrator and/or characters, and point of view*</li> </ul>	<p>The narrative, real or imagined, has an evident plot helping create a sense of unity and completeness, though there may be minor flaws and some ideas may be loosely connected:</p> <ul style="list-style-type: none"> <li>adequate use of a variety of transitional strategies</li> <li>adequate sequence of events from beginning to end</li> <li>adequate opening and closure for audience and purpose</li> </ul>	<p>The narrative, real or imagined, provides adequate elaboration using details, dialogue, and description:</p> <ul style="list-style-type: none"> <li>adequate use of a variety of narrative techniques that generally advance the story or illustrate the experience</li> </ul>	<p>The narrative, real or imagined, adequately expresses experiences or events:</p> <ul style="list-style-type: none"> <li>adequate use of sensory, concrete, and figurative language generally advance the purpose</li> </ul>	<p>The narrative, real or imagined, demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> <li>some errors in usage and sentence formation but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Narrative Writing Rubric (Grades 3–8)					
Score	Establishment of Narrative Focus and Organization		Development: Elaboration and Language		Conventions
	Narrative Focus	Organization	Elaboration of Narrative	Language and Vocabulary	
2	<p>The narrative, real or imagined, is somewhat maintained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> <li>inconsistently establishes a setting, narrator and/or characters, and point of view*</li> </ul>	<p>The narrative, real or imagined, has an inconsistent plot, and flaws are evident:</p> <ul style="list-style-type: none"> <li>inconsistent use of basic transitional strategies with little variety</li> <li>uneven sequence of events from beginning to end</li> <li>opening and closure, if present, are weak</li> <li>weak connection among ideas</li> </ul>	<p>The narrative, real or imagined, provides uneven, cursory elaboration using partial and uneven details, dialogue, and description:</p> <ul style="list-style-type: none"> <li>narrative techniques, if present, are uneven and inconsistent</li> </ul>	<p>The narrative, real or imagined, unevenly expresses experiences or events:</p> <ul style="list-style-type: none"> <li>partial or weak use of sensory, concrete, and figurative language that may not advance the purpose</li> </ul>	<p>The narrative, real or imagined, demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>frequent errors in usage may obscure meaning</li> <li>inconsistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Narrative Writing Rubric (Grades 3–8)					
Score	Establishment of Narrative Focus and Organization		Development: Elaboration and Language		Conventions
	Narrative Focus	Organization	Elaboration of Narrative	Language and Vocabulary	
1	<p>The narrative, real or imagined, may be maintained but may provide little or no focus:</p> <ul style="list-style-type: none"> <li>may be very brief</li> <li>may have a major drift</li> <li>focus may be confusing or ambiguous</li> </ul>	<p>The narrative, real or imagined, has little or no discernable plot:</p> <ul style="list-style-type: none"> <li>few or no transitional strategies are evident</li> <li>frequent extraneous ideas may intrude</li> </ul>	<p>The narrative, real or imagined, provides minimal elaboration using little or no details, dialogue, and description:</p> <ul style="list-style-type: none"> <li>use of narrative techniques is minimal, absent, in error, or irrelevant</li> </ul>	<p>The narrative, real or imagined, expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> <li>uses limited language</li> <li>may have little sense of purpose</li> </ul>	<p>The narrative, real or imagined, demonstrates a lack of command of conventions:</p> <ul style="list-style-type: none"> <li>errors are frequent and severe and meaning is often obscured</li> </ul>
0	A response gets no credit if it provides no evidence of the ability to [fill in with key language from the intended target].				



**Theatre Rubric**

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Facial expression</b>	Clearly expressed multiple emotions of the character from eyes, eyebrows, mouth and head movement.	Clearly expressed some emotion of the character from eyes, eyebrows, mouth and head movement.	Attempted to express emotion, but facial expressions were not clear.	Little to no expression
<b>Movement</b>	Multiple actions were clearly expressed using arms, hands, legs, and torso	Some action was clearly expressed using arms, hands, legs, and torso	Attempted to express actions, but movements were unclear.	Little to no action
<b>Voice</b>	Vocal expression was clear, well-modulated and fit the character.	Vocal expression was clear, but did not always fit the character.	Vocal expression was sometimes difficult to hear and understand.	Voice was inaudible or incomprehensible.
<b>Characterization</b>	Stayed entirely in character. Made believable choices. Motivations were clear.	Broke character briefly, Choices were sometimes not believable. Motivations were not always clear.	Broke character often. Choices were not believable. Motivations were not clear.	Did not maintain character

Student Name \_\_\_\_\_

## Cross-curricular Arts Assessment Module Module Overview

<b>Content Area</b>	English Language Arts
<b>Title</b>	The Jabberwocky
<b>Grade Level</b>	Grade 7
<b>Problem Type</b>	Constructed Response, Performance Task
<b>Common Core State Standards</b>	<p><b>RL1</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL2</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b>RL3</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b>RL4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p><b>W4</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters</li> <li>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul> <p><b>W9</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> <li>a. Apply grade 7 Reading standards to literature</li> </ul> <p><b>SL1</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>SL5</b> Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</p>

<p><b>Visual Arts Standards</b></p>	<p><b>1.4 (Artistic Perception)</b> Analyze and describe how the elements of art and the principles of design contribute to the expressive qualities of their own works of art.</p> <p><b>2.7 (Creative Expression)</b> Create a series of works of art that express a personal statement demonstrating skill in applying the elements of art and the principles of design.</p> <p><b>4.4 (Aesthetic Valuing)</b> Develop and apply specific and appropriate criteria individually or in groups to assess and critique works of art</p>
<p><b>Task Description</b></p>	<p>Following instruction in figure drawing, including the appropriate Elements of Arts and Principles of Design, as well as a unit on cartooning, students will create integrate visual arts with narrative writing to create a graphic novel using the structure of Lewis Carroll’s “The Jabberwocky” as a model. This task is divided into three sections and may be given over the course of three or more days.</p>
<p><b>Module Components</b></p>	<p><i>The Jabberwocky</i>, by Lewis Carroll (from <i>Through the Looking-Glass and What Alice Found There</i>, 1872) Mind map graphic organizer Vocabulary graphic organizer Constructed Response Questions</p>

# *The Jabberwocky*

## Directions to Teacher

This Common Core-aligned ELA Performance Task should be given over three or more days depending on class schedules. The directions below outline the steps to follow for a three-day administration.

**Text:** *The Jabberwocky*, by Lewis Carroll  
(from *Through the Looking-Glass and What Alice Found There*, 1872)

### Materials:

1. The Jabberwocky
2. Mind Map graphic organizer
3. Vocabulary graphic organizer
4. Constructed Response Questions

## **Day 1**

### 1. **Reading, Note-taking: RL 2,3,4** (*Approximately 40 minutes*)

- a. Distribute *The Jabberwocky* and then lead a round-robin reading of the text, i.e. all students participate in turn.
- b. Lead a whole group discussion to analyze *The Jabberwocky* for character, setting, plot structure and genre. Students use the Mind Map graphic organizer to take notes.
- c. Explain that Lewis Carroll used invented words in the poem that were sometimes playful combinations of real words and sometimes simply nonsense words that create a mood or tone through their sound. In five small groups, discuss one of the five lines listed below for the Constructed Response question. Have students complete the Vocabulary graphic organizer by recording thoughts and definitions reached by close reading and inference. Each student should create their own sketch and cite their own evidence

### 2. **Constructed Response Item W9** (*Approximately 15 minutes.*)

Hand out the *Constructed Response Questions* and ask students to individually write their responses to the questions on a separate piece of lined paper.

- a. In a short paragraph, define and explain the nonsense words used in one of the following lines. You may use your Vocabulary graphic organizer. Cite the text evidence or inferences you used to come to this understanding.
  - a. `Twas brillig, and the slithy toves Did gyre and gimble in the wabe:
  - b. All mimsy were the borogoves, And the mome raths outgrabe.
  - c. Beware the Jubjub bird, and shun The frumious Bandersnatch!"
  - d. He took his vorpal sword in hand: Long time the manxome foe he sought
  - e. And, as in uffish thought he stood, The Jabberwock, with eyes of flame,  
Came whiffing through the tulgey wood, And burbled as it came!

**Text:** *The Jabberwocky*, by Lewis Carroll  
(from *Through the Looking-Glass and What Alice Found There*, 1872)

**Materials:**

1. The Jabberwocky
2. Narrative graphic organizer
3. Graphic novel organizer

## **Day 2**

1. **Reading, Note-taking RL2,3** (*Approximately 20 minutes*)
  - a. Working as a class or in small groups, complete an analysis of the narrative structure and purpose for each stanza of *The Jabberwocky* using the Narrative graphic organizer. Discuss the theme or central idea of the poem.
2. **Narrative Writing, Sketching W4 , CE 2.7** (*Approximately 40 minutes*)
  - a. Using the Graphic Novel organizer, brainstorm visual images, dialogue and narration for an original graphic novel following the structure of *The Jabberwocky*
  - b. Create a rough draft of the graphic novel using the graphic novel rubric and the graphic novel layout.

### **Graphic Novel Rubric**

1. **The narrative must follow the structure of *The Jabberwocky*, express a theme or central idea and convey a mood or tone.**
2. **The text element must include:**
  - a. multiple characters
  - b. dialogue and narration that includes sensory language and reveals a point of view displayed in speech or thought bubbles, captions, signs, emanate or labels.
  - c. narratory blocks that include effective transitions and descriptive details
  - d. setting (time of day, seasons, details, objects, etc.)
3. **The visual element must include the following items that enhance the narrative and demonstrate an understanding of the Elements of Arts and Principles of Design:**
  - e. pencil drawing in all panels
  - f. inked outlines in some panels
  - g. color in at least one panel
  - h. a variety of shading techniques
  - i. a variety of perspectives

**Text:** *The Jabberwocky*, by Lewis Carroll

(from *Through the Looking-Glass and What Alice Found There*, 1872)

**Materials:**

1. Peer review graphic organizer

**Day 3**

1. **Peer Review, SL1, SL5, AP2.4, AV4.4**

Working in groups of three-four, have students share feedback on their rough drafts using the Peer review graphic organizer (*15 minutes*)

2. **Revising, Drawing, W4 , CE 2.7 (*Approximately 30 minutes*)**

Following the Graphic novel rubric, have students revise and finalize their work. All panels must be sketched in pencil, some panels should be inked and at least one panel should be colored.

3. **Writing**

**Write an artist statement expressing how you used the Elements of Art and Principles of Design to illustrate this graphic novel.**

# *Jabberwocky*

Lewis Carroll

(from *Through the Looking-Glass and What Alice Found There*, 1872)

‘Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

"Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!"

He took his vorpal sword in hand:  
Long time the manxome foe he sought --  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

"And, has thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!"  
He chortled in his joy.

‘Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
And the mome raths outgrabe.



# Mind Map Graphic Organizer

Student Name \_\_\_\_\_

*Character*

*Setting*

*The Jabberwocky*

*Plot structure*

*Genre*

# Vocabulary Graphic Organizer

Student Name \_\_\_\_\_

## **Discussion starters**

**What words do they remind you of?**

**How do they relate to the other words in the sentence?**

**How do they make the reader feel?**

Notes from your discussion...

Your sketch...

**Definitions in your own words...**

**Explain your thinking...**



Student Name \_\_\_\_\_

## Narrative Graphic Organizer

Text	Narrative Purpose
<b>`Twas brillig, and the slithy toves</b>	
<b>Did gyre and gimble in the wabe:</b>	
<b>All mimsy were the borogoves,</b>	
<b>And the mome raths outgrabe.</b>	
<b>"Beware the Jabberwock, my son!</b>	
<b>The jaws that bite, the claws that catch!</b>	
<b>Beware the Jubjub bird, and shun</b>	
<b>The frumious Bandersnatch!"</b>	
<b>He took his vorpal sword in hand:</b>	
<b>Long time the manxome foe he sought --</b>	
<b>So rested he by the Tumtum tree,</b>	
<b>And stood awhile in thought.</b>	
<b>And, as in uffish thought he stood,</b>	
<b>The Jabberwock, with eyes of flame,</b>	
<b>Came whiffling through the tulgey wood,</b>	
<b>And burbled as it came!</b>	
<b>One, two! One, two! And through and through</b>	
<b>The vorpal blade went snicker-snack!</b>	
<b>He left it dead, and with its head</b>	
<b>He went galumphing back.</b>	
<b>"And, has thou slain the Jabberwock?</b>	
<b>Come to my arms, my beamish boy!</b>	
<b>O frabjous day! Callooh! Callay!"</b>	
<b>He chortled in his joy.</b>	
<b>`Twas brillig, and the slithy toves</b>	
<b>Did gyre and gimble in the wabe;</b>	
<b>All mimsy were the borogoves,</b>	
<b>And the mome raths outgrabe.</b>	
<b>Theme or Central Idea:</b>	

Student Name \_\_\_\_\_

## Graphic Novel Organizer

What is the real or imaginative experience that will be told in the narration?		
	Written Expression of Narrative	Visual Expression of Narrative
<b>Panel 1: Setting</b>		
<b>Panel 2: Characters, Foreshadowing</b>		
<b>Panel 3: Beginning of journey</b>		
<b>Panel 4: The Antagonist</b>		

<b>Panel 5: The Battle</b>		
<b>Panel 6: The Return</b>		
<b>Panel 7: Setting, with a new perspective</b>		

Student Name \_\_\_\_\_

<p><b>Panel 1</b></p>	<p><b>Panel 2</b></p>
<p><b>Panel 3</b></p>	<p><b>Panel 4</b></p>

Student Name \_\_\_\_\_

Panel 5	Panel 6



**Panel 7**

**Artist Statement**

Student Name \_\_\_\_\_

### Peer Review Sheet

**Directions:** Use this graphic organizer to record your responses to your peer's graphic short stories during the Gallery Walk. You will use this graphic organizer during the class discussion following the Gallery Walk.

<b>What did I see in my peer's graphic novels?</b>	<b>What questions do I have for my peer?</b>
<b>For each narrative, list one element (setting, plot, characters) that stood out to you in the graphic novel.</b>	<b>What Element of Art or Principle of Design helped your comprehension of the graphic novel?</b>
<b>How does the use of graphic novel visual arts skills enhance the narrative?</b>	<b>What do I value about what I'm seeing?</b>

**Student Name** \_\_\_\_\_

**Artist Statement**

## Cross-curricular Arts Assessment Module

### Module Overview

<b>Content Areas</b>	English Language Arts / Theatre
<b>Title</b>	The Glass Menagerie, Tennessee Williams
<b>Grade Level</b>	9
<b>Problem Type</b>	Constructed Response, Performance Task
<b>California Common Core State Standards</b>	<p><b><u>Reading Standards for Literature</u></b>  <b>RL9.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text.  <b>RL 9.3:</b> Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b><u>Writing Standards</u></b>  <b>W 9.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b><u>Speaking and Listening Standards</u></b>  <b>SL1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  <b>SL4b:</b> Plan, memorize and present a recitation (e.g., poem, selection from a speech or dramatic soliloquy) that: conveys the meaning of the selection and includes appropriate performance techniques (e.g., tone, rate, voice modulation) to achieve the desired aesthetic effect. (9th or 10th grade.)</p> <p><b><u>Language Standards</u></b>  <b>L1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  <b>L2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>
<b>California Theatre Standards</b>	<p><b>AP1.1</b> Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.</p> <p><b>CE2.1</b> Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.</p> <p><b>CE2.3</b> Design, produce, or perform scenes or plays from a variety of theatrical periods and styles, including Shakespearean and contemporary realism.</p> <p><b>AV4.2</b> Report on how a specific actor used drama to convey meaning in his or her performances.</p>
<b>Task Description</b>	This assessment task can be completed in three class periods and integrates relevant theatre standards that have been taught in a previous drama unit. The students will read and research a scene from the Glass Menagerie in order to complete several shorter “real world” performance tasks and one culminating performance task as well as several authentic constructed responses.
<b>Module Components</b>	<ol style="list-style-type: none"> <li>1. <i>Glass Menagerie</i> (Scene 4)</li> <li>2. Teacher Directions</li> <li>3. Actor’s Journal Graphic Organizer</li> <li>4. Constructed Response</li> <li>5. Actor Observation Rubric</li> <li>6. Four Point Summative Writing Rubric</li> </ol>

**ELA Grade 9 Performance Task Prototype**  
**Directions to Teacher**

*This Common Core-aligned ELA Performance Task can be given over three days. The assessment should be given after the completion of a theatre unit, so that the students are aware of the choices that actors can make using script analysis, character research, reflection, and revision through the rehearsal process. The directions below outline the steps to follow for a three-day administration.*

**Text:** The Glass Menagerie (Scene 4)

**Materials:** The Glass Menagerie (Scene 4) / Actor’s Journal Graphic Organizer

**Day 1**

1. **Reading:** (approximately 25 minutes) RL 9.1, RL 9.2, RL 9.3, SL 9.1, AP 1.1, CE 2.1  
Give students a copy of the scene from the Glass Menagerie and instruct them to read it silently so that they will be prepared to participate in a read-through and table talk session. Ask students to highlight and notate the script with questions, e.g. unfamiliar vocabulary and references along with their own observations about the characters. After silent reading, the class conducts a read-through—the scene is read out loud in its entirety, including stage directions. The reading rotates around the class so that all students participate.

During the table talk discussion, ask students to establish the context for the scene using the following discussion prompts. Invite the students to explain reasons for their interpretations by citing specific evidence from the text.

- What is the historical and cultural context (time, place, social milieu, etc.)?
  - What is the context of the scene within the play? (By inference, what has happened previously? By prediction, what may happen in the rest of the play?)
  - What are the character’s attitudes and emotional relationships to each other?
  - Are their connection to the students’ lives—themes of desertion, feelings of isolation or being “unusual,” longing for escape, single parent family. How are these situations the same or different from those experienced by Tom, Amanda and Laura?
2. **Note-taking:** (approximately 15 minutes) RL 9.1, RL 9.3, AP 1.1, CE 2.1

Distribute to students the “Actor’s Journal Graphic Organizer.” Instruct students to reread the scene, and independently complete the organizer with their notes and text evidence on one of the characters.

3. **Speaking/Listening:** (approximately 15 minutes) SL 9.1, SL 9.2, AP 1.1, CE 2.1

Using the “Actor’s Journal Graphic Organizer,” work collaboratively in a scene study teams to clarify understandings of all three characters. NOTE: In each scene study group, each of the characters should be studied by at least two actors so groups must have a minimum of six students. After discussion, complete the “My Thoughts after Discussion” section.

## Day 2

4. **Speaking and Listening:** (approximately 30 min. rehearsal and 10 min. of performance)  
**SL 4b, CE 2.3, AV 4.2**

Working in their collaborative groups, students will plan and present a performance of part of the scene using the technique of narrative pantomime.

Teacher direction: Divide the scene into appropriate sections for the number of collaborative groups in the class. Create an acting space in the classroom by moving desks as needed. Establish which area will serve as the front door, Tom's bedroom and the kitchen. You will need a table and two chairs in the kitchen area. During the performance, each group will present in turn so that the entire scene is performed. You and the students who are not performing will be completing the Actor Observation Rubric.

Student directions: In the scene, one actor will read the character's lines while their partner performs the character's physical actions. The actors who read will express their understanding of the character and their lines through vocal inflection, tone, timing and rhythm. The students who pantomime will express their understanding of the character and their lines through movement and facial expression. Before presenting their performance, students will review their Actor's Journal and plan their staging.

5. **Constructed Response Items:** (approximately 15 minutes) RI 9.1, RI 9.2, RI 9.3  
Hand out the Constructed Response Sheet and ask students to individually write their responses to the questions on a separate piece of lined paper. Explain that their constructed responses will be used to help them with the writing prompt.

A. Key Details:

What are some of the words and phrases in the dialogue that helps the reader understand the your character's wants and desires?

B. Central Ideas:

How do your character's wants and desires conflict with those of the other two characters?

C. Reasoning:

Referring to "Malvolio the Magician," Tom says, But the wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. There is a trick that would come in handy for me - get me out of this 2 by 4 situation! How would your character describe their own "2 x 4 situation" in the play?

## Acting Rubric

	<b>Level 4</b>	<b>Level 3</b>	<b>Level 2</b>	<b>Level 1</b>
<p><b>Facial expression</b> The student effectively uses their facial expressions to convey a wide range of emotions appropriate to the character</p>	Student's facial expressions always conveys a wide range of emotion appropriate to the character. The student expresses emotional nuance.	Student's facial expressions usually convey a wide range of emotion appropriate to the character.	Student's facial expressions are unclear or inappropriate to the character.	Student's facial expressions are flat and affectless.
<p><b>Voice</b> The student demonstrates effective variations of rhythm, speed, volume and pitch. Diction is clear and appropriate to the character.</p>	Student's diction is always clear and audible. Their voice varies in rate, volume, pitch successfully matching the character's personality and emotions.	Student's diction is usually clear and audible. Their voice varies in rate, volume, and pitch to match the character's personality and emotions.	Student's diction is sometimes muddy and soft. Sometimes their voice varies in rate, volume, and pitch to match the character's personality and emotions.	Student's diction is muddy and soft. Their voice does not explore the variations of rate, volume, and pitch to match the character's personality and emotions.
<p><b>Body/movement</b> The student clearly express ideas and feelings through movement and use of the body through posture, gesture, carriage, etc..</p>	Student's body is believable, natural, unique, energetic and reactive. The character's energy has an evident center. Blocking is smooth and thought out.	Student's body usually believable, natural, energetic and reactive. The character's energy has an evident center. Blocking is smooth.	Student's body is inconsistently believable, natural, energetic and reactive. The character's energy has an unclear center. Blocking is choppy and stagnant.	There is no physical difference between the actor and the character. No blocking.
<p><b>Characterization</b> Students will effectively interpret the character and creates a dramatization that is believable and reveals character motivation.</p>	Student is believable and natural. Character objectives are clear. Commits to all strong and active choices. Proper emotional tone used. No character breaks.	Student is believable and natural. Objectives are unclear, but active. Commits to some choices. Proper emotional tone used often. A few character breaks.	Student is rarely believable and makes weak choices. Objectives are unclear and inactive. Lacks appropriate, emotional tone. Many character breaks.	Student is not believable. Makes no effort to commit to a choice. No character created.

**ELA Grade 9 Performance Task**

***Constructed Response Questions***

Student Name \_\_\_\_\_

**Directions:**

*Answer the questions below on a separate sheet of lined paper. You may use this sheet to make any notes or draft your response but only your complete answers on a separate sheet of paper will be scored. You may refer to the reading passage to include quotes that substantiate your responses.*

- A. Key Details:  
What are some of the words and phrases in the dialogue that helps the reader understand the your character’s wants and desires?
  
- B. Central Ideas:  
How do your character’s wants and desires conflict with those of the other two characters?
  
- C. Reasoning:  
What character attributes can you infer from your character’s actions in this scene?

**ELA Grade 9 Performance Task**

**Day 3**

**Performance Task (Writing Prompt)** (approximately 50 minutes)

Provide students with the writing prompt. Let them know the amount of time they have to respond to the prompt in writing. Encourage students to use their constructed response sheet and graphic organizer to help them with the prompt.



Student Name \_\_\_\_\_

## Writing Task

**Directions:** Please respond to the prompt below in writing. You may use your constructed response questions and graphic organizer to inform your writing. You may take notes on this paper but you should write your entire response on the lined paper provided by your teacher.

**Writing Prompt:** You are an actor in a professional production of *The Glass Menagerie*. During the rehearsal process your director has given you this task: In Scene 4, Tom says, *But the wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. There is a trick that would come in handy for me - get me out of this 2 by 4 situation!* Write a character biography for your character--Tom, Amanda or Laura--summarizing what you have learned about this character during the rehearsal of Scene 4. Your character biography should answer this question: *How would your character describe their own "2 x 4 situation" in the play?*

### Be Sure To:

- Include relevant facts, definitions, concrete details, quotes or other information
- Use appropriate transitions
- Use precise language and vocabulary to inform or explain your topic
- Establish and maintain a formal style
- Provide a concluding section that follows form and supports your explanation

### Conventions Rubric

Score	Description
3	<ul style="list-style-type: none"><li>• Strong knowledge of conventions is demonstrated</li><li>• Standards of punctuation, capitalization and spelling</li><li>• May have minor errors of usage and sentence formation</li><li>• A variety of sentence structure is evident</li></ul>
2	<ul style="list-style-type: none"><li>• Partial knowledge of conventions is evident</li><li>• Severity and density of errors constitute a noticeable pattern</li><li>• Little attempt at a variety of sentence structure</li></ul>
1	<ul style="list-style-type: none"><li>• Little or no discernible knowledge of conventions</li><li>• Severity and density of errors is such that it distracts from the meaning</li><li>• Sentence structure is simplistic or in error</li></ul>

## 4 Point Summative Writing Rubric

(Derived from SMARTER Balanced Assessment Consortium)

Points	Description
4	<ul style="list-style-type: none"><li>• Maintains clear, consistent focus on the topic and has selected relevant details.</li><li>• Has a logical organizational pattern and conveys a sense of wholeness and completeness.</li><li>• Provides transitions which clearly serve to connect ideas.</li><li>• Uses language effectively by exhibiting word choices that are engaging and appropriate for intended audience and purpose.</li><li>• Includes sentences and phrases, where appropriate, of varied length and structure.</li><li>• Allows the reader a sense of the person behind the words.</li></ul>
3	<ul style="list-style-type: none"><li>• Maintains adequate focus on the topic and has adequate supporting details.</li><li>• Has a logical organizational pattern and conveys a sense of wholeness and completeness, although some lapses may occur.</li><li>• Provides adequate transitions in an effort to connect ideas.</li><li>• Includes sentences and phrases, where appropriate, that are somewhat varied length and structure.</li><li>• Uses adequate language and appropriate word choices for intended audience and purpose.</li><li>• Provides the reader with some sense of the person behind the words.</li></ul>
2	<ul style="list-style-type: none"><li>• Demonstrates an inconsistent focus and includes some supporting details, but may include extraneous or loosely related material.</li><li>• Shows an attempt at an organizational pattern, but exhibits little sense of wholeness and completeness.</li><li>• Provides transitions that are weak or inconsistent.</li><li>• Has limited and predictable vocabulary which may not be appropriate for the intended audience or purpose.</li><li>• Shows limited variety in sentence length and structure.</li><li>• Attempts to provide the reader with some sense of the person behind the words.</li></ul>
1	<ul style="list-style-type: none"><li>• Demonstrates little or no focus on the topic and few supporting details which are inconsistent or interfere with the meaning of the text.</li><li>• Has limited evidence of an organizational pattern and does not exhibit a sense of wholeness or completeness.</li><li>• Provides transitions that are weak, or no transitions at all.</li><li>• Has a limited or inappropriate vocabulary for the intended audience or purpose.</li><li>• Has no variety in sentence length or structure.</li><li>• Provides the reader with little sense of the person behind the words.</li></ul>

# **Appendix B**

## Visual and Performing Arts Resources

# Visual and Performing Arts Resources

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Visual and Performing Arts Framework: <http://www.cde.ca.gov/ci/vp/cf/>

California Department of Education Arts Resources

The following resources are located on the CDE web site at:

<http://www.cde.ca.gov/pd/ca/vp/vaparesources.asp>

## State Organizations

[ArtsEd California](#) 

Online arts education information.

[California Alliance for Arts Education \(CAAE\)](#) 

Promotes, supports, and advocates visual and performing arts education for preschool through post-secondary students in California schools.

[California Arts Council \(CAC\)](#) 

To support available and accessible quality art reflecting all of California's diverse cultures.

[California County Superintendents Educational Services Association \(CCSESA\)](#) 

Offers support to schools and districts by offering a full complement of services utilizing the statewide county office of education infrastructure and in particular, visual and performing arts instructional support through their Arts initiative.

[California State University Summer Arts \(CSUSA\)](#) 

A program offering academic credit plus a festival in the visual, performing, and literary arts for college students and dedicated high school juniors and seniors.

[InnerSpark: California State Summer School for the Arts](#) 

Supports high school students to receive training in the arts through summer intensive sessions.

[Los Angeles County Arts Commission](#) 

Fosters accessibility of the arts in the County of Los Angeles.

[The California Arts Project \(TCAP\)](#) 

To deepen teachers' knowledge of dance, music, theatre, and visual art and to enhance students' success.

## National Organizations

[American Alliance for Theatre Education](#) 


Promotes theatre education, theatre arts and educators who use theatre in the classroom as well as higher education resources.

[American Music Conference](#) 

Building credibility for music and music education, especially at an early age.

Arts Education Partnership

A national coalition promoting the essential role of the arts in the learning and development of every child.

[Educational Theatre Association \(EdTA\)](#) 

Promotes and advances theatre education; provides resources for scripts, resource links, directing, designing, producing, Shakespeare, dramaturgy, musicals, copywriting, playwriting and Thespian connections.

[John F. Kennedy Center for the Performing Arts](#) 

Serving the nation as a leader in arts education.

[Lincoln Center](#) 

A performing arts center representing 12 organizations (including Julliard, Metropolitan Opera, Film Society of Lincoln Center, Jazz at Lincoln Center) and links to K-12 classrooms across the nation with programming.

[National Dance Education Organization \(NDEO\)](#) 

Advances and promotes dance education providing teacher resources including research, artistic, educational and cultural values of dance and provides strong advocacy online tools and information.

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[National Gallery of Art \(NGA\)](#) 

Collection of paintings, sculpture and works of art on paper from the late middle ages to today and of Europe and the United States; offers online resources for teachers and students plus a loan program.

[Smithsonian Museum](#) 

The Smithsonian encompasses 19 museums, 9 research centers and the National Zoo. Explore the Smithsonian online resources including their encyclopedian Smithsonian, Exhibits and Events and their Research resources. It includes the American Indian Museum, American Art Museum, the Portrait Gallery and the Cooper-Hewitt Design Museum.

[Smithsonian Art Collection](#) 

Art collections including textile - fiber, yarn, fabric; fashion illustration, paintings, lithographs, photography, ceramics, book illustration and 150 years of prints of American art.

[Smithsonian Cultures and Communities](#) 

Artifacts from European Americans, Latinos, Arab Americans, Asian Pacific Americans, Gypsies, Jews and Christian, both Catholic and Protestant.

[Smithsonian Music Collection](#) 

Music collections, performances and public programs, resources for educators including the Smithsonian Jazz Class.

[Smithsonian National Museum of American History](#) 

Three million artifacts via online collections and database. Includes collections in art, music, textiles, photography, architecture, cultures and communities, and advertising.

## *State Associations*

[California Art Education Association \(CAEA\)](#) 

Dedicated to the advancement of art education through professional development, teacher resources, programs, and recognition of achievements.

[California Dance Education Association \(CDEA\)](#) 

To establish Dance as an integral part of all school curricula for grades K-post secondary.

[California Educational Theatre Association \(CETA\)](#) 

To support theatre education.

[California Association for Music Education \(CMEA\)](#) 

Supports educational efforts to promote quality music instruction for the children and adults of California.

## *National Associations*

[National Art Education Association](#) 

To promote art education through professional development, service, advancement of knowledge, and leadership.

[National Association for Music Education \(MENC\)](#) 

Advance music education by encouraging the study and making of music.

[National Dance Association \(NDA\)](#) 

Promotes creative artistic lifestyles through dance education and dance.

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# Resources for Common Core and the ARTS Transitioning to the Common Core State Standards: Art Curricula and Instructional Resources



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## The Arts and Common Core

### Guiding Principles for the Arts Grades K-12

David Coleman

<http://usny.nysed.gov/rttt/docs/guidingprinciples-arts.pdf>

### School Leadership Role

The seven Guiding Principles for the Arts are intended to guide development of curricula related to common core standards. Connections to literacy and other areas of study are drawn in these principles, informed by David Coleman's role as a primary writer of the CCSS.

## The Arts and the Common Core Curriculum Mapping Project

<http://commoncore.org/maps/resources/art>

This site provides an Art Guide and highlights K-12 texts where ELA instruction could be enhanced by connecting a genre or particular text, or a theme of a unit, to works of art, music, or film. A suggestion, for example, is that students study self-portraiture when they are working on memoirs. Students might compare a novel, story, or play to its film or musical rendition. Where a particular period of literature or the literature of a particular region or country is addressed, works of art from that period or country may also be examined. In each case, connections are made to the standards in the CCSS themselves

## Edutopia - Use Arts Integration to Enhance Common Core

<http://www.edutopia.org/blog/core-practices-arts-integration-susan-riley>

## Arts Activities Leverage Memory and Address Students' Learning Needs

<http://www.edutopia.org/stw-arts-integration-research#artful>

## Lesson Plans and Resources for Arts Integration

<http://www.edutopia.org/stw-arts-integration-resources-lesson-plans>

## School Transformation Through Arts Integration

August 29, 2012, Newsletter

<http://www.edutopia.org/stw-arts-integration>

## Common Core and the Arts - Pinterest

<http://pinterest.com/mikefisher821/common-core-for-art-teachers/>

## How Vincent Van Gogh Can Help Teach Common Core

<http://blog.commoncore.org/2012/09/17/how-vincent-van-gogh-can-help-you-teach-to-the-ccss/>

## NYSATA – Digital Publication of NY State Art Teachers Association

<http://www.nysata.org/assets/documents/NYSATANews/nysata%20news%202012%20winter%20electronic%20edition%20updated.pdf>

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**Literacy Design Collaborative (LDC) – Quick Reference Chart**

<http://www.literacydesigncollaborative.org/resources/>

**ASCD – Quick Start, How the Arts Intersect with the Common Core Standards**

<http://www.ascd.org/cache/ascd-express/vol8/808-miller.aspx>

**21<sup>st</sup> Century Skills Map and the Arts**

[http://www.arteducators.org/research/21st\\_Century\\_Skills\\_Arts\\_Map.pdf](http://www.arteducators.org/research/21st_Century_Skills_Arts_Map.pdf)

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**CCSS main link:**

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=401376538>

**Common Core State Standards:**

<http://itunes.apple.com/WebObjects/DZR.woa/wa/viewTagged?id=389183656&tag=Common+Core+State+Standards>

**NGA/CCSSO:**

<http://itunes.apple.com/us/itunes-u/common-core-state-standards/id401376538>

**CTA Good Teaching:**

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=431738206>

**Grade Level Curriculum:**

<http://itunes.apple.com/WebObjects/DZR.woa/wa/viewTagged?id=389183656&tag=Grade+Level+Curriculum>

**Outside CDE on iTunes U**

**New York State Education Department:**

<http://usny.nysed.gov/rtrt/resources/bringing-the-common-core-to-life.html>

**Teaching Channel:**

<https://www.teachingchannel.org/videos/math-teaching-techniques>

<https://www.teachingchannel.org/videos/visualizing-geometry-lesson>

<https://www.teachingchannel.org/videos/increase-engagement-and-understanding?fd=1>

<https://www.teachingchannel.org/videos/using-the-arts-to-promote-critical-thinking?fd=1>

<https://www.teachingchannel.org/videos/teaching-emotions-through-dance?fd=1>

David Coleman is one of the writers of the English Language Arts Common Core State Standards maintains a blog site dedicated to arts [blog.artusa.org/2012/09/17](http://blog.artusa.org/2012/09/17)

Link: <http://blog.artusa.org/2012/09/17/common-core-architect-adds-to-blog-salon-discussion/#more-16907>

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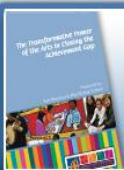


California County Superintendents Educational Services Association



WWW.CCSESAARTS.ORG

CCSESA Arts Initiative Resources

*(Point to resource and link will appear.)*

 <p>Arts Assessment Compendium</p>	 <p>Compendium of Teacher Learning and Exploration in Arts Assessment</p>	 <p>Arts Assessment Resource Guide</p>
 <p>Perspectives on Arts Education and Curriculum Design</p>	 <p>K-6 Visual and Performing Arts Curriculum Guide</p>	 <p>The Arts in the Elementary Classroom</p>
 <p>Middle Grades Visual and Performing Arts Content and Delivery Guide</p>	 <p>Arts Learning in an After School Setting</p>	 <p>Taking the Lead in After School Programs</p>
 <p>Opening the Arts Education Toolbox</p>	 <p>Leading the Way to Arts Education</p>	 <p>A Guidebook for High Quality Professional Development in Arts Education</p>
 <p>The Transformative Power of the Arts in Closing the Achievement Gap</p>	 <p>Advocacy Toolkit for K-12 Arts Education in California Schools</p>	 <p>Middle Grades Content and Delivery Guide</p>



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## CCSESA Publications

The following resources are located at: <http://www.ccsesaarts.org/content/publications.asp>

### **Strategies for Success: Engaging and Motivating Students through Culturally and Linguistically Responsive Arts Strategies for Success – PDF**

This guidebook grew out of a Leadership Professional Learning Series focused on culturally and linguistically responsive arts education. It offers many practical strategies for deepening learning for k-12 students.

### **Task Force Report**

#### **Task Force Report - PDF**

### **Be A Leader for Arts Education**

#### **Be A Leader for ARTS Education - PDF**

This guide -- for school board members, parents, teachers, and administrators -- offers concrete actions you can take to grow arts education in the public school system.

### **Counties on the Move - 2010**

#### **Counties on the Move - PDF**

This document is a celebration of progress in improving and increasing arts education throughout the State of California through the 58 county offices of education. It is intended to provide a glimpse of the excellent work being done to bring instruction in dance, music, theatre, and the visual arts to all of the students in California's public schools.

#### **CCSESA Vocabulary List - PDF**

### **Achieving Balance in Districtwide Arts Assessment Systems**

#### **Achieving Balance in Districtwide Arts Assessment Systems - PDF**

A new study on Arts Assessment conducted by SRI International examines issues and promising practices in districtwide systems for assessing student performance in standards-based, sequential K-12 arts education programs.

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## **President's Committee on Arts and Humanities New Arts Initiative**

A Solution "Hiding in Plain Sight": Turnaround for Low-performing Schools

<http://vimeo.com/41124809>

<http://www.pcah.gov/news/pcah-launches-turnaround-arts-initiative-help-improve-low-performing-schools>