




Blueprint

For Teaching and Learning in the

Arts



Grades PreK - 12

*Arts Education
Manual for
School Leaders
2010 - 2011*

NYC
Department of
Education

THE
 **SHUBERT**
FOUNDATION INC.



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Introduction

Dear Colleagues:

We are pleased to provide you with the 2010-11 *Arts Education Manual for School Leaders*. This document is an administrator's complement to the *Blueprints for Teaching and Learning in the Arts*. It will guide the administration, supervision, and implementation of excellent arts programs in your schools.

In New York City, we know that strong school leadership is an essential component to ensuring that our students receive the arts education they need and deserve. School leaders define the vision and take on the challenge of designing an excellent arts education program that reaches every student – building skills, knowledge, and understanding in the arts from year to year.

We know that issues related to scheduling, budget, staffing, and instructional space can sometimes seem like insurmountable obstacles to providing a strong arts education for students. The *Arts Education Manual* addresses these concerns and provides specific resources that can help you devise school-level solutions to these challenges. Also included are practical tools to support you in developing a robust arts education program, assessing student learning in the arts, and evaluating arts teachers and instructional programs.

As school leaders, you create the vision and mission for your building, but we want you to assure you that you are not alone in this work. The Department of Education's Office of Arts and Special Projects is available to support networks and schools. A director of each arts discipline and two directors of Arts Education Support are available for on-site school visits as you develop your arts programs. The Arts Office holds periodic workshops and meetings to support school leaders, arts education liaisons, and teachers.

We hope this manual serves as a useful resource as you work to incorporate rich and rigorous arts instruction as a vital component of your overall academic program. We know that you share our commitment to providing all students with a creative and comprehensive education, and we look forward to working with you to support that goal.

With regards,

A handwritten signature in blue ink that reads "Joel I. Klein". The signature is written in a cursive, flowing style.

Joel I. Klein
Chancellor



What Do Principals Need to Know About Arts Education?

Curriculum and Instruction

Principals need to know that:

- instruction in the arts requires specific materials and resources.
- the skill level, content, and scope for the arts are outlined in the *Blueprints* and/or in State and national standards.
- the arts are a discipline with specific and rigorous content.
- there is developmental sequence in arts education.
- support for classroom teachers is essential for successful, standards-based arts integration.
- effective sequential arts learning must be tied to school goals.
- there are recognizable hallmarks of quality for teaching and student performance.
- inviting outside people in to help evaluate existing arts programming may be useful.
- arts learning should be integrated into what students are learning in other content areas.
- the arts free our thinking and give us access that makes us creative in all other areas—for example, understanding a piece of music allows students to deconstruct and transfer knowledge.
- arts lessons must have concrete, measurable goals to ascertain growth.
- a good arts education curriculum requires programming that is sequential.

Assessment

Principals need to know:

- how to observe an arts lesson, assess the quality of arts instruction, ascertain student achievement, and provide appropriate feedback to improve instruction.
- that good instruction in the arts, just as in math or science, should help students develop skills, increase knowledge, and deepen understanding.

Scheduling and Space

Principals need to know that:

- arts education needs dedicated studio and performing spaces.
- arts education requires adequate instructional time.
- they can visit/collaborate with other schools that have resolved issues of scheduling and space.

Staffing

Principals need to know that:

- arts instruction must be delivered by licensed arts teachers at the secondary school level.
- there is a difference between licensed arts teachers and teaching artists and they often play different roles in delivering arts education.

Cultural Partners

Principals need to know:

- how to select and work with cultural partners.
- that good teaching artists must have artistry in teaching as well as in their art form.
- how to effectively work with arts partners to develop a sequence in the arts rather than provide unrelated units that do not advance the skill level of students or improve teacher practice.

Dance-Specific

Principals need to know that:

- a good dance program has dance making at its core but includes all five *Blueprint* strands.
- there is literacy and critical thinking inherent in dance that students should demonstrate in performance and articulate orally and in writing.
- dance has explicit connections to other content areas and universal themes.
- a good dance program builds collaborative skills, discipline, and self-control while encouraging individual exploration.
- dance can fulfill some physical education requirements, but that instruction should always be viewed in the context of dance as an art form, with performance outcomes aligned with the *Blueprint*.

Music-Specific

Principals need to know that:

- a good music program has musical repertoire at its center, with the other four *Blueprint* strands wrapped around it.
- a good music program includes the teaching of music notation.
- a good music program requires supplies and materials for instruments.
- NYSTL money can be used to support the music program.
- VH1 has a Principal's Guide that outlines what to look for in an instrumental lesson.

Theater-Specific

Principals need to know that:

- theater is a collaborative, communal, and creative process.
- theater develops body, mind, and voice.
- theater learning has explicit links to reading, writing, speaking, and listening.
- theater makes students more confident in their presentations and interactions.
- theater encourages students to be more empathetic and observant, enabling them to make connections between universal themes and personal identity, promoting a deeper understanding of themselves and a heightened awareness and acceptance of others.

Visual Arts-Specific

Principals need to know that:

- students engaged in visual arts learning acquire techniques, gain information, synthesize what they have learned, make informed choices, and create unique and original works of self-expression.
- a student's artistic development depends upon sequential instruction that nurtures the student and challenges the student in ways appropriate to his or her abilities.
- learning to look at works of art and to engage in meaningful, deep conversations is a vital part of a visual arts education and has strong links to language arts skills.
- the optimal situation for looking at and responding to works of art is in an art museum; a strong visual arts curriculum incorporates the cultural resources of New York City.
- art educators should link students' art making and explorations of works of art to the study of art across time and cultures.

What does a visionary leader need to understand about the arts?

A visionary leader needs to understand that:

- arts education builds student capacity in creativity, imagination, and innovation.
- the arts help provide an emotionally safe space for student expression.
- the principal develops arts education as a shared vision with the staff and clearly articulates it.
- the principal provides a vision for sequential arts instruction as part of the school mission for excellence.
- the arts support a model of learning based in culture and literacy.
- professional development is ongoing for all staff, and should include discipline-specific support.



Requirements for Arts Education

ArtsCount

At the beginning of school year 2007-08, Mayor Michael R. Bloomberg and Chancellor Joel I. Klein announced ArtsCount, a set of strategies designed to assure arts education in New York City public schools. ArtsCount builds upon the *Blueprint for Teaching and Learning in the Arts*, which provide common benchmarks and curriculum goals for dance, music, theater, and visual arts. ArtsCount incorporates arts metrics into the Administration's measurement of school performance and establishes accountability for arts programming, signaling the importance of the arts to a student's overall education.

Support for ArtsCount

The Office of the Arts and Special Projects is available to assist schools in increasing arts education opportunities for students through the provision of technical assistance services and the development of *Blueprint*-based tools and programs for principals and arts educators. These tools and more details about arts education at the New York City Department of Education can be found in *ArtsCount: A Guide for Principals*, a reference manual to support school leaders as they implement high-quality arts programs. This guide, as well as the *Blueprints*, information about cultural partners, and other pertinent arts education information, can be found on the NYCDOE's Arts Education Website: <http://schools.nyc.gov/artseducation>.

Schools are also required to designate an Arts Education Liaison (preferably an assistant principal) to serve as a conduit for information regarding arts learning and to help all students meet New York State Instructional Requirements for arts education. The Liaison will be the arts point person for his or her school, facilitating all communications around the arts, including surveys, reports, and reviews. The Liaison will also assist in arts programming and establishing relationships with arts organizations and cultural institutions. A Cultural Pass will be provided to all Arts Education Liaisons to support this work and help them become familiar with the arts resources available from the cultural community of New York City. To designate an Arts Education Liaison and get more information about ArtsCount, please contact the Directors of Arts Education Accountability and Support, Maria Palma (MPalma@schools.nyc.gov) and Eileen Goldblatt (EGoldbl@schools.nyc.gov), and visit <http://schools.nyc.gov/offices/teachlearn/arts/ArtsCount.html>.

Accountability

Schools will be evaluated based on a series of arts education metrics, the results of which will impact schools' Annual Arts in Schools Report, Annual Compliance Review, and Principal's Performance Reviews.

- **Annual Arts Education Survey.** Tracks compliance with student participation in arts education according to New York State Instructional Requirements in the Arts; arts space; arts teachers; cultural partners; arts sequences; student opportunities; funds raised for arts education, vision for arts education.
- **Parent and Student Learning Environment Surveys.** Measures student and parent satisfaction with arts education opportunities offered by their schools.
- **Quality Review.** Measures the extent to which the school exhibits broad or engaging curriculum, including the arts, to enhance learning, both within and outside of the school day.
- **Certificate of Advanced Designation through the Arts.** Tracks the number of students who earn Advanced Designation in the Arts by participating in an arts sequence, and passing a NYC Standards-based arts exam. (Exam requirement was added in 2009.)

These metrics are tracked to measure progress made by each school and by the entire system. They are available in the Annual Arts in Schools Report, which is found on each school's NYCDOE Webpage, and the ArtsCount Aggregate Report, which is posted on the NYCDOE's arts education Website. The first Annual Arts in Schools Report, for 2006-07, was released in March 2008. The second Annual Arts in Schools Report, for 2007-08, was released October 2008. and the third, for 2008-9, was released in December, 2009.

Timeline

Date-Specific Tasks:

- Select Arts Education Liaison for each school year.
- Ensure that parents, teachers, and students complete the Learning Environment Survey: spring.
- Complete the Annual Arts Education Survey: April/May.
- Review your school's Annual Arts in Schools Report: summer.

Ongoing Tasks:

- For elementary schools, track participation of students in arts education programs to be prepared for the Annual Arts Education Survey and the Annual Compliance Review.
- For middle schools and high schools, ensure that arts course data is properly inputted in ATS/HSST.
- Attend data-driven technical assistance workshops as needed to increase student participation in arts education programs.
- Collect and share information about professional development for staff and out of school arts opportunities for students.
- Ensure that Quality Reviewers have adequate opportunities to view arts education offerings.
- Label all arts spending in Galaxy to ensure inclusion in the Annual Arts in Schools Report.

New York State Arts Education Requirements

The New York State Education Department's (NYSED) Instructional Requirements for the Arts outline the continuum of educational experiences students need for their academic and social development. All New York City public schools are expected to meet the NYSED Instructional Requirements for the Arts as outlined below. These requirements are included in each school's Annual Compliance Review and are a component of principals' annual performance evaluations. The DOE uses the NYSED Instructional Requirements for the Arts as the foundation for sequential arts education instructional programs because they are developmentally appropriate, and because we know that teaching and learning in these subjects is essential for our students.

In the early grades, the study of dance, music, theater, and visual arts enriches student learning across the entire curriculum while developing students' ability to express themselves and build skills and knowledge in a variety of forms. As students move from elementary to middle school, the arts become an important vehicle for self-expression and provide an opportunity for students to focus on a particular art form along with like-minded peers, giving them sense of belonging within the school community. Finally, at the high school level, students can pursue the study of a particular art form in greater depth and consider the options available for advanced study, the possibility of a career in New York City's vibrant arts community, and the opportunity to earn a Certificate of Advanced Designation through the Arts.

State and City Requirements and Guidelines

PRE-K-K: Each school operating a pre-kindergarten or kindergarten program shall establish and provide an educational program based on and adapted to the ages, interests, and needs of the children. Learning activities in such programs shall include dramatic play, creative art, dance and music activities.

GRADES 1-3: In grades 1 through 3, all students shall receive instruction that is designed to facilitate their attainment of the State elementary learning standards in the arts, including dance, music, theater, and visual arts. Twenty percent of the weekly time spent in school should be allocated to dance, music, theatre, and visual arts. In New York City, this is the equivalent of approximately 186 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts.

GRADES 4-6: In grades 4 through 6, all students shall receive instruction that is designed to facilitate their attainment of the State elementary learning standards in the arts, including dance, music, theater, and visual arts. Ten percent of the weekly time spent in school should be allocated to dance, music, theater, and visual arts. In New York City, this is the equivalent of approximately 93 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts.

GRADES 7-8: All students shall be provided instruction designed to enable them to achieve, by the end of grade 8, State intermediate learning standards in the arts, including one-half unit of study in the visual arts and one half-unit of study in music. In New York City, one half-unit is the equivalent of approximately 55 hours of instruction by a licensed, certified arts teacher and may be offered in dance, music, theater, or visual arts.

GRADES 9-12: New York State graduation requirements for the arts include one unit (one year) in visual arts and/or music, dance, or theater. In New York City, one unit of credit is the equivalent of approximately 108 hours of instruction by a licensed, certified arts teacher.

Availability of Arts Sequences NYSED Requirement: High schools have the option of fulfilling the graduation requirement through either one half-unit of credit (one semester each) in both visual arts and music, or one unit of credit (one year) in one of the four arts forms. All public school districts shall offer students the opportunity to complete a three- or five-unit sequence in the arts (dance, music, theater, or visual arts).

Arts Education Requirements

Summary Chart

Grade Level	Requirement
Pre-K-K	Instruction in the content areas ... and the arts, including dance, music, theatre and visual arts; that is designed to facilitate student attainment of the State learning standards and is aligned with the instructional program in the early elementary grades
Grades 1-3	186 hours throughout the year equally allocated among dance, music, theater, and visual arts.
Grades 4-6	93 hours throughout the year equally allocated among dance, music, theater, and visual arts.
Grades 7-8	One half-unit of music One half-unit of visual arts (NYC schools have permission from New York State to offer a half-unit each of any two art forms, dance, music, theater, or visual arts.) Courses must be taught by a licensed, certified arts teacher to carry credit.
Grades 9-12	One unit (two credits) in the arts (dance, music, theater, and/or visual arts) Courses must be taught by a licensed, certified arts teacher to carry credit.
Availability of Sequences	Each school district shall offer at least one three- or five-unit sequence in each arts discipline, taught by licensed, certified arts staff.

High School Major Arts Sequences

Suggested Major Sequence in Dance

Core Courses (minimum of 9-10 credits over eight semesters):

- Ballet I to IV (Introductory to Advanced)
- Modern Dance I to IV (Introductory to Advanced)
- or
- Dance Technique I to IV (Developmental Survey of Styles)
- and
- Creative Improvisation & Composition I and II
- Dance History
- Anatomy/Kinesiology, Health, & Nutrition

Elective Courses:

- Dance Company
- Repertory Workshop
- Performance/Production
- Labanotation/Motif Notation
- Dance Pedagogy
- Career Management: Dance and Dance-Related Careers
- Internship
- West African/Afro-Caribbean Dance
- Jazz and Theater Dance
- Tap Dance
- Social Dance/Ballroom/Salsa
- Hip-Hop and Contemporary Dance Styles
- Independent Project

Suggested Major Sequence in Music

Freshmen, Year 1 (2 credits)

Fall:

- General Music

Spring:

- Piano 1 (Theory)

Sophomores, Year 2 (2 credits)

Fall:

- Beginning Band Instruments, Beginning Strings, or Intermediate Band 1
- Beginning Choir or Girls Choir 1

Spring:

- Beginning Band Instruments, Beginning Strings 2, or Intermediate Band 2
- Beginning Choir or Girls Choir 2

Juniors, Year 3 (2-4 credits)

Fall:

- Concert Band
- String Ensemble
- Jazz Band
- Concert Choir
- Musical Theater

Spring:

- Concert Band
- String Ensemble
- Jazz Band
- Concert Choir
- Musical Theater

Seniors, Year 4 (2-4 credits)

Fall:

- Concert Band or Jazz Band
- Concert Choir
- Chamber Strings
- Art History for Music Majors

Electives:

- Musical Theater, Piano 2, Composition 1

Spring:

- Concert Band or Jazz Band
- Concert Choir
- Chamber Strings Electives: Musical Theater, Piano 3, Composition 2

Suggested Major Sequence in Theater

I. Recommended Required Core Theater Courses

- Acting I (one semester)
- Acting II (one semester)
- Acting III (one semester)
- Voice and Diction (one semester)
- Improvisation and Movement (one semester)
- Theater Survey/History Course (one semester)

II. Suggested Acting Electives

- One-Act Play Festival (one semester)
- Musical Theater Performance and Repertoire (one semester)
- Acting for Film and Television (one semester)
- Audition Preparation (one semester)

III. Suggested Directing Electives

- Directing I (one semester)
- Directing II (one semester)
- Theater Survey/History Course (one semester)
- Research and Dramaturgy (one semester)
- One-Act Play Festival (one semester)

IV. Suggested Playwriting Electives

- Intro to Playwriting (one semester)
- Advanced Playwriting (one semester)
- Dramatic Literature: Exploration of styles and genre (one semester)
- Research and Dramaturgy (one semester)

IV. Suggested Design Electives

- Costume Design I (one semester)
- Costume Design II (one semester)
- Wig and Make-up Design I (one semester)
- Scenic Design I (one semester)
- Scenic Design II (one semester)
- Lighting Design I (one semester)
- Lighting Design II (one semester)
- Sound Design I (one semester)
- Sound Design II (one semester)

Suggested Major Sequence in Technical Theater /CTE course sequence

Core course requirements:

■ **I. Introduction to Theater (2 credits)**

A theater history/survey course examining theater through theater development, architecture, stage mechanics, and design history

Recommended text: *Theater History Explained* by Neil Fraser

■ **II. Introduction to Technical Theater (2 credits)**

A technical theater course examining theater and production organization, unions and guilds, safety practices. Introductory hands-on modules in:

- 1) Stage carpentry and scenic construction
- 2) Sound and audio implementation
- 3) Stage and production management
- 4) Costume construction and wardrobe
- 5) Lighting implementation
- 6) Wig and make-up

Recommended text: *Theatrical Design and Production* by J. Michael Gillette

■ **III. Theater Production (2 credits)**

Technical theater practicum (i.e., field-work course in or out of school)

- 1) Stage carpentry and scenic construction (three weeks)
- 2) Sound and audio implementation (three weeks)
- 3) Stage and production management (three weeks)
- 4) Costume construction and wardrobe (three weeks)
- 5) Lighting implementation (three weeks)
- 6) Wig and make-up (three weeks)

■ **IV. Career and Financial Management course (1 credit) (CTE requirement)**

■ **V. Recommended Upper-Level Electives**

Courses to be selected by individual schools may include:

- 1) Theater internships and externships
- 2) Advanced theater production in various areas (may be in association with school productions and offered as extended day programs)
 - i. Advanced stage carpentry and construction
 - ii. Advanced sound and audio (editing and effects)
 - iii. Advanced costume construction (draping and pattern drafting)
 - iv. Advanced lighting (computer lighting boards, circuitry)
 - v. Advanced stage and production management
 - vi. Make-up and wigs
 - vii. Rigging

Suggested Major Sequence in the Visual Arts

Schools respond to students' interests, needs, and abilities, and focus on the particular visual arts emphasis of the school when determining sequences. For example, some visual arts sequences feature traditional studio courses, while others may center on media technology, architecture, advertising, or fashion and textile design.

Year 1, Core Visual Arts Sequence (2 credits)

Core visual arts courses include art making, investigation of community and cultural resources, introduction to art history in a cultural and societal context, and the exploration of careers in the arts.

- Introduction to Studio Art 1 and 2

or

- One semester of Studio Art, Drawing, or Design Elements, and an Elective

Upon completion of the general visual arts requirements, students enrolled in a three-year arts sequence take an additional four semesters of visual arts. Schools with the ability to add a fourth year to their sequence may select additional courses or electives. Schools that have the resources to add a major art five-year sequence may offer students the option of taking two art courses during each semester of their junior and senior years.

Year 2 (2 credits)

- Advanced Studio Art 1 and 2

or

- Advanced Studio Art and Elective

Year 3 (2-4 credits) and Year 4, (2-4 credits)

Elective Courses

The following is a suggested list of additional courses from which a sequence in the visual arts may be created:

- | | |
|----------------------------|----------------------------|
| ■ Advertising | ■ Independent Study |
| ■ Architecture | ■ Mixed Media |
| ■ Art History | ■ Painting |
| ■ Ceramics | ■ Photography |
| ■ Design Elements | ■ Portfolio Development |
| ■ Digital Design | ■ Printmaking |
| ■ Drawing | ■ Scenic Design |
| ■ Fashion & Textile Design | ■ Three-Dimensional Design |
| ■ Filmmaking | ■ Other Art |
| ■ Graphic Design | |

Note: A sequence in the visual arts (minimum six credits) culminates with the New York City Comprehensive Visual Art Examination for Advanced Designation in the Arts. To receive a Certificate of Advanced Designation, student must take at least 10 credits in the visual arts.

Annual Arts Education Survey: Sample

On the following pages is a sample of the *Annual Arts Education Survey 2009-2010*. This is the survey that all schools must complete each spring to report on arts education for the year that is about to culminate.

Annual Arts Education Survey

Welcome to the *Annual Arts Education Survey 2009-2010*. All of the questions on the survey refer to student participation in and access to arts education at your school during the 2009-2010 school year. As you complete the survey please note several features:

- “Next Page” or “Previous Page” buttons at the bottom of each page navigate you through the survey. **Do not use your Internet browser buttons as they will exit you from the survey and all information will be lost.**
- “Save Progress” button, which is located at the bottom of each page saves information and allows you to exit your survey. At the top of the page a **Resume Code** will appear. Please record this code as you will need it to come back to the saved survey.
- “Resume Progress” button, which is located at the bottom of the first page, allows you to enter your **Resume Code**. This will take you back to where you left off.

The survey must be completed and submitted by May 3, 2010.

We anticipate that it should take you approximately 90 minutes to complete the survey, depending on your school level. This survey will require principal approval prior to submission. Thank you for your time and consideration in responding to this survey. If you have questions about the content of the survey, please contact artscount@schools.nyc.gov. **Please click “Next Page” to begin the survey.** If you would like a hard copy of the survey before you begin click here. Please be sure to select the survey that corresponds to your school level. Only survey answers entered directly into the on-line survey will be saved.

School Information

Please complete the following information about your school

School BN	Arts Education Liaison:
Borough	First Name
School Support Organization (SSO)	Last Name
District	Title
Principal’s Name	DOE E-mail
Level	Phone Number

School Demographics

Total School Enrollment _____

Please fill in the number of students per grade in your school. If you do not have students in the indicated grade you must enter a 0 (zero).

Pre-K	7th
K	8th
1st	9th
2nd	10th
3rd	11th
4th	12th
5th	Ungraded
6th	

Requirements for Arts Education *continued*

How many of the following types of New York State Certified Teachers are on your school's staff?

	Number of Full-Time Certified Arts Teachers (certified in arts discipline they are teaching)	Of teachers listed in Column 1, the number teaching arts 100% of schedule (excluding professional periods)	Number of Part-Time Certified Arts Teachers (certified in arts discipline they are teaching)	Number of Full-Time Certified Teachers teaching arts (not certified in arts discipline they are teaching)
Dance				
Music				
Theater				
Visual Arts				
Film/Media	N/A	N/A	N/A	

Indicate the number of dedicated and appropriately equipped classrooms for arts instruction in your school. Any classroom may fall into a few categories—classroom may be only equipped, but not dedicated; dedicated but not equipped; or both dedicated and equipped. Please click on the highlighted words for definitions.

	Dedicated	Appropriately Equipped
Dance (sprung floor, mirrors, barres)		
General Music (sound/lighting, storage for equipment)		
Music Instrumental		
Music Vocal		
Music Recording Studio		
Music Technology Lab		
Theater Classroom (portable seating, resource center, storage)		
Blackbox Theater		
Auditorium		
Visual Arts		
Photography		
Ceramics		
Design Technology		
Film Studio		
Other		

Requirements for Arts Education *continued*

Elementary

Scroll down, click on NEXT to save, and proceed to next page.

Please indicate if your PreK classes receive instruction in the four arts disciplines by school-based staff.
(Check all that apply.)

Dance	Music	Theater	Visual Arts

	Class 1	Class 2	Class 3	Class 4	Class 5	Class 6	Class 7	Class 8	Class 9
Number of students enrolled									
Dance delivered by dance teacher									
Dance delivered by a cultural organization									
Music delivered by music teacher									
Music delivered by a cultural organization									
Theater delivered by theater teacher									
Theater delivered by a cultural organization									
Visual Arts delivered by theater teacher									
Visual Arts delivered by a cultural organization									

(Table duplicated for each school grade, 1–6.)

Requirements for Arts Education *continued*

Middle School

Please indicate the percent of students participating in arts classes by grade and by arts discipline:

	6th Grade	7th Grade	8th Grade
Dance			
Music			
Theater			
Visual Arts			

What percent of 8th grade students graduating from your school this year (2009-10) have taken at least one half-unit (one semester) in one arts discipline and a second half-unit in a different arts discipline over the course of 7th and 8th grade?:

Professional Development for Staff

Did your school's arts teacher(s) attend arts professional development opportunities this year?

Yes No

Did your school's non-arts teacher(s) attend arts professional development opportunities this year?

Yes No

If yes, who offered this professional development (check all that apply)?

	Arts Teachers	Non-Arts teachers
Central DOE		
School Support Organization (SSO)		
University		
Cultural Organization		
In-house		
Other		

What professional development opportunities would be of value?

	Engaging students in arts learning across all five <i>Blueprint</i> strands
	Creating an effective studio environment in: <input type="checkbox"/> dance <input type="checkbox"/> music <input type="checkbox"/> theater <input type="checkbox"/> visual arts <input type="checkbox"/> film/media
	Organizing subject matter
	Unit and lesson planning
	Assessing learning
	Classroom management techniques and skills
	Building content knowledge and skills
	None
	Other

Sequences in the Arts (High School)

Please indicate if your school offers options for a major sequence in the following arts disciplines:

	6 credits	8-10 credits	10+ credits	N/A
Dance				
Music				
Theater				
Visual Arts				
Film/Media				
Other				

If your school offers arts education major sequences, please indicate the number of students who graduated in 2009-10 having taken a 3–5 year sequence in the arts.

Dance _____
 Music _____
 Theater/Drama _____
 Visual Arts _____
 Film/Media _____
 Other _____

Requirements for Arts Education *continued*

Screened Arts Programs

Does your school screen students for admission into specialized arts programs BEFORE they are admitted into your school?

Yes No

Does your school screen students into specialized arts programs once they are ALREADY ADMITTED into your school?

Yes No

Budget

Please indicate all external funding sources (non-DOE and non-Project Arts) used to support arts education for this school year.

- Private foundations
- Local business or corporation
- PTA/PA
- State, county, local arts councils or agencies
- Education associations
- Federal grants
- State grants
- City Council
- Cultural Organizations
- Other

Parent Involvement

Please indicate the extent of parental involvement in the arts program at this school.

	Great	Moderate	Little	None
Attending school arts events (assemblies, festivals, exhibitions, concerts)				
Volunteering in arts programs or classrooms				
Donating arts materials or supplies				
Attending school-sponsored arts workshops				
Attending school-sponsored weekday and weekend trips to cultural organizations				
Sponsoring fund raising activities for arts programs				

Requirements for Arts Education *continued*

Student Participation in the Arts

Please indicate the types of arts activities that your school sponsored this year for students in your school:

	Yes	No
Performed and/or participated in concert(s)		
Performed and/or participated in dance performance(s)		
Performed and/or participated in theater/drama performance(s)		
Contributed artwork to exhibition(s)		
Showing student made films		
Attended concert(s) by or at cultural organizations		
Attended dance performance(s) by or at cultural organizations		
Attended theater/drama performance(s) by or at cultural organizations		
Attended exhibit(s) by or at museums or galleries		
Film/media viewing		

Challenges to Providing Arts Education

Please indicate the extent of challenges that your school faced this year with providing sequential arts education for your students.

	Great	Moderate	Little	N/A
Meeting state requirements for arts education				
Sufficient funding				
Scheduling arts instruction during school day				
Ease of purchasing from vendors for supplies and services				
In-school space for arts classes				
Hiring of certified arts teachers				
Access to shared arts space				
Out-of-school time/after-school partnerships				
Evaluating the quality of arts education instruction				
Supervisory expertise in arts education				
Integrating technology with the arts				
Successful arts partnerships with cultural organizations				
Finding high quality professional development for arts teachers				

Arts Education Service Providers

Indicate below the names, type of services provided, and number of students served by all of the arts and cultural organization service providers your school used this year. For questions that ask for “number of students served” or “contact hours per student”, please enter numeric values only.

If the name(s) of the arts/cultural organization your school worked with does not appear on this drop-down please select “other” at the bottom of the list and enter the name(s) of the organization(s) below.

Name: _____

Arts Discipline: Dance Music Theater Visual Arts Film/media

Requirements for Arts Education *continued*

Did this organization provide direct instruction to students? Yes No

Did this organization provide professional development for staff? Yes No

Is your school planning on engaging this service provider next year?

Total number of students served: _____

Total contact hours per student: _____

Arts Education Quality Goals

How does your school/teachers evaluate student progress in the arts? (Check all that apply.)

Summative assessments:

- Performance-based assessments
- Written assessments
- Student portfolios
- Other end of unit, term, or semester assessments
- Other _____

Formative assessments:

- Teacher observations
- Rubrics and checklists
- Student conferences
- Student self-assessment
- Peer assessment
- Other _____

What changes is your school planning to make to your arts education program in the 2009-10 school year?

Please provide a description of your school's arts program including goals and additional information not captured in this survey. Please edit as this paragraph will be included on your school's Annual Arts in Schools Report and published as is.

Annual Arts in Schools Report: Sample

Below is a sample of the *Annual Arts in Schools Report 2009-2010*. This report, derived directly from your survey data submission, is posted in the Statistics section of your school's portal on the NYCDOE Website.



ANNUAL ARTS IN SCHOOLS REPORT 2009-2010

This Annual Arts in Schools Report provides data for:

School:
2009-2010 Principal:
Arts Education Liaison:

INSIDE THIS REPORT

The Annual Arts in Schools Report is a tool for school leaders to understand their delivery of arts education to every child in their school. Each Annual Arts in Schools Report is based upon responses submitted by schools and provides valuable information about two areas:

Student Access to and Participation in Arts Education

Uses survey information to understand if students are meeting the New York State Instructional Requirements for the Arts as well as the experiences, resources and facilities used to support arts learning in each school. In addition, this section reports on questions asked in the Learning Environment Surveys about arts education.

Resources to Support Arts Education

Uses survey information to understand the resources that schools are allocating for arts education. This section includes information on certified arts teachers, arts and cultural organization services, space for arts learning, arts fundraising and professional development opportunities for teachers.

Dear School Community,

This report provides a view of the arts education opportunities you are providing for your students based on your responses to the Annual Arts Education Survey in May 2010 and includes information from the New York City Department of Education's databases.

The Annual Arts in Schools Report is an important part of the New York City Department of Education's effort to ensure that schools are providing students with the high-quality arts education they need and deserve. The report has been created to help school leaders, parents, and teachers understand how they can improve student learning in the arts, building on the Blueprint for Teaching and Learning in the Arts which provides detailed PreK-12 curricula aligned with State standards:

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

Joel I. Klein
Chancellor, New York City Department of Education

New York State Requirements for Arts Education

At the elementary level, in grades 1-6, the New York State Education Department (NYSED) requires that students receive instruction in dance, music, theater and visual arts in every grade. In addition, NYSED recommends that students spend a specific allocation of hours learning in the arts.

At the middle school level, in grades 7 and 8, the NYSED expects that students achieve, by the end of grade 8, one half-unit of study in visual arts and one half-unit of study in music. NYSED has allowed schools to offer any two of the art forms to meet the requirements.

At the high school level, the New York State Education Department requires that all students graduate having taken one unit or two credits in the arts (dance, music, theater and/or visual arts). High schools have the option of offering a three or five year sequence in any one of the four art forms. Students who complete five units in a single art form and successfully complete the exit exam in that art form are eligible to receive a Regents Endorsed Diploma with advanced designation in the arts.

Description of School's Arts Programs

This school has submitted the following description of its arts program:

Requirements for Arts Education *continued*

School Progress in Meeting New York State Education Requirements

In 2009-2010, students in grades Pre-K and Kindergarten received instruction in the following arts disciplines by school-based staff:

ARTS DISCIPLINE	PRE-K STUDENTS RECEIVED INSTRUCTION	KINDERGARTEN STUDENTS RECEIVED INSTRUCTION
Dance		
Music		
Theater		
Visual Arts		

Note: New York State does not have a specific instructional hour requirement in the arts for Pre-K and Kindergarten students.

This table reflects a range of the average arts instruction hours per student on an annual basis provided by school-based arts teachers, classroom teachers and/or staff from arts and cultural organizations.

Grade	DANCE			MUSIC			THEATER			VISUAL ARTS		
	Dance Teacher(s)	Classroom Teacher(s)	Arts and Cultural Organizations	Music Teacher(s)	Classroom Teacher(s)	Arts and Cultural Organizations	Theater Teacher(s)	Classroom Teacher(s)	Arts and Cultural Organizations	Visual Arts Teacher(s)	Classroom Teacher(s)	Arts and Cultural Organizations
1												
2												
3												
4												
5												

Note: Instructional hours reflect an approximate range within each discipline category for school year 2009-2010 including standard assessment students.

Note: Depending upon school programming, grade 6 info may be reported on table above or on a following middle school table.

Note: At the elementary level only, "dance teacher, music teacher, theater and/or visual arts teacher" may include full or part time certified arts specialists and/or cluster teachers not certified in the arts who are assigned to provide arts instruction.

This school reported the following arts instruction for "pull out" or multi-grade activities during the school day:

GRADE	DANCE	MUSIC	THEATER	VISUAL ARTS
K				
1				
2				
3				
4				
5				
6				

Requirements for Arts Education *continued*

GRADE	DANCE	MUSIC	THEATER	VISUAL ARTS
6				

The table below shows the percent of students participating in arts classes by grade and by arts discipline in 2009-2010:

GRADE	DANCE	MUSIC	THEATER	VISUAL ARTS
6				
7				
8				

Percent of 8th grade students graduated from this school in June 2010 who have taken at least one half-unit (one semester) in one arts discipline and a second half-unit in a different arts discipline over the course of 7th and 8th grade:

The table below shows the percent of students participating in arts classes by grade and by arts discipline in 2009-2010:

GRADE	DANCE	MUSIC	THEATER	VISUAL ARTS
9				
10				
11				
12				

Percent of students graduated with three or more credits of study in the arts:

Requirements for Arts Education *continued*

INDICATORS OF STUDENT ACCESS TO ARTS EDUCATION

In 2009-2010, students in this school participated in the following arts learning opportunities:

ARTS LEARNING OPPORTUNITY IN SCHOOL	NUMBER OF EVENTS
Performed and/or participated in concert(s)	
Performed and/or participated in dance performance(s)	
Performed and/or participated in theater/drama performance(s)	
Contributed artwork to exhibition(s)	
Showed student made films	
Other (if applicable)	

ARTS LEARNING OPPORTUNITY OUTSIDE OF SCHOOL	NUMBER OF EVENTS
Attended concert(s) by or at cultural organizations	
Attended dance performance(s) by or at cultural organizations	
Attended theater/drama performance(s) by or at cultural organizations	
Attended exhibit(s) by or at museums or galleries	
Film/media viewing at an outside venue	
Other (if applicable)	

Middle School Sequences

In 2009-2010, students in this school were offered the following arts sequences:

ARTS DISCIPLINE	SCHOOL OFFERS
Dance	
Music	
Theater	
Visual Arts	
Film/Media	

High School Sequences

In 2009-2010, students in this school were offered the following arts sequences:

ARTS DISCIPLINE	SCHOOL OFFERS
Dance	
Music	
Theater/Drama	
Visual Arts	
Film/Media	

Requirements for Arts Education *continued*

Screened Arts Programs

In 2009-2010, this school screened students before they were admitted to the school and/or screened students into specialized programs after they were admitted to the school.

ADMISSION STATUS	SCREENED
After admission	
Before admission	

Learning Environment Survey

Percent of **STUDENTS** at this school who reported on the 2009-2010 Learning Environment Survey that they participated in the following types of arts courses by arts discipline:

Arts Discipline	TOOK ONE OR MORE CLASSES DURING SCHOOL DAY		WERE OFFERED, BUT DID NOT TAKE CLASS DURING SCHOOL DAY		WAS NOT OFFERED THE CLASS	
	This School	All Schools	This School	All Schools	This School	All Schools
Dance						
Music						
Theater						
Visual Arts						

RESOURCES TO SUPPORT ARTS EDUCATION

Certified Arts Teachers

In 2009-2010, this school reported the following number of full-time certified arts teachers:

ARTS DISCIPLINE	NUMBER OF FULL-TIME CERTIFIED TEACHERS	NUMBER OF PART-TIME CERTIFIED TEACHERS
Dance		
Music		
Theater		
Visual Arts		

Requirements for Arts Education *continued*

Arts and Cultural Organizations

In 2009-2010, the following arts and cultural organizations provided services to this school:

CULTURAL ORGANIZATION	DISCIPLINE	TOTAL NUMBER OF STUDENTS SERVED	TOTAL CONTACT HOURS PER STUDENT

Professional Development

Arts and non-arts teachers at this school attended the following professional development opportunities during the 2009-2010 school year:

PROFESSIONAL DEVELOPMENT PROVIDER	TEACHER PARTICIPATE
Central NYC Department of Education	
School Support Organization (SSO)	
University/College	
Cultural Organization	

Space

In 2009-2010, this school reported the following appropriately equipped classrooms:

ARTS DISCIPLINE	NUMBER OF APPROPRIATELY EQUIPPED CLASSROOMS FOR ARTS INSTRUCTION
Dance	
General Music	
Music Vocal	
Music Instrumental	
Music Recording Studio	
Music Technology Lab	
Theater Classroom	
Black Box Theater	
Auditorium	
Visual Arts	
Photography	
Ceramics	
Design Technology	
Film Studio	
Other	

Requirements for Arts Education *continued*

External Funding for the Arts

In 2009-2010, this school reported the following funding sources (non-DOE) to support arts education:

FUNDING SOURCE	RESPONSE
Private Foundations	
Local Business or Corporations	
Parent Teacher Associations (PTA/PA)	
State, county local arts organizations or agencies	
Education Associations	
Federal Grants	
State Grants	
City Council	
Cultural Organizations	
Other	

Notes

- The Annual Arts in Schools Report is based upon self-reported data submitted by schools
- Throughout this report, N/A signifies that data does not apply or was not available.
- Throughout this report, a blank field represents “none” or no data provided.
- Learning Environment Survey data are based on responses from schools where students provided responses to the 2009/2010 Learning Environment Survey and are based on the perception of students about the arts in this school. For more information on how well this school supports student learning in the arts, please visit the 2009-2010 Learning Environment Survey which is located on the Statistics section of this school’s website.
- All data are based on arts instruction offered during the school day. This Annual Arts in Schools Report does not report on after school, weekend, and summer arts education.
- Percentages of the Learning Environment Survey data may not add up to 100 percent due to rounding. The percentages are not based on a student response rate of 100%.

Definitions

- For District 75, Standard assessment students are students who participate in city-wide testing. Alternate assessment students do not participate in city-wide testing.
- For a detailed description of what an appropriately equipped arts classroom is, please refer to the Blueprint for Teaching and Learning in the Arts, <http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>.
- A blackbox theater is a simple, unadorned performance space, usually a large square room with black walls and a flat floor.
- General or core music is a broad-based study of music including music making, literacy, connections to world cultures, community resources and careers and life-long learning.
- “Pull-out” programs refer to those school day instructional activities that are scheduled for groupings of students across a grade or grades and not by official class.

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<http://schools.nyc.gov/Academics/Arts>

In grades 1 – 3, this is 186 hours equally allocated throughout the entire school year through dance, music, theater, and visual arts. In grades 4, 5, and 6, this is the equivalent of 93 hours equally allocated throughout the entire school year through dance, music, theater, and visual arts.

Quality in Arts Education

The Blueprints for Teaching and Learning in the Arts, Grades PreK–12

In 2004, Schools Chancellor Joel Klein asked the Office of Arts and Special Projects to design a series of frameworks for student learning in the arts, aligned with the New York State Learning Standards for the Arts. An unprecedented collaborative process involving representatives from the Department of Education, the New York City arts and cultural community, the Department of Cultural Affairs, the arts and teachers' unions, higher education, and noted arts education consultants resulted in four documents—a *Blueprint for Teaching and Learning in the Arts* in each art form: dance, music, theater, and visual arts.

The Blueprints identify scope and sequence through five strands of learning:

- **Arts Making** – Participation in creating art works and performing the arts
- **Literacy in the Arts** – Mastery of the vocabulary and terminology of each art form, development of critical discernment, and capacity for arts analysis
- **Making Connections** – Understanding of the relationships between the arts and other subject areas, contextualizing the arts historically and culturally
- **Community and Cultural Resources** – Ability to find and effectively utilize the cultural resources of New York City
- **Careers and Lifelong Learning** – Understanding for the range of arts and arts-related careers, roles and training, and familiarity with vocational arts opportunities

Students outcomes are delineated at four benchmark levels:

- **2nd Grade** – What students should know, understand and be able to do in the arts by age seven years, if given arts instruction from PreK through 2nd grade
- **5th Grade** – What students should know, understand and be able to do in the arts by age 10 years, if given arts instruction from 3rd through 5th grades
- **8th Grade** – What students should know, understand and be able to do in the arts by age 13 years, if given arts instruction throughout middle school
- **12th Grade** – What students should know, understand and be able to do at Commencement, if they have followed an arts sequence throughout high school

The *Blueprints* are both aspirational documents and practical teacher guides. Beyond the general benchmarks, they contain specific indicators of learning, sample units, guides and recommendations for optimum instructional time and arts teaching space; an arts glossary; bibliography lists; assessment samples; and other resources for arts instruction, including effective strategies to facilitate arts instruction with special learners and ELLs.

The *Blueprint* documents and additional teacher-generated *Blueprint*-based units, lesson plans, and assessments can be found on the NYCDOE's arts education Website at www.schools.nyc.gov/artseducation.

Learning Walk-Through for the Arts

The Learning Walk-Through provides a snapshot of your school's arts environment and arts education delivery. School leaders and leadership teams have found this a useful self-diagnostic tool for assessing their arts programs.

School _____ Principal _____

Assistant Principal _____ SSO _____

Arts Education Liaison _____ Date _____

Class observed _____

Teacher _____

License _____

Class observed _____

Teacher _____

License _____

Class observed _____

Teacher _____

License _____

School Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
School climate supports learning: •There is a culture of mutual respect among all members of the school community. •The building is well maintained.					
The arts are considered a vital part of the mission of the school: •Student work is current and displayed appropriately. •There are appropriate interdisciplinary connections.					
There is administrative and programmatic support: • Allocation of resources • Scheduling • Room assignments					
Community organizations and parents are involved in school initiatives.					
Cultural partnerships are an integral part of the school program.					
Arts provider services supplement the work of the school arts program staff.					
School Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Rooms are: <input type="checkbox"/> Appropriate <input type="checkbox"/> Outfitted with storage facilities <input type="checkbox"/> Print-rich <input type="checkbox"/> Dedicated <input type="checkbox"/> Attractively furnished and decorated <input type="checkbox"/> Well-maintained <input type="checkbox"/> Ventilated <input type="checkbox"/> Arranged to facilitate learning <input type="checkbox"/> Well-stocked with supplies					
Equipment, tools, and materials are: <input type="checkbox"/> Neatly labeled and stored <input type="checkbox"/> Available to students					
Reference materials are displayed and available to students.					
Student work is valued and displayed in varying stages.					
Accommodations are made for students with special needs.					

TEACHING & LEARNING

Student Engagement	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Students are:					
Attentive and participating in activities.					
Ready to learn: <input type="checkbox"/> Work and materials are ready. <input type="checkbox"/> Appropriate attire <input type="checkbox"/> Appropriate posture					
Creating in the art form as indicated in the <i>Blueprint</i> .					
Familiar with classroom routines.					
Employing technology in the production of the art form.					
Demonstrating learning through: <input type="checkbox"/> Accountable talk <input type="checkbox"/> Arts work <input type="checkbox"/> Portfolios	<input type="checkbox"/> Notebooks/journals <input type="checkbox"/> Written work <input type="checkbox"/> Other assessments				
Teacher Practice/ Instructional Strategies	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Teachers are:					
Implementing the five strands of the <i>Blueprint</i> : • Arts Making • Making Connections • Literacy (in the art form) • Community and Cultural Resources • Careers and Lifelong Learning					
Creating units that are scaffolded and built on prior learning.					
Setting clear expectations for student achievement and behavior.					
Establishing class routines and structures.					
Constructing assessments/rubrics with students.					
Designing tasks for individuals, and small, and large groups.					
Applying differentiated strategies.					
Promoting the use of higher order thinking skills.					
Facilitating peer-peer and teacher-student discussions.					
Responding to students in a meaningful and timely fashion.					
Creating an environment that supports risk-taking and creative problem-solving.					

The Arts: School Quality Review

<p>Quality Statement 1 (QS 1)</p>	<p>Coherent Instructional and Organizational Strategies: The school uses rigorous curricula, instructional and organizational decision making to engage and challenge students and faculty in meeting all students’ learning needs.</p>	<ul style="list-style-type: none"> 1.1 School leaders and faculty make purposeful decisions to emphasize key arts standards including NYSED instructional requirements in the arts and <i>Blueprints for Teaching and Learning in the Arts</i>, promoting experiential learning in the arts, rigorous habits and higher order skills that challenge and engage students in the arts and arts learning 1.2 Teaching practice is based on coherent set of beliefs about how students learn best in the arts; Arts instruction provides for a scaffolded and sequential program of study that is strategically mapped and differentiated to enable all students to produce meaningful work products in the arts 1.3 Strategic organizational decisions (i.e. scheduling, teacher team meetings, etc.) support rigorous arts instruction and provide extended opportunities for students to engage in quality arts learning 1.4 Students are engaged in their arts learning and have opportunities to explore, experiment, problem-solve, think critically, take risks, and create as an artist and/or performer appropriate to their age and developmental level
<p>Quality Statement 2 (QS 2)</p>	<p>Gather and Analyze Data: School leaders and faculty consistently gather, analyze and share information on student learning outcomes to understand school and student progress over time.</p>	<ul style="list-style-type: none"> 2.1 Arts specialists and teacher teams use ongoing authentic assessments (including projects, classroom work, observations, student journals/portfolios, exhibitions and performances) to provide meaningful and actionable feedback to track student progress in the arts, inform instruction and curriculum development while evaluating the effectiveness of instruction in the arts 2.2 Arts specialists develop expertise in designing and/or selecting assessments; teachers & teams analyze arts learning curriculum, assessments and outcomes, identify strengths and areas of need so differentiated instructional strategies for arts learning are created for students 2.3 Arts specialists and teacher teams develop tools to collect, study and analyze data so information about trends in student works and performance are useful for making curricular and instructional decisions 2.4 Arts specialists/teachers work with students to develop reflective practices for students through which students learn to assess their own progress and next learning steps in the arts; School leaders and arts specialists engage students and families around student progress in the arts
<p>Quality Statement 3 (QS 3)</p>	<p>Plan and Set Goals: School leaders and faculty consistently engage the school community and use data to set and track suitably high goals for accelerating student learning</p>	<ul style="list-style-type: none"> 3.1 Learning goals and assessments for students aligned to <i>Blueprint</i> performance benchmarks and NYSED learning requirements are apparent in CEP and other planning documents; school leaders and community purposefully use arts data (<i>Annual Arts in School Report, Arts Education Reflection Tool</i>) to leverage changes linked to accelerated student learning in the arts 3.2 Arts specialists and teacher teams effectively and consistently analyze arts data to identify student needs and set differentiated annual and interim goals for grade level and content areas, and select cohorts of students so that all students are on a path to mastery of arts learning standards at appropriate levels 3.3 Arts specialists and teacher teams provide understandable and nuanced descriptive feedback for students and families so that they are better positioned to support growth in the arts 3.4 School leaders, faculty, parent coordinators, and other support staff consistently communicate high expectations for arts learning to students ,families and school-wide community; Parents/caregivers are engaged in student learning and involved in the school community through attendance at student performances and exhibitions of student work

<p>Quality Statement 4 (QS 4)</p>	<p>Align Capacity Building: The school aligns its leadership development and structured professional collaboration around meeting the school’s goals and student learning and emotional needs.</p>	<p>4.1 School leaders provide actionable feedback to support the next learning step for each arts specialist based on analysis of multiple measures (e.g. student data, work products in the arts and classroom observations, etc); school leaders provide differentiated support for arts specialists based on specific developmental and arts content knowledge needs through appropriate professional development opportunities</p> <p>4.2 Arts specialists and teachers are engaged in structured professional collaboration using inquiry approach in which analysis of student assessment data in the arts, student work including portfolios, performances, exhibitions, etc. and key elements of teacher work are shared resulting to adjustments in teachers’ work (curriculum, instruction, assessments and resource allocation) to improve learning outcomes in the arts; arts specialists and teachers exchange student data to create richer portraits of student learning needs and achievement</p> <p>4.3 School leaders, in collaboration with faculty, organize professional learning so that arts specialists have multiple opportunities to discuss their practice with peers, sharpen arts content expertise, visit colleagues’ classrooms and study student and teacher work to improve instruction and student achievement in the arts; promising practices are shared school-wide.</p> <p>4.4 School provides professional development that enables faculty and staff to provide students with arts learning that contributes to supports for students’ academic, social, and emotional growth.</p>
<p>Quality Statement 5 (QS 5)</p>	<p>Monitor and Revise: The school has structures for monitoring and evaluating progress throughout the year and for flexibly adapting plans and practices to meet its goals for accelerating learning.</p>	<p>5.1 School leaders and faculty have structures in place to regularly evaluate and adjust organizational resources, curricular and instructional program including cultural partnerships and practices to improve student learning outcomes in the arts based on meeting NYSED requirements and <i>Blueprint</i> benchmarks</p> <p>5.2 School leaders have structures in place to regularly evaluate and adjust assessment practices and tools for arts learning with a focus on building alignment and coherence between what students need to know, and be able to do in the arts and what is taught and how teachers assess for understanding in the arts as set forth in <i>Blueprints for Teaching and Learning in the Arts</i></p> <p>5.3 School engages in long term planning that includes improving student outcomes in the arts; teams of teachers and arts specialists have systems for measuring student progress toward meeting interim goals based upon performance indicators and benchmarks in the <i>Blueprints for Teaching and Learning in the Arts</i> (Dance, Moving Image, Music, Theater and Visual Arts);</p> <p>5.4 School leaders and faculty regularly evaluate effectiveness of teacher teams engaged in professional collaboration and use student assessment data in the arts including portfolios, performances and exhibitions of student work to improve coherence between curricular, instructional, assessment and organizational practices resulting in increased student achievement in the arts</p>

General Hallmarks of Good Arts Pedagogy

Quality teaching and learning are evident across arts disciplines when:

- Productive routines are established.
- Teacher or teaching artist creates and maintains an environment of mutual respect between students, and between students and instructor.
- Instructor makes effective use of instructional time.
- All students are engaged in learning.
- Teacher or teaching artist addresses individual learner needs.
- Teacher or teaching artist designs tasks for individuals, and for small and large groups.
- Teacher or teaching artist is responding to students in a meaningful and timely fashion.
- Students are attentive and participating in activities.
- Students are ready to learn.
- Students are familiar with classroom routines.
- Students are employing technology in production of art form.
- Students understand and can explain what they are learning and the criteria for success.
- Students are demonstrating learning through: accountable talk, arts work, portfolios, written work, notebooks/journals, or other similar modes.
- Students are presented with choices and creative problem-solving tasks that nurture imagination and innovation.

Viewing, Assessing, and Supporting Quality Arts Education

The following guides provide some frameworks for what to expect in a high-quality arts lesson in dance, music, theater, and visual arts.

The goal of the *Arts Education Reflection Tool* is to provide a guide for principals, school teams, arts and cultural organizations, teachers, teaching artists, and researchers to assess the quality of the delivery of arts education to students, grades PreK-12.

For a full copy of this Reflection Tool, go to:

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

Viewing and Assessing a Dance Lesson – Grades K–12

Good dance teaching shares common principles with good teaching in other subject areas. In a dance class, these include:

- solid class structure: introduction/warm-up; presentation of theme/background preparation; exploration/development/elaboration; sharing/discussion/assessment; cool-down/culmination
- clearly imparted lesson goals and behavioral expectations
- technical skills-building activities and/or movement exploration activities
- whole-group and partner/small-group work
- student sharing, observing, discussion, and reflection

When observing a dance class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- dance as a performing arts program, then the lessons should build sequentially to challenge the student physically, creatively, and aesthetically; develop technical skills in a variety of theatrical dance styles; and build dance literacy and contextual understanding.
- dance as an interdisciplinary component, then the lessons should both build dance skills and understanding, and relate meaningfully to a particular subject area.
- dance as a module of physical education, then the lessons might incorporate any of the following:
 - » a dance-based workout or jazzercise
 - » aerobic dance forms such as step dance or folk dances
 - » social dance forms (e.g., ballroom, swing, salsa)
 - » capoeira or other martial arts-based dance forms

Note that a complete, sequential dance program may include all the hallmarks listed above. There are basic criteria that indicate good instruction in dance education regardless of program shape, as follows:

THE FACILITY – Comfort and Safety

- **Floor:** The optimal floor is either a clean, sprung hardwood floor, or one of the patented, semi-sprung linoleum “floating” dance floor surfaces designed especially for this purpose. Children should not be dancing on cement or carpet on a regular basis. If a non-dance area without a proper floor is the only space available, students should wear sneakers for protection.
- **Footgear:** Students should not be allowed to dance or do movement activity in stocking feet because it increases their chance of being injured by slipping and falling. Neither should they wear street shoes. Students should dance barefoot, or in dance shoes appropriate to a style (e.g., ballet slippers, jazz or tap shoes, etc.).

- **Room space:** The area should be an open space clear of large objects and debris.
- **Air quality:** The room should have good ventilation/heating system. This is important, as dance is an aerobic activity.
- **Changing clothes:** Studios should include or be adjacent to an area for changing (a dressing room) and have storage accommodations. Especially in middle and high school, students should change into dance clothes: a leotard and tights, or shorts/sweat pants and a tee shirt. Special shoes may be required for certain units (e.g., ballet slippers, tap shoes). Street wear is binding and inhibits movement. If there is no appropriate changing area, students should come to school “underdressed”—layering their dance clothes under their street clothes.
- **Room displays:** The walls and/or bulletin boards should feature such items as posters/word walls about dance and dancers, dance vocabulary, student written work, pictures of students dancing, New York State Learning Standards in Dance, the Dance *Blueprint* strands, the Dance *Blueprint* posters.

EQUIPMENT – To Enhance and Support Instruction

- **Music:** Audio equipment (boom box, CD player, record player); hand instruments, such as small drum, cymbals, bells, shakere, etc. Live accompaniment may be provided by guest artists, or by school-based teacher/student musicians.
- **Basic equipment:** Mirrors and dance barres.
- **Video equipment:** Teacher should have access to a VCR/DVD monitor.
- **Dance literacy equipment:** Chalkboard or white board; a dance library: dance books and videotapes available to the teacher and students.
- **Technology:** Computer; dance instructional software.

CLASSROOM MANAGEMENT – Protocol and Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small-group activity.
- **Pre-class activities:** Before class begins, students should either stretch and warm up, or complete a “Do Now” assignment in preparation for the lesson.
- **Finding places:** Some teachers assign center floor “spots” for students to sit/stand at the beginning and end of class. Other teachers engage students in an activity in which the children “find their spot” to start class.
- **Class structure:** Dance classes may have a variety of structures, but most will include: a) a warm-up and/or an opening discussion; b) center-floor activity; c) across-the-floor traveling movement progressions; d) large-group, small-group, or partnered exploration/improvisation, and dance-making activity or demonstration and execution of a center-floor combination; e) peer observation/discussion; and f) a cool-down and wrap-up.
- **Class length:** Most dance classes in public school are one class period (45 minutes) long. In dance option programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work.

CURRICULAR CONTENT

- **The warm-up:** All dance and movement study must have a physical warm-up component to prepare

the body to move through space. This generally includes sequentially structured exercises to engage the muscles, starting with a smaller range of motion and moving to a larger range of motion. The teacher may be physically participating in movement demonstration, but also should be mobile in order to make individual corrections around the room.

- **The development:** The dance lesson builds upon movement elements and themes that have been introduced early in the class, and which may be related to themes from other subject areas. Students replicate, explore, create, rehearse, observe, discuss, and analyze dance. The balance among these functions may differ from lesson to lesson.
- **The culmination or “cool-down”:** The students are gathered at the end of class and given either a short sequence to focus and calm them, or with younger students, a guided rest time, so that dismissal can be orderly.
- Instruction is linked to the *Blueprint*:
 - » Activities over the course of the year engage students in all the processes of Dance Making: building general dance skills and techniques, learning a dance style, exploring movement ideas through improvisation, choreographing their own movement phrases and dance studies, learning and practicing set choreography, performing for each other. Activities incorporate the use of materials and resources that support the study of dance: music/sound, visual art, props, costumes, technology.
 - » Activities engage students in Developing Dance Literacy: observing, responding to and analyzing both peer dancing and professional performances, building dance vocabulary, comparing/contrasting different styles and genres of dance.
 - » Activities engage the students in Making Connections with the socio-cultural and historical significance of dance, other art forms, other subject areas, technology, or health and well-being. Cross-curricular projects may result.
 - » Teacher makes use of the available Community and Cultural Resources, bringing in teaching artists from dance organizations, and taking students to performances.
 - » Students explore Careers and Lifelong Learning in dance and dance-related fields. They discuss the various roles important to a dance production.

Viewing and Assessing a Music Lesson

Successful classroom music instruction will contain a variety of components which should be evident during the observation process. Music lessons generally fall into three categories:

1. Instrumental Performance (band, orchestra, piano keyboard lab, guitar, etc.)
2. Vocal Performance (chorus, solo, ensembles, etc.)
3. Core (music survey, theory, music technology, etc.)

All music instruction should follow the K–12 *Blueprint for Teaching and Learning in The Arts*, which contains the following strands:

- Music Making
- Literacy in Music
- Making Connections
- Community and Cultural Resources
- Careers and Lifelong Learning

In both performance and core music classes, repertoire will drive the curriculum and it should be woven through all five strands.

In addition to developing the skills needed to “make music,” students will:

- learn the language of music by reading notes and using music terminology.
- make connections to the social, cultural, and historical contexts of music.
- participate in the offerings of myriad cultural organizations, universities, libraries, and community-based programs that contribute to the cultural and economic vitality of New York City.
- know the varied career opportunities available in music.
- understand music’s value as a means of expression and source of enjoyment.

Viewing and Assessing an Instrumental Music Lesson

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection or skill
2. Rehearsal of one or more selections or movements for problem solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to the five strands of the *Blueprint* should be made, thus informing students’ understanding and mastery of the repertoire.

The lesson:

- has a clear and concise aim.
- contains objectives which are connected to students’ performance and/or the selection being rehearsed.
- is well planned and structured.
- begins with a warm up activity (scales, long tones, etc.). This activity should be related to repertoire being prepared (shared key, rhythm, phrasing, etc.).

- includes the repetition of one or more sections as dictated by student mastery and the teacher's assessment (may include work on rhythm, dynamics, intonation, articulation, etc.).
- includes demonstrations by individuals or sections to which students can respond.
- includes a summary (play through or review of section/entire piece, as needed).
- provides opportunities for students' self- and peer assessment.
- contains evidence of ongoing assessment of student learning and understanding.

Students are:

- actively participating throughout the period.
- following teacher's oral directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians.
- becoming musically literate and are able to demonstrate an understanding of how social, cultural, and historical connections inform their interpretations of specific repertoire.

Teachers are:

- establishing and supervising routines.
- overseeing the efficient distribution of instruments, music, and supplies.
- taking attendance.
- assigning seats appropriately within sections.
- selecting materials suitable to the abilities of the group.
- paying attention to the application of proper instrumental technique.
- using music terminology when communicating with students.
- preparing materials which focus on the development of skills and outcomes.
- listening critically to individuals and responding to students' playing.
- demonstrating proper technique and desired skills for students.
- emphasizing musicianship and musical literacy (reading, rhythm, vocabulary, etc.) throughout the lesson.
- creating instructional opportunities (questions, problem solving, etc.) that demonstrate the degrees to which students understand and have increased their music literacy capacities.
- making connections to the Music *Blueprint's* strands.
- assessing student progress through solo and ensemble performances.
- supervising efficient pack-up, including cleaning of instruments, collection of music, and the return of instruments at the lesson's end.
- maximizing use of instructional time.

Viewing and Assessing a Vocal Music Lesson

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection, skill or concept
2. Rehearsal of one or more selections or sections for problem solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to all five strands of the *Blueprint* should be made, thus informing students' understanding and performance of the repertoire.

The lesson:

- has a clear and concise aim.
- is well-planned and structured.
- has objectives related to the repertoire and students' performance.
- begins with warm-up vocalises (ascending or descending scales, sustained tones, vowels, consonants, intervals, etc.) Warm-up vocalises generally prepare singers for challenging passages in the repertoire that will follow. These challenges may involve placement of the voice, breathing, pitch, flexibility, etc.
- includes the rehearsal of particular sections of the repertoire as determined by students' mastery of the music and the teacher's assessment.
- includes opportunities for students to conduct self- and peer assessment of their singing.
- provides opportunities for students to demonstrate—verbally or musically—an understanding of the elements of music contained in the repertoire.
- provides opportunities for teacher's assessment of student learning.

Students are:

- actively participating in the lesson.
- following teacher's directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians who are able to conduct self- and peer assessments of their performances.
- demonstrating evidence of becoming musically literate and exhibit an understanding of how social, cultural, and historical factors may inform their performance of the music.
- demonstrating an understanding of proper rehearsal decorum (i.e., correct posture, score marking, listening, responding, etc.).
- demonstrating an understanding of proper vocal technique and production.

Teachers are:

- establishing and supervising efficient classroom/rehearsal routines.
- assigning seats appropriately within sections.
- taking attendance.
- paying attention to proper vocal technique and musicality (tone production, intonation, precision, vocal health, breathing, etc.).
- preparing age-appropriate materials which focus upon the development of skills and desired outcomes.

- focusing upon musical details (intonation, rhythm, dynamics, articulation, phrasing, etc.).
- listening critically and responding to performances by all students, individually and as a group.
- demonstrating proper technique and desired skills for students.
- demonstrating the use of instructional strategies which foster musicianship skills and music literacy (rhythmic and melodic sight-reading, understanding of musical language) within students.
- making connections to the strands of the Music *Blueprint*.
- engaging in ongoing assessment of student performance through individual and ensemble playing.

Viewing and Assessing a Theater Lesson – Grades K–12

Good theater teaching shares common principles with good teaching in other subject areas. In a theater class, these include:

- solid class structure: introduction/warm-up; presentation of theme or background preparation; exploration/development/elaboration; sharing/discussion/assessment; feed-back/culmination
- clearly imparted lesson goals and behavioral expectations
- skill-building and research, design, or writing activities; and/or movement, vocal, physical, and creative exploration activities
- whole-group, partner/small-group work and/or individual work
- formative assessment of student learning
- student sharing, discussion, reflection, and revision

When observing a theater class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- theater as a performing arts program, then the lesson should challenge the student creatively, analytically, and aesthetically, and develop skills in these areas. It should also build theater literacy and contextual understanding.
- theater as an interdisciplinary component, then the lesson should both build theater skills and understanding, and relate meaningfully to content in a particular subject area.
- theater as a module of English Language Learner (ELL) or English language arts (ELA) education, then the lesson might incorporate any of the following:
 - » reading and discussing the work of a playwright or a genre of theater
 - » original playwriting
 - » critique and review of a performed work of theater
 - » “how to” essays on elements of theater production

Note that a complete, sequential theater program may include all the hallmarks listed above. There are basic criteria that indicate good instruction in theater education regardless of program shape, as follows:

PHYSICAL RESOURCES FACILITY – Comfort and Safety

- **The Studio or Classroom:** Theater is a process of experimentation, exploration, and physical activity. The physical space in which theater teaching takes place affects the quality of the experience for students. Ideally, the theater studio should be spacious, clean, clear of objects, and, when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs, or benches are needed for student sharing and performances. Additionally, one wall or corner should be a theater resource center with scripts, videos and other theater artifacts. Bins or other storage are needed for costume and prop pieces that are used in studio theater games. Teachers should have unrestricted use of a CD/tape player, and access to a video/DVD monitor and video recorder.
- **The Theater:** School theaters should be adequately equipped and maintained. Resources should include appropriate sound and lighting equipment, either rented or permanent, and may vary from production to production. Stage curtains and drapery should be in good shape, clean, and meet fire-code requirements. Flooring should be wooden and may be covered with Masonite or another wood-fiber product. If wooden floors are exposed, they should not have a high-gloss finish in order to reduce the reflection

of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off-stage areas and wings should be clean and provide unobstructed access to the stage. Adequate storage for costumes, scenery, props, and lighting equipment should be secure and adjacent to the theater space if possible. Schools with technical theater programs and multiple productions during the school year will need a well-equipped, well-maintained carpentry shop and costume shop.

CLASSROOM MANAGEMENT – Protocol and Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small-group activity.
- **Pre-class activities:** Generally, classes should begin with a physical and vocal warm-up. For writing, literacy, or design work, a “Do Now” assignment in preparation for the lesson may be appropriate.
- **Class structure:** Theater classes may have a variety of structures including: a) a warm-up and/or an opening discussion; b) scene work and or ensemble rehearsals; c) large-group, small-group, or partnered improvisation; d) playwriting or design activities, including research and writing; e) technical theater construction and paperwork; f) sharing and peer assessment; g) feedback and next steps.
- **Class length:** Most theater classes in public school are one class period (45 minutes) long. In theater programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work.

TEACHER PREPARATION

Reflective practice is demonstrated when the teacher:

- implements a course of study based on the *Blueprint for Teaching and Learning in the Arts: Theater*.
- scaffolds learning experiences that build skill development.
- prepares a written plan for each class period to ensure that student learning is advanced each day.
- considers the daily plan as part of a unit; considers each unit in relation to the previous one; conceives each unit as a building block in the course of study.
- incorporates the Principles of Learning:
 - » organize for effort
 - » clear expectations
 - » recognition of accomplishment
 - » fair and credible evaluations
 - » academic rigor in a thinking curriculum
 - » accountable talk
 - » socializing intelligence
 - » learning as apprenticeship
 - » self-management of learning

CURRICULAR CONTENT

- Instruction is linked to the *Blueprint*:
 - » Activities over the course of the year engage students in all the processes of Theater Making. The

components of Theater Making include acting, playwriting/playmaking, design and technical theater, and directing. Within these components, acting students should be engaged in developing imagination and analytical capacities along with skills in body, voice, and staging. Playwrights should explore and understand dramatic structure and refine their writing. Design and technical theater activities explore theater space and the creation of theatrical designs along with the use of technical theater elements and resources. Directors will gain knowledge and understanding of the role of the director by working with peers along with developing an understanding of dramatic literature.

- » Activities engage students in Developing Theater Literacy: Understanding theater history, understanding dramatic texts, and responding to theater performance. Activities that build theater literacy embed instruction in theater vocabulary, and in comparing and contrasting different styles and genres of theater.
- » Activities engage the students in Making Connections with the socio-cultural and historical significance of theater, other art forms, other subject areas, and technology. Additional thematic, “point of view” and personal connections should be explored. Cross-curricular projects may result.
- » Teacher makes use of the Community and Cultural Resources available, bringing in teaching artists from theater organizations, and taking students to performances.
- » Students explore Careers and Lifelong Learning in theater and theater support occupations. They become aware of the variety of career opportunities in theater and speak about their own theater-going experiences.

Viewing and Assessing a Visual Arts Lesson

Whether an art lesson is delivered in a dedicated, fully equipped classroom or is generated from art-on-a-cart, there are common characteristics of an effective lesson. From guiding a kindergarten child’s exploration of arts materials to a senior high school student’s development of an art portfolio, the thoughtful practitioner is expected to design learning experiences that will engage and challenge each student.

It follows that a good art lesson is much like any other good lesson and shares common principles with effective teaching in other subjects. These principles include:

- clearly stated lesson and unit goals; clearly stated behavioral expectations
- established class structure; introduction, student work, share/reflection
- established classroom routines
- positive and encouraging responses to students’ efforts
- whole-group, small-group, partner, independent work

But what distinguishes the art lesson from say, a social studies or math lesson? Surely, the content is different. What about the methodology? The following observation guide outlines the hallmarks of an effective art lesson. It does not specify all possible strategies or limit the serendipitous occurrences in any teaching/learning situation. Nor does it designate which items are most appropriate for each level of student—elementary, middle, or high school. Ultimately, effective instruction which results in student learning requires reflective practice, respect for the learner, and clear communication between professionals—teacher and supervisor.

THE CLASSROOM ENVIRONMENT

- the classroom reflects a studio atmosphere.
- displays of student work are attractive, current, and demonstrate process as well as final art production.
- reference materials and examples of artists' work are available.
- the space is organized and neat.
- materials and supplies are in good condition, organized, and accessible.

THE LESSON

Routines are evident when:

- students arrive on time.
- students secure their work and materials, quickly and orderly.
- attendance is taken unobtrusively while students are working.
- clean-up and storage are accomplished efficiently.
- safety measures are in place.

Instructional time is maximized when the teacher:

- starts class on time.
- introduces the day's lesson with a brief motivation that may be based on:
 - » students' experiences
 - » review of previous learnings
 - » connections to other subjects
 - » a challenge
- allots sufficient time for students to work on the project.

Student participation is encouraged when the teacher:

- orchestrates student-centered learning.
- solicits a range of responses by calling on a variety of students.
- invites student inquiry.

Students are actively engaged in the lesson when they:

- demonstrate a technique.
- discuss their work with the class.
- work as a community and assist each other.
- are invited to co-construct criteria for assessing work.
- participate in a critique.

Learning is facilitated when the teacher:

- presents opportunities for students to use creative problem solving strategies.
- poses challenges which require students to use critical thinking skills.
- invites students to exercise aesthetic judgements, analyze, and interpret works of art.

- makes linkages to other disciplines, and cultures.
- provides opportunities for students to reflect on their work and process (medial/final summaries).
- refers to the historical and social contexts, and psychological dimensions of art.
- integrates literacy activities, where appropriate.
- constructs a clear, well-developed chalkboard outline derived from student responses.
- reinforces the use of art terminology.
- makes explicit reference to the principles and elements of art.
- assigns an appropriate homework activity.
- encourages use of community and cultural institutions.
- refers to career (and post-secondary) options in the visual arts.
- circulates about the room rendering assistance.
- encourages experimentation with a variety of media and technology.

CURRICULAR CONTENT: INSTRUCTION LINKED TO THE *BLUEPRINT*

Each unit of study is built around an art medium such as painting, drawing, or collage. Within each unit, the series of learning activities, when taken as a whole, encompasses all five strands of the *Blueprint for Teaching and Learning in Visual Arts*.

Art Making

Activities encourage exploration of media, developing an understanding of elements of art and principles of design, deepening expressive and critical skills, honing art skills, and cultivating imagination.

Literacy in the Visual Arts

Activities engage students in understanding there is a global history of art making; developing visual arts vocabulary to describe art making and the tools and techniques used to produce art; and reinforcing the language used to respond to and analyze works of art.

Making Connections

Activities provide social, cultural, and historical contexts in which students may understand art, while connecting the visual arts to other disciplines and emphasizing that knowledge learned in visual arts may be applied to interpreting the world at large.

Community and Cultural Resources

Activities draw upon New York City's rich community and cultural resources and engage students with the art institutions, libraries, community-based organizations, and public art works that contribute to the cultural and economic vitality of the city.

Careers and Lifelong Learning

Activities promote awareness of careers in visual arts and an appreciation of art as a source of enjoyment and lifelong learning.

Comprehensive Arts Exams

Comprehensive examinations are now available in dance, music, theater, and visual arts for all high school students who have completed a major sequence in their arts discipline. For each of the arts disciplines, certificates of Advanced Designation Through the Arts are available to students who pass the examination. Certificates are available through the Office of Arts and Special Projects at: artsandspecialprojects@schools.nyc.gov.

NEW YORK CITY DEPARTMENT OF EDUCATION COMPREHENSIVE DANCE EXAMINATION

The Comprehensive Dance Examination is available to students who have taken a minimum of 9–10 credits of dance, equivalent to 4½–5 units as defined by New York State. One unit is defined as 180 minutes per week (equivalent to four 45-minute periods, or three hours per week) throughout the year. Courses bearing dance credit may include studio technique classes; improvisation/choreography classes; in-school performing groups; off-site supervised dance internships; and non-performing academic classes in dance history, anatomy/kinesiology, technical theater for dance, and dance industry preparation. Schools that code some dance classes as physical education may submit a syllabus for review. If approved, students with up to four of the 10 credits coded as P-D may sit for the exam. The exam comprises three sections:

1. Performance On-Demand – 30 points total

- A. Movement Replication (15 points)
- B. Compositional Problem-Solving (15 points)

2. Written On-Demand – 40 points total

- A. Multiple Choice (20 points)
- B. Short Answer (10 points)
- C. Essay (10 points)

3. Area of Specialization – 30 points total

- A. Student Exit Project (25 points)
- B. Reflective Essay and Supporting Materials (5 points)

Timetable for Exam Administration

November: Order forms sent to schools for Section 1 (Performance On-Demand) test materials. Order forms are due back to the Testing Office before Thanksgiving.

January Regents Week: Section 1 (Performance On-Demand) is administered at individual schools on the Friday of Regents Week in the afternoon time slot, starting at 1:15 p.m. Student scores are reported to school guidance counselor and to the Office of Arts and Special Projects (OASP). Students are identified by name, school, and student ID number.

April:	Order forms are sent to schools for Section 2 (Written Examination) test materials. Order forms are due back to the Testing Office by the end of April.
June Regents Week:	Administration of Section 2 (Written Examination) in one three-hour sitting on a Regents Day TBD. Exam booklets sent by pre-paid messenger directly to OASP for scoring.
Ongoing:	Section 3 (Area of Specialization) is evaluated at individual schools throughout the year. Student scores are submitted to OASP along with the Written Examinations in June.

Students' total score on the examination is available to schools on a password-protected site at the end of the June Regents Week. Students who have passed with a score of 65 or better are eligible for Arts Endorsement on their diploma, and will receive a Certificate from the Office of Arts and Special Projects.

The following content is covered by the three sections of the Dance examination:

1. Performance On-Demand Section

The Performance On-Demand Section is administered and evaluated by the student's own dance teacher and a second dance teacher from the school or an outside evaluator. It consists of the following elements:

Part A: Replication of a Movement Combination

Students are given the choice of learning one of the following types of 16-count dance combinations.

Schools may choose to offer any one, two, or three of these choices depending on their curriculum focus:

- A ballet waltz or grand allegro, which includes traveling steps, a balance, an elevation, extensions, and a turn
- A modern dance combination, which includes traveling steps, an elevation, a contraction or spiraling or twisting use of the torso, a fall, and a turn
- A West African or Afro-Caribbean dance combination, which includes a variety of traditional steps involving polyrhythmic use of the torso, hips, arms, legs, and head

The movement combination is shown three times by the instructor. Students have the opportunity to practice their phrase for five minutes. They perform it twice, in groups of two, and are scored by the two evaluators on the following criteria, scored from 5 (highest) to 1 (lowest):

- Ability to demonstrate the combination accurately (order of steps, timing, body shapes)
- Ability to perform individual elements of the combination (elevations, turns, falls, extensions, coordination)
- Ability to perform the combination with appropriate movement quality (transitions, flow, dynamics, rhythm, musicality)

Part B: Compositional Problem Solving

Students are given a creative task. This may take one of the following shapes:

- Students are asked to create a short solo movement study with a set of required dance elements (e.g., travel, elevate, make a shape, etc.); a set of directions (e.g., dynamics, use of space, speed, etc.); and a theme or image. They will show the study and then explain how they arrived at their movement choices.

- Students are asked to create an original short solo movement phrase and then manipulate it. They will be given a choice of ways in which the phrase can be manipulated (e.g., speed, dynamics, order of movements, use of space, etc.). They will show both versions, and explain how they altered the phrase.

Students are presented with the task, and have the opportunity to ask for clarification. They then have 20 minutes to work on the task. Students show their studies individually, and are asked a short set of questions that enable them to explain what they have created. The studies are scored by the two evaluators on the following criteria, scored from 5 (highest) to 1 (lowest):

- Ability to understand and follow the directions of the task
- Ability to fulfill the task in an original and inventive manner
- Ability to explain what they did to fulfill the task (English proficiency is not germane, as long as the student's ideas can be understood)

2. Written On-Demand Section

The written on-demand section of the exam includes multiple choice questions, short answer questions, fill-in diagrams, one-paragraph responses, and an extended essay (500 words). The content covered includes the following areas of dance study:

Dance Making

- Elements of dance:
 - » Body (shapes and actions – both axial and locomotor)
 - » Dynamics (effort or force, speed, attack, movement quality)
 - » Space (levels, directions, pathways, planes)
 - » Relationships (groupings, formations, musical relationships)
- Technical concepts:
 - » Warm-up and cool-down (methods and reasons)
 - » Turnout and parallel (difference, muscles required to execute, associated vocabulary)
 - » Extension and flexion of limbs (muscle demands and use)
 - » Turning (balance and spotting)
 - » Use of the torso in whole body movement (contraction, release, sequential, twisting, bending, stretching, archaic, oppositional, fall and recovery, swings, suspensions, etc.)
 - » Order of exercises, routines and behaviors in a dance class; reasons for these
- Improvisation and Choreography
 - » Types and uses of improvisation
- Choreographic form
 - » Manipulating a movement phrase (students should be able to articulate various methods they have tried for developing movement motifs)
 - » Choreographic devices and structures (students should have experience of these via practice and analysis)

■ Performance/Production

- » Proscenium Stage Directions (students should be able to transfer this knowledge to a diagram when the location of the audience is clearly indicated)
- » Types of performance venues and their effect on dance creation, performance and perception
- » Tech roles (before, during and after a performance)

Dance Literacy

■ Dance Vocabulary and Terminology:

- » Terms used across all styles (see the *Blueprint*)
- » Style-specific vocabulary and terminology
 - › Modern: commonly used terms across modern dance styles (e.g., contract, release, suspend, swing, fall, recover, lateral, hinge, triplet, etc.)
 - › Tap and jazz: common terms (e.g., step-ball-change, isolations, shuffle, flap, etc.)
 - › Ballet: basic set of French terms for foot and leg positions, port de bras, barre exercises, and traveling steps
- » Choreography terms (e.g., devices: unison, canon, counterpoint, repetition, accumulation, retrograde, call and response; structures: ABA, theme and variation, rondo, palindrome, suite)

■ Styles and Genres, Major Works and Artists

- » Basic hallmarks of the major modern dance styles, and identify their creators
- » Major modern and ballet artists (e.g., Martha Graham, Katherine Dunham, Merce Cunningham, and José Limon; George Balanchine, Jerome Robbins, and Anthony Tudor and Arthur Mitchell; Paul Taylor, Alvin Ailey, and Trisha Brown; Mark Morris, Bill T. Jones)
- » Major tap and jazz artists (e.g., Savion Glover, Gregory Hines, Bill “Bojangles” Robinson, Fred Astaire)
- » Major works of choreography in ballet (e.g., story ballets: *Swan Lake*, *Nutcracker*, *Giselle*, etc.; modern ballets: *Agon*, *Apollo*, *Serenade*, *Dark Elegies*, *Rodeo*)
- » Basic hallmarks of traditional cultural styles: East Indian, African, East Asian, Native American
- » Basic hallmarks of hip-hop

Making Connections

■ Dance History:

- » Ballet: Origins in French and Italian courts; Russian story ballets; Balanchine Neo-Classical ballets; Tudor dramatic ballets; Robbins jazzy ballets
- » Modern dance: modern dance pioneers of the 1920s and 30s to contemporary artists
- » Basic hallmarks of aesthetic movements in dance (Expressionism; Post-Modernism; Neo-Classicism); place major artists accordingly
- » African-American contributions to modern dance (see *Free to Dance* video set)
- » Social dances and their origins (from waltz and swing to salsa and tango)

- » Origins of contemporary tap dance
- » Origins of one dance form that arose in response to distinct social conditions, such as hip-hop, gumboot dance, capoeira, or butoh
- Dance History in Context: Students should be prepared to: 1) discuss the stylistic hallmarks and the social/historical/cultural context of one cultural dance form; 2) describe the work, a major accomplishment, and legacy of one choreographer in social/historical/cultural context; 3) choose one period of history, identify major world events, and discuss the social and theatrical dances of the period.
- Health and Well-Being: Anatomy and Kinesiology:
 - » Major bones and muscle groups used in dance
 - » Major connective tissues and their function (ligaments and tendons)
 - » Basic kinesiology terms such as adduction, abduction and rotation
 - » Common dance injuries
 - » Health conditions related to dancers' nutrition and self-care
 - » Injury prevention and treatment

Community and Cultural Resources

- Community and Cultural Organizations:
 - » Understand what at least one dance cultural organization does.
 - » Draw upon experience with a teaching artist when discussing dance.
 - » Refer to professional performances that student has seen.
- Use Dance Research Resources:
 - » Identify what the New York Public Library for the Performing Arts (NYPLPA) offers to dancers and dance researchers.
 - » Use Web-based resources, books, and videos in dance research.

Careers and Lifelong Learning

- Dance and Dance-Related Careers:
 - » Identify and describe various dance and dance-related careers involved with dance production.
 - » Identify and describe various other careers that support dance as an art (producer, physical therapist, etc.).
 - » Discuss why a particular career is important to the dance world.

3. Area of Specialization

The Area of Specialization is tantamount to an artist's portfolio of work. It allows the student to show a project that embodies the student's best work and area of greatest interest and skill, honed over time. Exit Projects are scored by the student's dance teacher and a second dance teacher from the school or an outside evaluator.

Part A: Student Exit Project

Students may present one of the following types of projects:

- A polished solo performance (two minutes or longer) that they have worked on for performance quality: this will be judged for performance only. It may be in any dance style or genre.
- A piece of their own original choreography that they have revised and refined (two minutes or longer). This will be judged for choreography only. It may be a solo or a group piece in any style.
- An eight to 10-page research paper on a dance topic of their choice. The paper must be in 12-point type, double-spaced, with a one-inch margin on all sides, and must include an annotated bibliography in addition to the body of the paper.

Performances are scored on:

- Dynamic Variation
- Musical/Rhythmic Sensitivity
- Fullness of Physicality, Commitment, and Focus
- Technical Proficiency in the Genre Presented
- Expressiveness and Individual Style

Choreography is scored on:

- Clarity of Structure
- Originality
- Sustaining of Theme or Mood
- Development of Movement Material
- Effectiveness of Musical Choices

Research papers are scored on:

- Knowledge and Understanding of the Topic
- Development of Ideas – the extent to which ideas are fleshed out
- Organization of Ideas – the sequence in which ideas are presented in the paper
- Fluency with Dance Concepts, Vocabulary, and Terminology
- Variety of Sources – how deeply and widely the student searched for information, as evident in the content of the paper and in the bibliography

Part B: Reflective Essay and Supporting Materials

The two-page reflective essay gives the student the opportunity to talk about his/her learning process while working on the exit project. Supporting materials may include such items as excerpts from the student's journal about the process of creating the project; photos or articles that relate to the exit project or may have inspired the student; drawings and sketches that the student generated in relation to the project; etc. The evaluating teacher will decide and document what these supporting materials must include.

The reflective essay should address the following questions:

- Why did the student choose this project?
- How did the student go about working on the project? (Describe the process.)
- What insights about the dance field, dance performance, or the creative process resulted from working on the project?
- What insights about the student's own preferences, strengths, and weaknesses resulted from working on this project?

The essay and supporting materials will be scored by the student's teacher on the following criterion, from 5 (highest) to 1 (lowest):

- Meaning and relevance – the extent to which the essay and materials reveal the student's self-awareness of his/her artistic process and learning style.

The reflective essay and supporting materials address the following *Blueprint* components, appropriate to the student's project:

Dance Making

- Respond, Reflect, Revise:
 - » Students clearly describe their personal process of inventing and refining an original dance.
 - » Students clearly describe their personal process of learning a dance and polishing the performance.

Community and Cultural Resources

- Use Dance Research Resources:
 - » Students clearly describe their personal process in addressing a dance research project.

Careers and Lifelong Learning

- Set and Work Toward Goals:
 - » Students identify personal preferences, strengths and weaknesses in dance.
 - » Students place self in relation to the greater world of dance.

NEW YORK CITY DEPARTMENT OF EDUCATION COMPREHENSIVE MUSIC EXAMINATION

Scope and Suggested Instructional Strategies

Students preparing to graduate with an Arts-Endorsed Diploma in Music will successfully complete the Comprehensive Music Examination. The Comprehensive Music Exam is designed to evaluate the learning that has taken place during students' high school career. As per New York State Education Department mandate, an additional requirement entails the completion of 9–10 credits in a sequenced course of music study.

An overarching goal of all musicians is to acquire a deep knowledge of music that reflects extensive approaches, genres, styles, and periods. The *Blueprint for Teaching and Learning in the Arts: Music* facilitates this goal for students by identifying and structuring desired music learning in specific benchmark years. When delivering daily music instruction, teachers will best serve students by presenting a variety of topics that provide a broad understanding of music, its value, and its influences on society. Student learning will also be maximized when teachers utilize a variety of instructional approaches and strategies in their delivery.

Content knowledge and understanding may be acquired through discrete coursework, or it may be obtained through broad-based, ongoing, sequential music study over time.

The following approaches are constructed to align with and facilitate the delivery of the five strands of music learning: Music Making; Music Literacy; Making Connections; Community and Cultural Resources; Careers and Lifelong Learning. Each strand sets forth the desired learning components for students at specific developmental points, and each offers related strategies to assist student learning. Teachers are encouraged to create additional strategies and learning opportunities that will provide and enhance deep music learning for students.

- Arrange intergroup performances throughout the year. Familiarize students with a variety of instrumental and vocal repertoire. (Music Making, Connections)
- Infuse theory within repertoire. Elicit form, structure, time signatures, and dynamic markings for each piece, on a continuous basis throughout each lesson. (Literacy)
- Have students prepare liner notes for concert programs. (Literacy, Careers)
- Create word walls related to class repertoire that encompass musical periods, composers, stylistic traits, etc. (Literacy)
- Demonstrate intervallic relationships, transpositions, scales, etc., using keyboard diagrams, instruments, and voice. Provide opportunities for students to do the same. (Music Making, Literacy)
- Encourage students' participation in out-of-school performance ensembles (All-City, All-State, local community ensembles). (Music Making, Community and Cultural Resources, Careers)
- Incorporate anecdotal stories about composers, musicians, and one's own musical experiences into daily lesson plans. (Connections)
- Encourage instrumental students to sing and speak their parts to develop intonation and rhythmical precision. (Music Making)
- Highlight similarities between vocal classifications, timbres, and their instrumental counterparts (e.g., soprano: flute: violin; tenor: trombone: cello). (Literacy, Connections)
- Utilize visual resources to illustrate and reinforce students' understanding of form and music's connections to other arts disciplines. (Literacy, Connections)
- Place class repertoire into historical and social contexts. (Connections, Cultural Resources)
- Assign ongoing listening logs to increase students' awareness of music from a variety of styles, cultures, and genres. (Connections, Literacy, Lifelong Learning)

The Comprehensive Music Examination is a Four-Part Exam

I. Written (short answer and essay) - 65%

- Theory (35 points)
- Composition and Arranging (10 points)
- History (29 points)
- Listening (10 points)

II. NYSSMA Solo Festival Evaluation - 15%

The following table converts the NYSSMA score for use in this exam.

NYSSMA LEVEL	ALPHA SCORE	NUMERIC SCORE	EQUATES TO	NYSSMA LEVEL	ALPHA SCORE	NUMERIC SCORE	EQUATES TO
6	A+	100	15	3	O	28	7
6	A+	99	15	3	O	27	7
6	A+	98	15	3	O	26	7
6	A+	97	15	4	E	23	6
5	A+	100	14	4	E	22	6
5	A+	99	14	4	E	21	6
6	A	96	14	3	E	25	5
6	A	95	14	3	E	24	5
5	A+	98	14	2	O	28	4
5	A+	97	14	2	O	27	4
6	A	94	13	2	O	26	4
6	A	93	13	3	E	23	3
5	A	96	13	3	E	22	3
5	A	95	13	3	E	21	3
6	A-	92	12	2	E	25	2
6	A-	91	12	2	E	24	2
6	A-	90	12	1	O	28	2
5	A	94	11	1	O	27	2
5	A	93	11	1	O	26	2
4	O	28	10	2	E	32	2
4	O	27	10	2	E	22	2
4	O	26	10	2	E	21	2
5	A-	92	9	1	E	25	1
5	A-	91	9	1	E	24	1
5	A-	90	9	1	E	23	1
4	E	25	8	1	E	22	1
4	E	24	8	1	E	21	1

III. Out-of-School Time Performance - 10%

Documented participation in at least three out-of-school public performances.

Accepted documentation:

- Printed program indicating student’s name
- Video recording of performance with student clearly identified

IV. Portfolio Self-Assessment and Written Essay - 10%

The student presents a portfolio which documents his participation in a minimum of five concert performances. These concert performances will reflect three to four years of music study and participation. The accompanying essay will discuss the student’s musical growth and development while preparing and performing the repertoire for these concerts. One of the concert programs may reflect an out of school performance. The remainder must document school-based performances.

Written Exam:

A. EXAM TOPICS: THEORY, COMPOSITION, AND ARRANGING

I. Notation

- a. Grand staff
- b. Time signatures
- c. Rhythmic values (including dotted notes and rests)
- d. Accidentals and enharmonic equivalents

II. Symbols and indications

- a. Dynamics
- b. Tempi markings
- c. Articulations

III. Scales

- a. Major and minor
- b. Key signatures - Major and minor

IV. Harmony

- a. Intervals
- b. Triad, seventh chords and inversions
- c. Chord progressions – primary Major and minor
- d. Harmonic and non-harmonic tones

V. Transposition and transposing instruments

VI. Form

- a. Binary
- b. Ternary
- c. Rondo
- d. Sonata

VII. Current music software and their uses

VIII. Instruments families and their unique characteristics

IX. Voice types and their unique characteristics

B. EXAM TOPIC: HISTORY

I. Renaissance

- a. Gabrielli
- b. Monteverdi
- c. Palestrina

II. Baroque

- a. Bach
- b. Handel
- c. Vivaldi

III. Classical

- a. Beethoven (as a transitional composer)
- b. Haydn
- c. Mozart

IV. Romantic

- a. Chopin
- b. Dvorak
- c. Tchaikovsky
- d. Wagner

V. Post-1900

- a. Gershwin
- b. Copland
- c. Debussy
- d. Ravel
- e. Stravinsky
- f. Schoenberg

VI. Aleatoric, Minimalist, Electronic

- a. Cage
- b. Boulez
- c. Stockhausen
- d. Varese

VII. Additional

20th Century Musicians

- a. The Beatles
- b. John Coltrane
- c. Sheryl Crowe
- d. Celia Cruz
- e. Miles Davis
- f. Edward “Duke” Ellington
- g. Dizzy Gillespie
- h. Antonio Carlos Jobim
- i. Billy Joel
- j. Mango Santamaria
- k. Carlos Santana
- l. The Rolling Stones
- m. Stephen Sondheim
- n. Andrew Lloyd Webber
- o. Ravi Shankar
- p. Tan Dun

New York City Department of Education Comprehensive Theater Examination

The Comprehensive Theater Examination is available to students who have taken a minimum of 9–10 credits of theater, equivalent to 4½–5 units as defined by New York State. One unit is defined as 180 minutes per week (equivalent to four 45-minute periods per week) throughout the year. Courses bearing credit may include studio theater classes, directing and design classes, improvisation and ensemble classes, scene study, in-school performing groups, off-site supervised theater internships, and non-performance classes in theater history, dramatic literature, dramaturgy, technical theater, and theater career preparation. The examination is comprised of four components:

- I. Multiple Choice – 25 points/25%**
- II. Reflective Essay - 20 points/20%**
- III. On-Demand Performance Task – 25 points/25%**
- IV. Senior Exit Project – 30 points total/30%**
 - A. Student Exit Project (20 points)**
 - B. Statement of Goals (5 points)**
 - C. End of Project Reflection (5 points)**

Content Descriptors/Processes for Comprehensive Theater Examination

The content and testing processes covered by each of these sections is as follows:

I. MULTIPLE-CHOICE SECTION (25 POINTS)

The on-demand section of this exam includes 50 multiple-choice questions. This component will be administered at the school site on a city-wide date(s) to be selected in June. This section will be administered in conjunction with the Constructed Response/Reflective Essay section.

Allocated testing time for this section is one hour. This section along with the Constructed Response/Reflective Essay section will be returned to the Office of the Arts and Special Projects for scoring.

The content covered in the Multiple Choice section will include the following areas of theater study:

Theater Making

- Elements of Theater:
 - » Physical instrument
 - » Voice and diction
 - » Basic stage craft and theater practice
 - » Developing characterization
 - » Ensemble work and understanding professional roles and relationships

- Techniques and Concepts:
 - » Physical and vocal warm-up (methods and purposes)
 - » Motivation as relates to textual analysis
 - » Western theater approaches to acting
- Improvisation and Theater Exercises:
 - » Types and uses of improvisation
- Performance/Production:
 - » Proscenium theater stage directions
 - » Types of performance spaces and their effect on theater creation, performance, and perception
 - » Technical theater roles (before, during, and after a performance)

Theater Literacy

- Theater Vocabulary and Terminology:
 - » Terms used across all styles of theater (see the *Blueprint* Glossary)
 - » Stage directions
 - » Elements of theater architecture
 - » Elements of dramatic structure
- History, Styles and Genres, Major Works, Playwrights and Artists:
 - » Greek theater
 - » Roman theater
 - » Medieval theater
 - » Commedia dell' arte
 - » Shakespeare and Elizabethan theater
 - » 18th century European theater
 - » 19th century European theater
 - » World theater
 - » Musical theater
 - » 20th century American plays
 - » Absurdist theater
 - » Contemporary theater
 - » Major acting methods and styles

Making Connections

- Theater in Context:
 - » Social, historical, and cultural context for theater
- Theater Safety:
 - » Stagecraft and safety
- Theater Collaboration:
 - » Roles of the director and actor
 - » Working as an ensemble
 - » Collaboration with designers
- Theater and English Language Arts:
 - » Script analysis
 - » Dramaturgy and research
- Movement for Actors:
 - » Basic dance terminology
- Elements of Musical Theater:
 - » Musical theater practice and prominent individuals
 - » Basic music vocabulary

Community and Cultural Resources

- Community and Cultural Organizations:
 - » Identify New York City theater organizations and resources
 - » Professional performances that student has seen

Careers and Lifelong Learning

- Theater and Theater-Related Careers
 - » Identify various theater and theater-related careers
 - » Theater career management
 - » Theater unions, guilds, and associated professional organizations

II. Constructed Response/Reflective Essay (20 points)

This component will be administered at the school site on a citywide on a date(s) to be selected. This section will be administered in conjunction with the Multiple Choice section. Allocated testing time for this section is one hour. This section along with the Multiple Choice section will be returned to the Office of the Arts and Special Projects for scoring. This section will be scored by two readers with a third assessor available if there is more than a 15-point spread in the scoring of the first two readers.

The Constructed Response/Reflective Essay section of the exam offers students two options for their reflective writing:

- i. A 500-700 word essay reflecting on the student's own theater work and learning
- ii. A 500-700 word essay reflecting on a significant theater event, movement, or theater artist from a list provided in the test packet

III. On Demand Performance Task (25 points)

Spare Scene Performance Task and Assessment for Acting

This task will be administered and scored at the school site prior to the written elements of the test. Each student should be assessed by two adjudicators at the school site with the score being averaged. Of the two adjudicators, one should be from the school and one should be from a theater organization, another DOE high school, or from a theater department at the university level.

With the On-Demand Performance Task, it is acknowledged that the assessment of acting is a complex, multi-faceted and subjective exercise. In striving to create a manageable and appropriate "on-demand" task for high school actors, we needed to arrive at an appropriate task and assessment criteria that provide demonstrable evidence in a real time setting. We realize that these chosen criteria may be seen as somewhat reductive and not inclusive of the entire range of acting and the creativity, imagination, and skill that it entails. We do, however, believe that this task, the criteria and the corresponding rubric will provide an appropriate assessment if administered consistently and with commitment.

This on-demand performance task incorporates the use of "spare" or "open" scenes that are used in a variety of theater studio settings and should not be foreign to the teacher/practitioner. Actors are frequently asked to respond on the spot to direction in an audition or rehearsal situation. Actors also frequently find themselves in a situation of needing to respond creatively to new, unexamined text. The "spare scene" task recreates these scenarios and provides tools for the assessment of these particular abilities.

In choosing to use the Spare Scene performance task process, we hope to provide a means of assessing the student's ability to:

- use and activate language
- play an objective with a change in tactics
- physicalize character
- respond to and incorporate direction

Note that the emotional life of the character is also a key factor and should be embodied and expressed through the physical and vocal choices of the actor. Collaboration with a scene partner and the ability to respond is also embedded in the assessment criteria and rubric descriptors.

Process for On-Demand Spare Scene Performance Task

Room Set-up:

- Chairs for each actor and the workshop leader(s) (teacher) as well as any adjudicators
- One chair to be used as a prop for each scene

Materials:

- Five spare scenes (to be included)
- Five sets of given circumstance/scenario prompts (to be included)
- Directorial/environmental prompts (to be included)

Time: One-hour session for five scenes of two actors each

On-Demand Performance Task Process:

- 1) Ten students in any gender combination are brought into a studio room.
 - 2) Students number off 1–10 and are paired in the following configuration:
1–6 2–7 3–8 4–9 5–10
 - 3) Each pair of students is given a Spare Scene, designated as either character “A” or “B”, and given a “Given Circumstance Scenario” card. (“Given Circumstance Scenario” cards will be included.)
 - 4) Students are instructed that they may use only one chair in the scene, but may choose to use that prop in any way they like.
 - 5) Students are instructed that they will be assessed on the following criteria:
 - use of and activating language
 - playing an objective with a change in tactics
 - physicalizing character
 - responding to and incorporating direction
- Students are advised that they will be given a directorial/environmental prompt after the first presentation of the scene and will then do a second presentation.
- 6) Students are sent into various corners of the room and are given five minutes to craft a scene.
 - 7) Scenes are presented in the following order:
5–10 1–6 4–9 2–7 3–8
 - 8) Following the presentation of the scenes, the assessment director will ask for adjustments based on an environment change. (Directorial/environmental prompt cards will be included.)
 - 9) Students are given one minute to discuss and present the scene again in reverse order.
3–8 2–7 4–9 1–6 5–10
 - 10) Process is repeated for each pair with the fellow students as workshop observers.

Note to facilitators: Behavioral expectations for the student observers should be clearly laid out and include:

- a. No applause following the scenes
- b. No planning or rehearsing while other scenes are being presented
- c. Respectful and attentive audience behavior

Section IV: Student Exit Project (30 points)

The objective of the Student Exit Project component of the Comprehensive Theater Exam is to assess the students' level of investment in their learning and how their artistic practices and skills have evolved as a result of engaging in a particular project. Each student project will include a "Statement of Goals" and an "End of Project Reflection" focusing directly on the individual student's understanding of their own learning and a self-assessment of their work.

1. Student Statement of Goals (5 points)

- At the initiation of the Student Exit Project, the student will write a 500-750 word statement of goals and questions as a way to guide and focus his/her inquiry.
 - » This statement should be based on prior learning, curriculum for the coming year, and the student's self-assessment of strengths and weaknesses.
 - » It should include goals for the development of specific theatre knowledge, skills, and understanding, as well as personal growth and career preparation.

2. End-of-Project Reflection (5 points)

- At the end of the project, the student will write a 500-750 word reflection describing how he/she met his/her learning goals and answered his/her own inquiry question(s). The paper should include:
 - » Knowledge, skills, and understanding gained through the project process along with specific examples of learning
 - » How he/she grew personally and artistically
 - » Knowledge and understanding gained about career choices from the Exit Project

3. Student Exit Project Description (20 points)

Students may present one of the following types of projects to include the elements listed:

- Acting (both elements required):
 - a. A three- to five-minute solo performance (live or video)
 - b. An annotated script with beats, character notes, character biography, and other related character research
- Musical Theater (both elements required):
 - a. A five- to seven-minute solo performance including monologue and song and/or dance (live or video)
 - b. An annotated script and sheet music with beats, character notes, character biography, and other related character research
- Directing (both elements required):
 - a. A 10- to 15-minute staged scene or one-act play with two or more performers (live or video)

b. An annotated script with directorial staging notes, exploration of dramatic theme, and directorial statement of 500-750 words outlining the concept, artistic influences and plans for implementing the concept

- Playwriting (both elements required):
 - a. Write an original 10- to 15-minute one-act play
 - b. A staged reading or performance of the original work (live or video)
- Design for Theater (Element A and one of the other two elements):
 - a. A model, renderings, and/or research samples of design work
 - b. Five-minute video from a performance for which the student provided the sound, lighting, set or costume designs along with photos of set, costumes, lighting, or media elements.
 - c. Design statement of 500-750 words outlining the concept, influences, and plans for implementing a design concept for a chosen work of theater.
- Dramaturgy/Theater History:
 - a. Research paper (10-page minimum) on a play, playwright, genre of theatre, or theatre company along with original source materials and mood board

4. Assessment Process and Criteria

The Student Exit Project will take various forms in different schools, depending on the curriculum and resources. Each school will determine the nature of its exit projects, and will submit documentation of their processes and the tools used in evaluating the projects. It is recommended that student's own teacher(s) along with an outside adjudicator will score the projects. A minimum of two adjudicators should score each student's project.

Assessment rubrics are provided and will reflect the benchmarks and indicators of student learning in the *Blueprint for Teaching and Learning in the Arts: Theater*. Scoring will correspond to the following fields: Exemplary (85-100), Satisfactory (65-84), and Unsatisfactory (below 64).

Criteria categories for scoring each type of Student Exit Project are listed below:

Acting projects are to be scored on:

- Range of use of physical instrument
- Command, clarity, and variety in use of the voice
- Strength and clarity of characterization, objectives, and imaginative character choices
- Expressiveness and individual style

Musical Theater projects are to be scored on:

- Range and use of physical instrument in text, song, and/or dance
- Clarity, command, and variety in use of the voice in text and song
- Strength and clarity of characterization, objectives, and imaginative character choices
- Expressiveness and individual style

Directing projects are to be scored on:

- Ability to realize a stated concept in a staged performance
- Originality and clarity of staging choices
- Sustaining a stated theme or concept in direction and staging
- Ability to work and communicate well with actors and/or designers

Playwriting projects are to be scored on:

- Understanding and application of elements of dramatic structure
- Originality of playwright's voice
- Consistency of playwright's voice within the work
- Creation of well-rounded, vivid, and dimensional characters

Design projects are to be scored on:

- Understand and apply principles of theatrical design
- Ability to articulate and realize a design concept in a production or rendering
- Ability to work and communicate well with actors, director, and fellow designers
- Ability to use research and analysis to inform a design concept

Dramaturgy/Theater History projects are to be scored on:

- Identification and collection of a range of original source materials including photographs, reviews, letters, programs, etc.
- Ability to recognize and articulate trends or themes within a genre, theatrical period, or in an artist's work
- Understanding of original source materials within a social, cultural, and historical context
- Ability to make connections to current theater practice and culture through the study of the genre, playwright, play, or theatre company

THE NEW YORK CITY THREE YEAR COMPREHENSIVE VISUAL ARTS EXAMINATION

The New York City Comprehensive Visual Arts Examination is the culminating assessment for the high school major art sequence and is designed to evaluate the student's skills and understandings acquired in art making, and the student's general knowledge of art history including types of genre and significant art movements. The exam measures the student's knowledge of the use and application of art terms.

Students must complete 6 credits of Visual Arts in order to sit for the examination. Students planning to graduate with an Arts-Endorsed Diploma in Visual Arts will successfully complete the Comprehensive Visual Arts Examination. As mandated by the NYSED, to receive an Arts-Endorsed Diploma the student must complete 9 to 10 credits in a sequenced course of study in Visual Arts.

The Comprehensive Visual Arts Examination is a Four-Part Exam

Parts I, II and III are administered at the school during Regents Week in June. Part IV is completed prior to the examination.

PART I - ART CONCEPTS – Answer ALL multiple choice questions

Students will respond to a series of questions related to:

- A. Cultural and historical connections: 30 questions - 15 Points**
- B. Design, materials, and techniques: 30 questions - 15 Points**

PART II - ESSAY: ANALYSIS AND INTERPRETATION – 15 Points

An essay response based on a given premise and selected works of art included in the examination booklet.

PART III - PERFORMANCE APPLICATIONS

A. Two-Dimensional Applied Design - 10 Points

A design application using a color medium.

B. Drawing from Observation - 15 Points

A drawing from observation using a black and white medium.

PART IV – PORTFOLIO: AREA OF SPECIALIZATION – 30 Points Total

Student directions for the Portfolio and Reflective Essay, including the Reflective Essay Rubric must be distributed to students no later than the March dated specified in memo to school leaders.

A. Presentation of Artwork – 20 Points (Due prior to examination)

An evaluation of five student artworks demonstrating mastery in ONE area of specialization. Areas of Specialization include but are not limited to:

- Architecture
- Ceramics
- Drawing
- Fashion/Textile Design
- Painting
- Media Technology
- Printmaking
- Photography
- Sculpture
- Stage Design
- Two-Dimensional Applied Design/Graphic Design
- Video

B. Reflective Essay – 10 Points (Due prior to examination)

An essay response based on the artworks in the portfolio.

Preparing the Portfolio

The portfolio is a critical part of the Three-Year Comprehensive Art Examination. It is evaluated prior to the administration of the exam. A well-thought out portfolio demonstrates students' strengths and potential for college-level work. Students should approach this as an opportunity to display their best efforts in an area of their greatest interest, and to demonstrate techniques honed over time. The portfolio is judged on:

Presentation

- Neatly organized
- In a clean, sturdy and secure portfolio
- Artwork in excellent condition; clean and undamaged

Contents

Art work should:

- be original; avoid copying famous works of art and photographs.
- demonstrate an understanding of composition and the principles of design.
- demonstrate skilled use of the medium.
- reflect a personal style.
- demonstrate the power of art to illuminate, inform or influence opinion.
- be based on observation (artwork from imagination and/or memory may be included).

Writing the Reflective Essay

The reflective essay is based on the work the student has selected for the portfolio and should demonstrate:

- the student's ability to articulate his or her rationale for including the five works
- evidence of student's reflection on his or her creative learning process
- clear development and organization of ideas

Examination Administration

- An order form for the examination will be issued in March by the Division of Assessment and Accountability.
- Students are given directions for the Portfolio and Reflective Essay, including the Reflective Essay Rubric
- Part IV is to be submitted for grading before examination.
- During the administration of Parts I, II and III during Regents Week:
 - » Art materials including drawing pencils, conte crayon, color pencils, markers, 9" x 12" paper, and scrap paper must be available in the examination room.
 - » At the close of the examination, all used and un-used booklets must be returned as per instructions in the Art Exam memo.

After the exam:

- Portfolios must be returned to students.

Benchmark Units and Assessments

To assist teachers in assessing student progress, examples of useful assessment templates are being created at each benchmark level for the four art forms. All four *Blueprints for Teaching and Learning in the Arts* include additional examples of generic benchmark assessments and list a range of strategies for assessing student learning in the arts. These are available at the following links:

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

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

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

Visual Arts: <http://schools.nyc.gov/offices/teachlearn/arts/vabenchgr.html>

In addition, sample teacher-generated units are posted. These contain examples of both formative, embedded assessment strategies and summative assessment tools. These assessments are directly related to the posted units and can guide teachers in creating assessments specific to the learning at hand. Units for English as a Second Language (ESL) and the Arts are also posted. Posted units are available online at the DOE's arts education website at <http://schools.nyc.gov/artseducation>, under "Curriculum".

Exemplary Student Work

To understand what constitutes exemplary artwork in assessing student progress and achievement, artwork must be viewed in relation to the *Blueprint* benchmarks and indicators. *Student Achievement in the Visual Arts: Drawing* references the *Blueprint* and offers a comprehensive look at exemplary student work in benchmark grades 2, 5, 8, and 12.

http://schools.nyc.gov/offices/teachlearn/arts/VA_ExemplaryWork.html

Quality Arts Education

The office of Arts and Special Projects has produced a videotape titled *Quality Arts Education in New York City* that highlights best practices and is available to school leaders. This short film captures exemplary teaching and learning in the arts across the four arts disciplines in elementary, middle and high schools. For a copy of this film, contact the Arts Office at: artsandspecialprojects@schools.nyc.gov.

This film can viewed on-line at:

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



Staffing for Arts Education

Staffing for Success in Arts Education

The student population, budget considerations, and available facilities are all factors school leaders must consider as they address the NYSED requirements for arts education and work to implement a high-quality program based on the *Blueprint for Teaching and Learning in the Arts*. Full-time certified arts teachers are the backbone of an excellent arts education program. The arts should be taught by highly qualified personnel, consistent with all other subject areas. At the secondary level (grades 7 through 12), only arts courses taught by licensed arts teachers are considered to be credit-bearing. All Title I schools are required by law to utilize qualified teachers in all subject areas.

Licensed, Certified Arts Specialists

The most reliable means of ensuring developmentally appropriate, graded, sequential arts instruction is with licensed, certified arts teachers on staff. The federal mandate of No Child Left Behind requires that all subject areas be taught by a teacher licensed in the subject. New York State now confers K–12 licenses in Dance, Music, Theater, and Visual Arts. These licenses are accepted by the City of New York, and converted to an equivalent NYCDOE code when a teacher is hired by a school (e.g., New York State license 1200, Dance K–12, converts to NYCDOE license 702C, Dance Day School).

Certified arts teachers have spent many years studying and refining their expertise in an art form. A classroom teacher generally cannot match the arts specialist with respect to the depth and scope of knowledge of the subject area content. Many arts teachers often also bring a background of professional experience to their teaching. These teachers are a resource to both students and staff, and can offer skills-based and/or interdisciplinary curriculum-integrated arts studies to students. Working with the students from year to year, they can build scaffolded, multi-year curricula that promote a high level of student achievement in the arts. Their effectiveness is further magnified when they work in collaboration with classroom teachers and/or teaching artists from arts organizations and cultural institutions.

The NYCDOE Division of Human Resources, in collaboration with the Office of Arts and Special Projects, holds an annual Arts Job Fair each spring at which school leaders can meet and interview certified arts teacher candidates who are new to the DOE. The fair is advertised in the *Principals' Weekly* and listed on the HR Website. The OASP directors of the four art forms can share additional teacher resumes, and are available to assist you in finding suitable candidates. In addition, during the “open market” period there are arts teachers who are seeking new positions. If you are seeking an arts teacher, please post the vacancy with Human Resources.

Professional Development for Arts Teachers

The arts teachers in your building benefit tremendously from professional development targeted specifically to their issues in arts pedagogy. Arts teachers are likely to be either the only teacher of their subject or few in number at their school. Citywide workshops and courses offered by the OASP directly address their needs and are offered on a regular basis. These events, planned for Chancellor's Staff Development Days and at other times during the school year and in the summer, are announced in the *Principals' Weekly* and on the OASP Website. Additional workshops, inter-visitations, and other valuable professional development opportunities may also be offered by your Network or cluster, as well as by cultural organizations.

It is vitally important that arts teachers be released from their instructional duties to attend these events several times a year. You will see the investment amply returned in improved instruction and classroom management, enhanced teacher knowledge base, and implementation of assessment strategies that will help both you and the teacher evaluate the effectiveness of both their teaching methods and their students' achievement in the arts. For information about upcoming professional development opportunities, contact the Office of Arts and Special Projects or check the NYCDOE's arts Website: <http://schools.nyc.gov/artseducation>.

Cultural Partners: Teaching Artists

Teaching artists are working professional artists who also teach in schools on behalf of arts and cultural organizations. These visiting artists play a vital role in rounding out the delivery of arts education, representing a range of expertise that can complement the skills and training of your in-school staff.

When choosing arts organizations to work with your school, several factors are important to take into account:

- Which arts forms are already being taught at your school?
- Which grades/classes are receiving this education?
- How will the arts organization's skills and mission fill the gaps and help you comply with ArtsCount so that all students have access to arts learning?
- How can the work of various organizations and school arts staff be coordinated to complement each other and ensure that students are building their skills, knowledge, and understanding sequentially in an arts discipline from year to year, consistent with the *Blueprints*?

Questions to Ask Arts and Cultural Organizations

Before you employ the services of an arts organization, there are a few important questions that should be brought up in your discussions with them:

- What is your familiarity with the *Blueprint for Teaching and Learning in the Arts*, and how does your program address it?
- How will your work advance my students' arts learning and progress them toward the *Blueprint* benchmarks?
- What assessment and evaluation tools will you use to measure student learning and your program's effectiveness?
- In what ways will you work with my arts and classroom teachers to extend my students' learning?
- In what ways will this work advance and support my school's overall goals?

Partnerships are most effective when the school schedule and the schedules of the arts and cultural organizations are coordinated. Especially when the school testing schedule is in effect, arts partners need to be considered so that the time and resources expended in making these programs available to your school are not wasted because of scheduling conflicts. Clear lines of communication between schools and arts education providers are crucial to fostering successful partnerships. Some principals recommended creating a

master arts learning schedule that includes partnership activities organized by grade and aligned with the testing calendar. In general, meeting time for planning and evaluation (pre-, midpoint, and post-) should be built into any arts residency to prevent scheduling conflicts and assure consensus regarding instructional content and allowing for timely program evaluation.

Cultural Partners: Field Trips

Students should have multiple opportunities every year to leave the school building and visit the world-class museums, concert halls, theaters, and dance performance venues that New York City has to offer. Many of these institutions offer free or low-priced tickets to both school-time and out-of-school-time performances. Sometimes these are stand-alone experiences and sometimes they are built into a residency program. There are hundreds of arts organizations and cultural institutions offering services to the public schools. A listing of these organizations with links to their Websites can be found in the Arts and Cultural Education Services Guide on the OASP Website at the following link: <http://schools.nyc.gov/offices/teachlearn/arts/resource-guide2.html>. Over 100 of these organizations have multi-year contracts that simplify purchasing their services. This list can be found on the DCP Web pages on the DOE Website at <http://schools.nyc.gov/Offices/DCP/default.htm>.

Classroom Teachers

Integrating the arts into daily instruction enriches student learning across all subject areas. Your classroom teachers and teachers of subject areas other than the arts can provide a vital support for the arts learning in your building. In particular, they can address strands 2, 3, 4, and 5 of the *Blueprint*—all strands of arts learning except the Arts Making strand, which often are more effectively taught by certified arts specialists and teaching artists.

The classroom teacher can support the arts curriculum and extend the work of the arts teacher or visiting teaching artist in the following ways:

- Collaborating with teaching artists or DOE arts teachers to co-design units of study that satisfy both arts standards and other core curriculum standards
- Reading, research, writing, and discussion about the arts to support the Arts Literacy strand of the *Blueprint*
- Studying the arts of a culture or period of history to support the Making Connections strand of the *Blueprint*
- Field trips to performances and exhibitions to support the Community & Cultural Resources and Careers & Lifelong Learning strands of the *Blueprint*

Classroom teachers are better prepared to work effectively with arts education providers when they have received basic preparation in the arts. Professional development in the arts is available for classroom teachers from a variety of sources, including the Office of Arts and Special Projects and a range of arts organizations. The licensed arts teachers in your school may be your most valuable asset for leading peer professional development in the arts on-site for your staff.



Scheduling for Arts Education

Scheduling Models

Programming the arts into the school day takes creativity. Start by re-examining how all elements of the school day are programmed. When you program for the arts, you have an opportunity to rethink the way you are delivering instruction to your students. Involving your teachers in this exploration will increase buy-in from all staff in the building.

Extended Day: The school day is longer than periods 1 through 8. It may include zero period, the 37½ minutes, and the extended day beyond that time period. Students who are scheduled for an arts class in zero period tend to come to school and stay in school for the rest of the day. Students with a special talent or interest in the performing arts can be scheduled for a double period lasting from 8th period through extended day allowing for longer rehearsals. If your arts teachers agree, they can be assigned staggered schedules, starting and ending their day early or late and eliminating additional per-session costs. In secondary school, extended day arts instruction must be delivered by a certified arts teacher to be credit-bearing.

Shorter or Longer Week: The usual schedule is based on a five-day week in which classes are scheduled Monday through Friday and remain in the same configuration week to week. Consider what you might be able to accomplish with a four-day, six-day, or eight-day rotation. This means that classes are not scheduled according to the day of the week, but rather according to the number in the rotation. For instance, two weeks of a six-day rotation would look like this:

Day 1: Monday	Day 6: Monday
Day 2: Tuesday	Day 1: Tuesday
Day 3: Wednesday	Day 2: Wednesday
Day 4: Thursday	Day 3: Thursday
Day 5: Friday	Day 4: Friday

This seems confusing at first to adults, but children adapt to this change readily.

Block Scheduling: The block scheduling option, instead of the single-period model, involves double or triple periods devoted to a subject. The blocks may meet fewer times per week for longer periods of time, delivering the same number of instructional hours with more time for elaboration and development of lessons, and opening up time during the week for other subjects. Mandated literacy and math blocks are often given as the reason that arts are not provided. This is especially true for failing schools or schools that are in need of improvement. However, if the school has built an arts block into the schedule the entire school is able to participate in the arts without conflicting with mandated math or literacy blocks.

Period Length: The length of a single period may vary from as little as 30 minutes to as long as an hour. Considering various models for your school may result in new insights about the possibilities for delivering instruction across the board, not only in the arts. A constructive way to think about this is to consider the number of minutes in the day rather than the number of minutes in an instructional period. The New York State requirements for arts education provide guidelines for the appropriate number of instructional hours necessary. Note: 30-minute period may not be adequate for many types of arts instruction.

Cycles vs. Year-Round Instruction: Delivering arts instruction to every student in a school with a large population poses particular challenges. Ideally, instruction takes place on a year-round basis, allowing for continuity and optimum student growth from year to year. However, this is not always possible given staff/student ratio. Some elementary schools in particular have had success addressing this with rotating modules of arts instruction in which students have several periods per week devoted to arts instruction for a limited number of weeks during the school year, and all classes are cycled through these modules of instruction.

Discipline-Specific Scheduling Considerations

Arts instruction in the four art forms (dance, music, theater and visual arts) at elementary, middle, and high school level can be shaped in a variety of ways when considering the instructional blocks to be allotted. Each art form includes discipline-specific activities that should be taken into consideration when scheduling instruction.

Dance: Due to the demands of the human body, dance requires a warm-up to prepare for the rigors of vigorous movement, and a cool-down so that children are ready to continue calmly with the rest of their day. These elements of the dance class take time, and surround the instructional lesson. In elementary school, one 45-minute period per week is sufficient for children to accomplish the warm-up, the instructional component, and the cool-down. In middle school, a single period class three to five times per week allows for adequate instruction, but a double-period class enables richer and more detailed instruction to take place. In high school, students taking a general dance elective should take five 45-minute classes per week. However, for major sequence programs, a double period (90 minutes) daily is recommended so that students can make technical progress in the art form.

Note: In middle and high school, students should wear a dance uniform for dance classes to enable full range of motion.

Music: Ongoing, sequential, and participatory music instruction is essential to the education of every student. It is recommended that students in early elementary grades PreK–3 receive daily classroom opportunities to sing, play, move and compose. Additionally, one 35-minute period of specialized music instruction is recommended, one time per week, throughout the school year. Opportunities to develop skills in vocal and instrumental music are best offered at the onset of upper elementary school—beginning in grades 4 and 5—and provided in three to five 35-minute classes per week throughout the school year.

A substantive course of Core Music study for intermediate and middle school students will provide year-long, twice-weekly 45-minute classes. Students participating in vocal and instrumental ensembles require adequate time to acquire both core music content and skills specific to their instrument. Three to five 45-minute class periods is the recommended time allotment for intermediate and middle school performance classes.

High school students who elect to fulfill half of their arts graduation requirement through music study should take five 40- to 45-minute classes each week for one complete semester. A single term of core music instruction best fulfills this requirement for students who desire a broad-based music instructional experience. Students who wish to explore and maximize their skills in instrumental and or vocal music will require daily 45-minute ensemble classes, sequentially structured, in each semester of their high school matriculation.

Theater: Recommended instructional time for children in elementary grades K–5 is one period per week throughout the school year. This schedule allows for consistent and sequential learning experiences and is preferable to modular units during a discrete block of time. In middle school, students who have elected a theater sequence should take three to five classes per week. Theater literacy, connections and career explorations may be accomplished in single periods. However, theater making, which involves rehearsing for performances, is more effectively delivered in double periods or extended day. In high school, students taking a general theater elective may follow the guidelines for middle school. A major sequence program should offer a minimum of five single-period classes weekly, and serious programs will go further extending to double periods two to three days per week.

Visual Arts: Rigorous, sustained, and sequential instruction in the visual arts begins in the early elementary grades. Recommended art instruction for students grades PreK–2 includes daily opportunities to engage in art making with the emphasis on exploration and discovery. In grades 3–5 recommended instructional delivery is one 45-minute period per week throughout the school year. Because visual arts classes require time for set-up, break-down/clean-up, and storage of art works, it is most important that these elements become routinized and streamlined. In middle school, students selecting a visual arts concentration should receive instruction for three to five 45-minute periods per week; incorporating where possible a double-period class format allows for richer instruction. In high school students opting to fulfill their basic arts requirement through the visual arts should receive arts instruction one period per day for each of two semesters. Students enrolled in a visual arts sequence take an additional four to six semesters of electives. Schools with resources to add a major art five-year sequence may offer students the option of taking two art courses during each semester of their junior and senior years.

Scheduling Resources: See the Resources section in the back of this manual.



Space for Arts Education

Dedicated Arts Rooms

Whenever possible, dedicated rooms should be provided for arts instruction. This means that the room used for instruction in an arts discipline is used only for that purpose, and is not shared or multi-purpose space. The advantages to this arrangement are many:

- Arts teachers can store all their supplies in the room for ready use during arts periods.
- Student work and arts literacy materials can be posted in the room at all times.
- The room can be organized for maximum arts learning effectiveness.
- Art materials and equipment, large musical instruments that cannot be stored such as drums and pianos, and ballet barres, mirrors, and dance floors are better protected from damage.
- The school's financial investment in arts equipment and materials will be best protected and preserved.

If the school building is overcrowded, and a dedicated instructional space cannot be located, consider whether there is an option to program activities such that the arts room can be shared among two arts forms that do not require a change in furnishings (e.g., a dance studio/drama room in which chairs and desks are not required for either class). Additionally, in all cases, secure storage for equipment and materials is essential.

Appropriately Equipped Arts Rooms

Whether the arts room is dedicated or shared, it can be appropriately equipped. Each arts discipline has its own requirements for appropriate instructional space, including the room set-up and the necessary instructional equipment and supplies. The summary below gives a basic sense of what is required. More detailed information can be found in the *Blueprint* for each art form on the pages noted.

Dance: See page 5 in the *Dance Blueprint*. The room must be clear of furniture, except for a teacher's desk in one corner or an adjacent dance teacher office. The space should be large enough to accommodate a full class of students standing with arms and legs extended such that no child will encroach upon another's personal space. At least one wall should be mirrored. The floor should be sprung wood (raised above the sub-floor) or a semi-sprung composite dance floor surface made for this purpose. The room should be equipped with either floor or wall-mounted ballet barres, or free-standing barres. The following supplies are needed:

- Computer
- Large video/DVD monitor or projection screen with speakers
- Video camera
- Sound system/CD player
- Storage cabinets for costumes
- Hand-held drum and mallet
- Blackboard or dry erase board
- Dance library corner with bookcase

Music: See pages 64 and 65 of the *Music Blueprint*. All music rooms—Core, Choral, or Instrumental—should be well-ventilated and lit, with a secure, locked space for electronic equipment and well-spaced electrical outlets. Shelving or cabinet space for daily storage of instructional materials, textbooks, musical parts, and instruments is essential. Regardless of level, the rooms should have the following basic equipment:

- Dry erase board
- Library of print, video, and recorded materials
- Projection screen
- Dedicated overhead projector
- Moveable chairs—armless for Choral and Instrumental, with writing arm attachment for Core Music
- Choral risers or music stands as appropriate

Note: Each music focus area requires materials and resources that are specific to the area. Refer to the *Music Blueprint* as per above for this inventory.

Theater: See page 4 of the *Theater Blueprint*. The theater classroom should be spacious, clean, and clear of objects. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arm's length between each person. One wall or corner should be dedicated to a theater resource center. Bins or other storage are needed for costumes and props used in studio theater games. Material resources include the following:

For the Theater Classroom:

- Scripts, videos, and DVD's
- CD/tape player
- Video/DVD monitor

For the Performance Space (Auditorium or Black Box Theater):

- Sound and lighting equipment (either rented or permanent)
- Stage curtains in good condition and fire-proofed
- Low-gloss finish if there is a wooden floor (minimizes glare from the lights)
- Fly system and rigging meet safety codes
- Off-stage areas and wings are clear
- Adequate storage for scenery, costumes, props, and lighting equipment
- Carpentry shop for technical theater programs

Visual Arts: See pages 47 through 49 of the *Visual Arts Blueprint*. The visual art room should be well ventilated, spacious and, if possible, have ample natural light. The room should be equipped with long work tables and armless chairs, drying racks, and a working sink. An area should be designed to facilitate students' mobility and the construction of larger pieces of artwork. Lockable storage cabinets are essential. A computer, printer, scanner, and LCD projector are necessary for media technology. Every art room should have the following basic equipment and supplies:

- Overhead projector with a set of transparencies of major art works
- A rich variety of art resources (picture files, reproductions, posters, postcards, photos, artifacts, visual references to the surrounding community)
- Library containing cultural and gender sensitive survey books, artists' monographs, picture books by and about artists, and guides to New York City museums
- Bulletin board dedicated for announcements of gallery/museum exhibitions and events
- Space dedicated for displaying student work that emphasizes process
- Each visual art medium requires a basic set of good quality supplies, including a variety of types of paper and cardboard, paints, pencils, crayons, markers, charcoal, pastels and oil pastels, brushes, trays, sponges, clay and clay tools, brayers, printing inks, linoleum, and a range of tools for sharpening, cutting, stapling, glueing, printing, matting, and mounting art works.

Campus Schools: The Building Campus Toolkit (see p.100) provides guidance to schools sharing a building in the optimal use of existing arts instructional and performance rooms. The document can also be accessed online at <http://schools.nyc.gov/artseducaiton> under "Arts Management Tools".

Resources for Arts Space Improvement: See the Resources section at the back of this manual.



Budgeting for Arts Education

Allocating for Arts Education

The following factors should be considered when budgeting for effective arts programming:

- The supply needs of the arts teacher(s) currently on your staff
- The gaps in your Annual Arts in Schools Report
- Arts staffing needed to reach all students
- Arts space improvement needs
- Your school's Project Arts allocation and personnel budget
- The potential effectiveness of expenditures in moving your school toward the goals of providing quality arts instruction, implementing sustainable arts programs, and reaching all students

Comprehensive budget guide

A resource guide to school budgets, titled *School Budgets: Making Them Work for Your Students and Schools*, is available on the NYCDOE Website at http://schools.nyc.gov/Documents/FSF/NYC_FSF%20Guide_052208.pdf.

This guide for principals for school year 2008-09 provides an overview of the various elements of your school budget and guidance for managing these elements.

Arts Supplemental Funding Through Fair Student Funding/Project Arts

Project Arts: Project Arts (Arts Restoration Throughout the Schools), a 10-year initiative, infused \$75 million in dedicated funds into the school budgets on a per capita student basis. Until 2007-08, these funds were earmarked for arts spending including new arts teacher salaries, arts partnerships and residencies, and arts equipment. In 2007-08, the funds were folded into the general school budget. For your information, please refer to the School Allocation Memorandum (SAM) below to see the amount provided for your school for 2010-11. The memo is excerpted. The memo can be accessed to find your school's allocation at: http://schools.nyc.gov/offices/d_chanc_oper/budget/dbor/allocationmemo/fy10_11/FY11_PDF/sam24.pdf

SCHOOL ALLOCATION MEMORANDUM NO. 24, FY11

DATE: June 1, 2010

To: COMMUNITY SUPERINTENDENTS, INTEGRATED SERVICE CENTERS AND SCHOOL PRINCIPALS

From: Annie Finn, Director of School Budget Planning and Operations

Subject: **ARTS SUPPLEMENTAL FUNDING thru FAIR STUDENT FUNDING**

This memorandum provides the portion of Fair Student Funding (FSF) that your school originally received to fund supplemental arts programs (formerly known Project Arts). While these funds are no longer restricted, many schools have asked for the per capita amount they have received historically for arts programs to help them plan their arts programming for the upcoming school year.

Due to significant budget reductions over the last 3 years, Fair Student Funding allocation amounts represented in this document are for advisory purposes only.

Schools can schedule the dollars described here as Arts Supplemental Funding in the following FSF allocation categories:

- TL Fair Student Funding
- TL Fair Student Funding HS
- TL Fair Student Funding Incremental
- TL Fair Student Funding Incremental HS
- TL FSF General Hold Harmless
- TL FSF General Hold Harmless HS

When scheduling funds, schools should select the program description ARTS SUPPLEMENT from the drop down list. All expenditures for arts education should be noted in Galaxy so that your school can be properly credited for arts education in the ArtsCount reports.

Please note that this money is already in your budget. It does not represent new funds. Please consult with the Office of Arts & Special Projects for programmatic information.

Click here to download a copy of the School Allocation Memorandum:

http://schools.nyc.gov/offices/d_chanc_oper/budget/dbor/allocationmemo/fy10_11/FY11_PDF/sam24.doc

AF:sdr

Reimbursable Funding and the Arts

- Reimbursable funding such as Title I must support major subjects-English language arts (ELA), math, science, social studies, and English proficiency for English Language Learners (ELLs).
- You may infuse the arts into these major subject areas and use Title I funds to support your efforts (e.g. literacy and dance, science and visual arts, mathematics and music, history and theater).
- In a Title I SWP (school-wide projects) school, a principal could hire a cultural partner to do a literacy arts residency in classrooms. Note that classroom teachers must be actively engaged and collaborate on the delivery of instruction to assure learning and maximum benefit from these resources.

Title I Funding

Title I Set Aside for Professional Development

- There is a mandated 10% set aside in Title I Schools for professional development.
- Consider using a portion of this funding to support professional development for your arts specialist-to enhance the infusion of arts in the content areas.
- This funding can be used to support collaborative planning between your arts specialist and classroom teachers. This will enhance instructional hours delivered by the classroom teacher and allow the work of the arts teacher to support student achievement in the arts class and the regular classroom.
- Professional Development delivered by cultural partners for teachers integrating arts in the content areas can be supported with these funds.

N.B. For FY '11

- For Title I ARRA, the HQT and PD required set-asides have been waived for FY '11.)
- Title I school-wide program schools may now opt into Conceptual Consolidation, which offers many opportunities to Integrate services and programs to upgrade the school's entire educational program. SWP schools that are electing to conceptually consolidate funding must use the Title I CEP description to explain how the arts will be infused in major subject areas that are part of their Title I program. Arts programs and arts professional development that are part of NCLB programs including mandated Title I Set Asides must be adequately described in school CEPs. The descriptions must focus on instruction and implementation rather than budgetary aspects. Title I targeted assistance schools continue to use the standard process.

Title III

- Title III funding supports supplemental instruction for English Language Learners.
- Arts programs in this category should be directly supplemental to the ELA curriculum and targeted for the needs of ELLs.
- Consider infusing the arts as a way to promote English-language acquisition.
- Models of School Budgeting for the Arts
- The following models were abstracted from actual school budgets.

Models of School Budgeting

TITLE I SCHOOL EXAMPLES:

Grade Level **K-5**
Student population **775**

Title	Funding Source
Music Itinerant	TL FSF .2
Dance Cluster	EGCR Title II .46, EGCR State .54
Drama/Theater Cluster	TL FSF
Instrumental Music Cluster	TL FSF
OTPS	Arts Residency \$18,000 Title I SWP
	Arts Residency \$12,000 Fed. Magnet
	Arts Residency \$30,000 Fed. Magnet

Grade Level **K-5**
Student population **1098**

Dance Cluster	TL FSF
Music Cluster	Title I SWP .5, TL FSF .15, TL DRA Stab .35
Music Cluster	TL FSF .5, TL DRA Stabilization .5

Grade Level **K-5**
Student population **1653**

Art Cluster	TL FSF .60, EGCR ST IIA .4
Art Cluster	TL FSF .5, EGCR ST IIA .20, EGCR ST .3
Art Cluster	TL FSF
Performing Art F Status (74.5 days)	TL FSF
Music Cluster	TL DRA Stabilization
Music Cluster	TL FSF
Music Cluster	TL FSF .80, EGCR ST .2
Music Instrumental F Status (85 days)	TL FSF
OTPS	\$52,000 Ballroom/Spanish Dance and City Lore TLFSF
	\$2,000 Non DP Equipment Repair/TL FSF

NON-TITLE I SCHOOL EXAMPLE:

Grade Level **K-5**
Student population **891**

Title	Funding Source
Arts Cluster	TL FSF .6, EGCR ST .2, EGCR ST IIA .2
Dance Cluster	TL FSF
Drama Cluster	TL FSF
Music Cluster	TL FSF

TITLE I SCHOOL EXAMPLES:

Grade Level		High School
Student population		342
Title	Funding Source	
Visual Arts teacher	TL FSF	
Music teacher	TL FSF	
OTPS	\$4600 Arts Residency TL FSF	

Grade Level		High School
Student population		2225
2 Art teachers	TL FSF	
Music teacher	TL FSF	

Grade Level		High School
Student population		4268
5 Visual Arts teachers	TL FSF	
4 Instrumental Music teachers	TL FSF	
Music teacher	TL FSF .35, TL CF .65	
Vocal Music teacher	TL FSF	
Teacher per session \$15,000	TL FSF	
Supervisor per session \$4,000	TL FSF	
OTPS	Non contractual Services (Buses) \$41,000 TL FSF Project Arts Admissions \$4,000 Theater Tickets TL FSF Project Arts Instrument Repair \$5,000 TL FSF Project Arts	

NON-TITLE I SCHOOL EXAMPLE:

Grade Level		High School
Student population		3929
Title	Funding Source	
4 Visual Arts teachers	TL FSF	
3 Visual Arts teachers	TL DRA Stabilization	
2 Music teachers	TL FSF	
3 Music teachers	TL DRA Stabilization	
1 Instrumental Music teacher	TL FSF	
Dance teacher	TL DRA Stabilization	
2 Theater teachers	TL DRA Stabilization	

TITLE I SCHOOL EXAMPLES:

Grade Level: 6-8
Student Population: 345

Title	Funding Source
Visual Arts teacher	TL FSF
Vocal Music F-status (86 days)	TL FSF
OTPS	PD \$2100
	Theater Residency Title III \$1500

Grade Level: 6-8
Student Population: 882

2 Visual Arts teachers	TL FSF
Dance teacher	TL FSF
Music teacher	TL FSF
Instrumental Music teacher	TL FSF
Music per session \$16,000 after school	TL FSF
Strings per session \$1091	TL FSF
Literacy through the Arts per session \$11,285	TL FSF
OTPS	Theater Education consultants \$8000 TL FSF
	Music supplies \$6000 TL FSF

Grade Level: 6-8
Student Population: 1403

Dance teacher	TL FSF .73, TL DRA Stabilization .27
Visual Arts teacher	TL FSF
Theater teacher	TL FSF
Vocal Music teacher	TL FSF
Instrumental Music teacher	TL FSF Proj Arts
Instrumental Music teacher	TL FSF
Music per session \$16,000	TL FSF
Strings per session \$1091	TL Child First
Literacy through the Arts \$11,285 per session	Title III

NON-TITLE I SCHOOL EXAMPLE:

Grade Level: 6-8
Student population: 1477

Title	Funding Source
2 Performing Arts teachers	TL FSF
Art teacher	TL FSF
Music teacher	TL FSF
OTPS	\$54,471 Arts Connection/Title I SWP \$22, 250 Studio in a School/TL Summer Instrument Repair \$500/TL FSF Music Supplies \$250/TL FSF Art Supplies \$1621/TL F Project Arts Art Supplies \$4976 TL FSF Project Arts Admissions \$3872 Ex. School Day/Violence prevention

Websites, Grants, Parents' Association

- **Donors Choose.** This program makes materials available to individual teachers who request specific programmatic or materials needs.
- **Foundation and Corporations.** Various foundations have program-specific grants to support arts in the schools. Corporations such as Target, Coca Cola, and Toys 'R' Us have also supported arts education with grants to both schools and arts organizations. To research go to The Foundation Center Website at <http://foundationcenter.org/getstarted/topical/artseducation.html>.
- **In-Kind Grants.** Some corporations have grant programs in which arts materials are donated to schools. For instance, VHI Save the Music provides recorders to elementary schools that start a music program. Capezio Ballet Makers, Inc. provides dance costumes to schools through an application process administered annually by the OASP. Arts Space Grants provide installation of arts space improvements through an application process administered by the OASP and the Fund for Public Schools. Information about in-kind grant opportunities can be found on the OASP Website at www.schools.nyc.gov/artseducation.
- **Local State Representative, Borough President's Office or City Councilperson.** Monies may be available for special projects within a district or borough.
- **Local Businesses.** Stores, banks, and other businesses in your immediate school neighborhood are often happy to donate goods and services to local schools. Involvement can create enthusiasm in the local business community.
- **Local and Borough Arts Councils.** Arts councils are a good source for project-based grants.
- **Center for Arts Education.** The Parents as Arts Partners grants are administered by the CAE. The application can be downloaded at www.cae-nyc.org.
- **New York State Council on the Arts.** The Empire State Partnerships are grants awarded to a proposing school and cultural partner for integrated arts instruction. For more information contact http://www.nysca.org/public/guidelines/arts_in_education/dissemination.htm.
- **Teacher Grants.** Various organizations offer competitive grants to teachers to pursue further study in their art form. Please consult the OASP Website (see above) on a regular basis for these opportunities and make your teachers aware of them.
- **Student Grants and Scholarships.** Many grant, award, and scholarship opportunities exist for talented students. These are also posted on the OASP Website in a timely manner.
- **School Art League.** Every year since 1909, the New York City Department of Education and the trustees of The School Art League have joined together to honor New York City public high school students for excellence in the visual arts. These opportunities include The School Art League Medals and the School Art League Scholarships for Graduating Seniors.
- **Community Service Projects:** Engaging students in community service projects can be excellent fundraisers for arts programs.
- **Americans for the Arts** has a Website that links to valuable school arts education resources at <http://www.americansforthearts.org>.
- **Parents' Association.** Parents are potentially your most avid school supporters and the most invested voice of advocacy for their children's education. Their responses to the arts questions on the Learning Environment survey impact a school's Quality Review. When given a goal of raising funds to increase their children's learning opportunities, they can be an effective force for project-based fundraising. Schools can mobilize parents by creating opportunities to bring them into the arts classrooms and to student performances and art exhibitions. Properly displaying student art work in the hallways of your school also communicates the message on a daily basis that the arts are a valued part of their children's education. Depending on the degree of parent participation and economic means, Parents' Associations can raise funds by hosting events as simple as a bake sale or as complex as a school raffle, benefit, silent auction, or business matching-fund solicitation.

Resources for Arts Education

The NYCDOE Office of Arts and Special Projects (OASP) and The Arts Education Website

The NYCDOE's Office of Arts and Special Projects, a division of the Office of Teaching and Learning, employs a Director for each arts discipline, and two Directors of Arts Education Accountability and Support. These personnel are at your service for guidance and expertise as you move forward with your arts programming. Contact information for all Arts Office personnel can be found on the Arts Education Website at <http://schools.nyc.gov/offices/teachlearn/arts/staff2.html>.

The NYCDOE's Arts Education Website is a resource for information about everything related to arts education in your school:

- **The Arts and Cultural Education Services Guide.** This online, searchable guide devotes a page to each of approximately 250 arts organizations, containing descriptive information about their arts education programs, their vendor and contract numbers (when available) and a link to the organization's Website.
- **The Blueprints for Teaching and Learning in the Arts.** The four arts *Blueprints* are searchable and downloadable online. You can access the entire document, or look at the benchmark descriptors at each benchmark level (2nd, 5th, 8th, and 12th). The *Blueprints* are the NYC curriculum guides for arts learning, PreK–12. They can be purchased in hard copy by contacting the Office of Arts & Special Projects.
- **Arts Learning Grade by Grade, and Major Sequence Guidelines.** An overview of the content and instructional time for elementary, middle and high school, and suggested coursework for major arts sequences, are posted in the Curriculum section.
- **Sample Units.** Teacher-generated *Blueprint*-aligned arts units are posted on an ongoing basis.
- **Assessment Information.** Information about the commencement examinations in the four art forms is accessible online. Relevant procedures and deadlines related to these exams are posted in a timely manner.
- **ArtsCount Information.** The New York State requirements, and information about the Annual Arts in School Survey and the Arts in Schools Reports are posted, and relevant deadlines are posted in a timely fashion.
- **Resources, Grants and Opportunities.** These include vendors for supplies, space renovations, and equipment; grant application opportunities as they are made available; student scholarships, awards and competitions; and teacher award opportunities.
- **Professional Development Opportunities.** Citywide *Blueprint* training workshops and courses available to your teachers are offered on Chancellor's Staff Development Days and on an ongoing basis by the Office of Arts and Special Projects. These are posted along with links for registration. Relevant professional development workshops offered by arts organizations may also be posted.
- **Quality Arts Education Video.** This short film provides an overview of exemplary teaching and learning in all four arts forms, and across elementary, middle and high school. Schools in all five boroughs are represented. The voices of principals, arts teachers and students provide the context for the instruction captured in the film. Contact the Office of Arts and Special Projects for a copy of this film.
- **Building Campus Toolkit.** This document outlines best practices for productive sharing of arts staffing, space, scheduling, and resources in a campus housing several schools in one building.
- **Dance Education for Diverse Learners.** This supplement to the dance *Blueprint* outlines universal, targeted and intensive supports for teaching dance and general movement to students with special needs. It is available online at the arts education website and in hard copy through the Office of Arts & Special Projects.

Building Campus Toolkit for Arts Education

- The document may be accessed at <http://schools.nyc.gov/offices/teachlearn/arts/Campustoolkit.html>

Why Collaborate Around the Arts on Campus?

Arts education is an essential component of every school's curriculum. Many schools are challenged to provide rigorous and appropriate arts education because of space and/or staff limitations. Campus-based schools have the opportunity to meet these challenges and provide rich and stimulating arts education programs for all students by pooling their resources in a variety of ways. What follows is a detailed plan for school leaders willing to work collaboratively to achieve their goals for all students.

I. Sharing Art Studio Space and Meeting the Standards

II. Best Practices Scenarios

- A. A campus of high schools
- B. A campus of middle and elementary schools

III. Creating Shared Arts Spaces

- The Art Studio
- The Dance Studio
- The Music Studio
- The Theater Studio and Performance Spaces

As you discuss the many options available to you, please feel free to contact the Office of Arts and Special Projects for guidance and support at (212) 374-0300 or artsandspecialprojects@schools.nyc.gov. You may visit our Website for more information at <http://schools.nyc.gov/artseducation>.

I. Sharing Studio Space for the Arts and Meeting the Standards

Introduction

Arts education requirements for students in the New York City public schools are different at the elementary, middle, and high school levels. However the standards for arts learning are uniform across all four arts disciplines: visual arts, music, dance, and theater and are applicable at every grade. The four New York State Learning Standards in the Arts are:

1. Creating, performing, and participating in the arts
2. Understanding and utilizing the materials and resources of the arts
3. Analyzing and responding to works of art
4. Understanding the cultural dimensions and contributions of the arts

The New York City Department of Education has produced the *Blueprint for Teaching and Learning in the Arts: PreK–12* that provides benchmarks for what students should know, understand and be able to do at four levels in their education: early childhood, elementary, middle, and high school. The *Blueprint* is based on the New York State standards above and extends beyond them to involve the use of community and cultural resources which are essential to the teaching of the arts in New York City. A *Blueprint* for each art form—Dance, Music, Theater, and Visual Arts—can be found online at <http://schools.nyc.gov/artseducation>.

Fully achieving these standards and meeting New York State requirements is a challenge for many schools. Space, equipment and certified teachers are necessary to enable students to meet these requirements. Shared space for arts study within a campus environment can make it possible for several schools to fulfill what might be impossible for each to achieve alone. Further, the establishment of an arts studio in a school building can become an excellent venue for out-of-school time or extended day programs that enrich the students' experience beyond their core academic studies. For a full discussion of the State requirements, refer to the *ArtsCount: A Guide for Principals* on the arts education Website: <http://schools.nyc.gov/artseducation>.

II. Best Practices

Campus A: A campus of high schools

On Campus A, schools decided that an arts studio shared and staffed through pooled resources would enable each school to provide the general graduation requirement of one unit of one art form for all students. They further decided to offer a sequential program in that art form to interested students across schools. The Building Advisory Committee, comprising of representatives from each school, discussed how many art forms and the kind of art forms they wished to institute and did a preliminary building walk to determine options and possibilities. The team consulted with the Office of Arts and Special Projects (<http://schools.nyc.gov/artseducation>) to access experts in these subjects and to learn what is needed to implement an arts program, both to fulfill the basic requirement for all students and to support a sequential program that can provide students with a three- to five-year major sequence in an art form and result in an Arts Endorsed Diploma. The team shared what it learned with their school leadership teams and presented a timeline and yearly goals to their colleagues for consideration. They targeted items that could be included within the building council budget, sought grant opportunities, and identified partners from the arts community who might assist them. Through collaboration and over several years of development, they built an arts identity for their schools that was shared by all students across the campus.

Campus B: A campus of middle and elementary schools

On Campus B, schools decided that they wished to work together to establish an arts program that would address State requirements that for grades 1–6 involve studying all four art forms, visual arts, music, dance, and theater every year, and for grades 7 and 8, would involve one semester each of two art forms. The team consulted with the Office of Arts and Special Projects (<http://schools.nyc.gov/artseducation>) to access experts in these subjects and to learn what is needed to implement an arts program. They determined that by creating two shared studios and pooling resources to hire two certified teachers they could cycle the arts teachers throughout the grades 3–6 classes, providing ongoing instruction to these grades across the school year in 10-week allotments. This required careful planning and scheduling, but since the teachers on each grade in each school were given common preparation time, the cycles worked well.

For the two art forms not covered by certified teachers that were shared across the campus, the schools developed a program of professional development for classroom teachers to integrate these art forms into their instructional programs. For the early childhood grades, the schools worked with community arts partners to provide professional development to classroom teachers in all four art forms; and for the teachers working with students in grades 3–6, a similar program of professional development was offered to provide support for the two art forms not covered by the specialists on the campus. Examples of this kind of classroom integration are readily understood when through English language arts, teachers use the genre of playwriting and play reading to study the art form of theater. Likewise, partnerships with dance companies helped the

physical education teachers integrate creative movement and dance into their programs. The study of visual arts and music might be similarly provided within the classrooms through partnerships with museums, galleries, and musical groups and concert venues.

III. Creating Shared Space Areas for the Arts

THE DANCE STUDIO

Introduction

Dance is movement of the body through space and time. The dance studio is a space that all schools in the building can use to extend and improve instruction through dance study and activities. Through dance teaching aligned with the *Blueprint for Teaching and Learning in the Arts: Dance, PreK–12*, students gain physical self-control, self-discipline, collaborative work habits, self- and group awareness, literacy supports, cultural/historical understanding, and aesthetic sensitivity while they improve their dance skills. Student dance productions and inter-school sharing of works-in-progress are opportunities for students to participate together in dance activities across the campus.

Physical requirements for a dance studio

The nature of the physical space in which dance teaching takes place affects the quality of the experience for students. The dance room should be spacious, clean, clear of objects, and, when possible, dedicated to dance use only. One wall should be continuously mirrored to permit students to self-correct while learning, and to provide maximum visibility of the teacher. To absorb the impact of jumping and leaping, a wood sprung floor is recommended. An excellent alternative is to cover the existing floor with a synthetic dance floor surface specially designed to serve this purpose. Portable, wall-mounted or floor-mounted ballet barres may be used. A CD player, a video/DVD monitor, and a video camera must be available to the dance teacher during all class times.

Goal: To create an environment, opportunity, schedule, and funding to support sharing a dance studio.

Best Practices:

- Ongoing collaboration by school teams from each school, including the dance or other interested arts teachers, the assistant principal in charge of programming for the building, and the principals of each school
- Identification of an appropriate room to dedicate as a dance studio, or evaluation of the existing dance-room through a “Dance Studio Learning Walk”
- Creating a full-time shared line for a dance teacher serving all the schools in the building, or sharing the studio between two or more dance teachers
- Involving cultural partnerships during in school time, extended day, or out of school time to extend the use of the dance studio to support dance curriculum in the building
- Pooling funds from the building council budget, recommended school arts allocation budgets, and outside grants to support the space renovation and the dance teaching staff

Discussion Questions

Please use these questions to guide conversation. The NYCDOE arts education Website may also help support conversations through reference to the *Blueprint for Teaching and Learning in the Arts: Dance, PreK–12*; the Arts Learning Walk-Through; and the Hallmarks of an Effective Dance Lesson. Formulate additional questions and document your agreements with a graphic organizer or in another way that works for your team.

Capacity:

1. Has the building council completed a “Dance Studio Learning Walk”?
2. Is the dance studio aligned with the campus vision, mission, and goals?
3. Have you developed a dance education advisory committee with representation from every school?
4. Do you have a full-time dance teacher? What is the percentage of students he/she instructs?
5. What additional staff is needed to serve all interested students?
6. Does the dance studio have spatial capacity for a full class of students to participate actively?
7. Are there mechanisms in place that enable the dance teacher to plan with other subject area teachers in all schools?
8. Does every school in the building have access to the dance studio and teacher, and the resources of the dance room such as videotapes, books and costumes?
9. Have the schools collaborated in ongoing dance program planning and assessment?

Schedule:

1. How will dance events, classes, meetings, after school programs, etc., be scheduled?
2. Do you want to keep students separate by period or can the dance studio accommodate more than one school?
3. Do you want to integrate students across schools by period or place?
4. What is the campus policy for students’ use of the dance studio for rehearsals or instruction during lunch?

Implementation:

1. How are you supplying resources and materials to the dance studio?
2. Who will supervise the dance studio/dance teacher(s)?
3. How will the dance studio be staffed, and at what times?
4. How are you as individual schools equitably sharing those responsibilities financially and in terms of staffing?
5. Who will supervise the staff responsible for dance studio/dance teacher(s) oversight?
6. Will you provide additional dance instructional services through a cultural partner in the dance studio?
7. How will students enter and leave the dance studio?
8. If students are allowed to go to the dance studio during lunch, will they need passes?
9. Will students be allowed to use the dance studio independently during instructional time?
10. How will students’ behaviors be addressed?
11. Is there a committee that meets with the dance teacher(s)?
12. How will schools support the dance studio and dance program—shared behavior code, program expectations, consequences of infractions, etc.?

Reflection:

1. What are the next steps?
2. Do all dance teachers and students in all schools have access to the dance studio?
3. Are students using the dance studio? Are materials and personnel effectively supporting the students?
4. Is the dance teacher working with all schools? With the building council?
5. Is the building council plan supporting student achievement in dance as well as other subject areas?
6. Are the teachers using the dance studio resources and the dance teacher/dance program to enrich curriculum and support students?

THE MUSIC STUDIO

Introduction

A successful music program is one which maximizes available resources to ensure student learning and performance at the highest possible levels. Among the arts, music is distinguished by its three instructional focus areas: choral, core, and instrumental music. Though each has area-specific requirements, all share the goals, objectives, and best practices that are integral to exemplary instruction and desired student outcomes. The recommendations below will enable each school within a campus to provide music education to every student, and offer a three-year sequence to those students who have demonstrated an interest in pursuing music to a greater degree.

Physical Requirements for a Choral Music Studio:

- Tuned, acoustic piano with lock
- Choral risers
- Armless, moveable chairs
- Shelving, cabinet space for storage of choral archives
- Shelving for daily storage of choral folders
- Ample, widely-spaced electrical outlets
- Dedicated overhead projector; recording equipment (DVD, VCR, CD)
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment

Physical Requirements for an Instrumental Music Studio:

- Electric keyboard or acoustic piano with lock
- Armless, moveable chairs
- Shelving, appropriate encasements for instrument storage
- Shelving for daily storage of instrumental folders
- Dedicated overhead projector; recording equipment (DVD, VCR, CD)
- Dry erase board
- Library of print, video and recorded materials
- Ample lighting, ventilation

- Secure, locked space for electronic equipment
- Music stands appropriate to class size
- Adequate space for the development of correct playing posture

Physical Requirements for a Core Music Classroom:

- Electric keyboard or acoustic piano with lock
- Storage space for class sets of general music textbooks
- Dedicated overhead projector, recording equipment (DVD, VCR, CD)
- Storage space for class sets of hand-held percussion instruments
- Moveable chairs with writing-arm attachment
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment

Goal: To create an environment that will nurture students' creative capacities and maximize achievement in the musical arts.

Best Practices:

- Transparent discussion of budgetary allocations and requirements
- Collaborative planning and ongoing assessments
- Common meeting time for department consultations
- Internal tracking of coursework for students majoring in instrumental and vocal programs
- Partnership with one or more cultural organization to supplement, enrich instruction in the three music-specialty areas
- Adequate, dedicated space for music instruction and student presentations

Capacity:

1. Has the building council completed a "Music Studio Learning Walk"?
2. Is the music room aligned with the campus vision, mission and goals?
3. Have you developed a music education advisory committee with representation from each school?
4. Does the music room have the necessary spatial capacity for all instructional needs?
5. Does each school have equal access to available performance spaces, and does a mechanism exist to ensure equitable scheduling of rehearsal time?
6. Are supplies and equipment items shared or made available as needed?
7. Is there ongoing maintenance of audio and lighting equipment, and are pianos tuned regularly in common performance spaces?
8. Are additional funds pursued via grant-writing, Materials For The Arts, Donors Choose, and other sources?
9. Is there a designated team or person who is knowledgeable in the required technical aspects of music production (e.g., audio, lighting)?

Schedule:

1. Who will have responsibility for the oversight of scheduling and the use of space?
2. How will music rehearsals and performances be scheduled?
3. How will the instrumental or vocal teacher combine students for culminating rehearsals and performances?

Implementation:

1. How are materials and supplies delivered to the music program?
2. Who will supervise music teachers? Who will ensure that music teachers are made aware of and are attending Department of Education professional development workshops?
3. Who will make outreach to and follow up on communications with local college and university music education programs?
4. Will schools set aside necessary funds for production costs, coverages, and teacher per session related to school performances and presentations?
5. Who will ensure that students are adequately supervised in all activities and locations related to performances, both during and after school hours?
6. Have all students received written and verbal guidelines which clearly describe behavioral expectations and subsequent consequences if expectations are breached?
7. Will students receive equal rewards and opportunities as a result of their in-school participation and achievements?

Reflection:

1. What are the next steps?
2. Do all music teachers have access to the music room and performance spaces?
3. Do teachers in other subject areas collaborate with and use the resources of the department and its cultural partners?
4. Are students made welcome to access to the music room and performance spaces under supervision?
5. Does the building council's plan support student achievement in music as well as other subject areas?
6. How can current practices facilitate student participation in Salute to Music, All-City, and New York State School Music Association programs?

THE THEATER STUDIO AND PERFORMANCE SPACES

Introduction

The following recommendations represent goals towards which schools should move in support of the optimum functioning of their theater program. These measures will provide the best environment in which to achieve the student learning set forth in the *Blueprint for Teaching and Learning in the Arts: Theater*.

Physical resources

The Studio or Classroom

Theater is a process of experimentation, exploration, and physical activity. The physical space in which theater teaching takes place affects the quality of the experience for students. Ideally, the theater studio should be spacious, clean, clear of objects, and, when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs, or benches are needed for student sharing and performances. Additionally, one wall or corner should be dedicated to a theater resource center with scripts, videos and other theater artifacts. Bins or other storage is needed for costume and prop pieces that are used in studio theater games. Teachers should have unrestricted use of a CD/tape player, and access to a video monitor/DVD player and video camera.

The Theater

School theaters should be adequately equipped and maintained. Resources should include appropriate sound and lighting equipment either rented or permanent and may vary from production to production. Stage curtains and drapery should be in good shape, clean, and meet fire code requirements. Flooring should be wooden and may be covered with Masonite or another wood-fiber product. If wooden floors are exposed, they should not have a high-gloss finish in order to reduce the reflection of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off-stage areas and wings should be clean and provide unobstructed access to the stage. Adequate storage for costumes, scenery, props and lighting equipment should be secure and adjacent to the theater space if possible. Schools with technical theater programs and multiple productions during the school year will need a well-equipped, well-maintained, and spacious carpentry and costume shops.

Instructional Time

Elementary

Children in K–5 should take theater class one period per week throughout the school year. Some schools have chosen to fold the equivalent amount of instructional time into a concentrated cycle. For the purposes of a sequential curriculum, however, the consistency of full-year work is preferable. The theater teacher can be an excellent resource for professional development of all early childhood teachers, as young children may be engaged in imaginative play every day in their classes.

Middle School

Students who choose a theater elective in middle school should take an equivalent of three to five theater classes per week. Theater learning is multi-faceted and complex, and requires a schedule that will support the scope and sequence of learning. Theater making which may include rehearsing for performances is most effectively realized in double periods or as part of an extended day program. Single periods may be reserved for the theater literacy, connections, and career explorations.

High School

Students taking a general theater elective in high school may follow the guidelines for middle school. Students taking a theater commencement program should have a minimum of one period of theater training daily. A serious program that seeks to prepare students for the option of continued university study will go further, extending to double periods for two to three days a week. Making creative use of zero period and extended day can ease the burden on programming.

Goal: To create an environment, opportunity, schedule, and funding to support sharing a theater studio.

Best Practices:

- Ongoing collaboration by school teams from each school, including theater or other interested arts teachers, the assistant principal responsible for programming the building, and the principals of each school
- Identification of an appropriate room to dedicate as a theater studio, or evaluation of the existing theater room through a “Theater Studio Learning Walk”
- Creating a full-time shared line for a theater teacher serving all the schools in the building, or sharing the studio between two or more theater teachers
- Involving cultural partnerships in school time, extended day, or OST to extend the use of the theater studio to support theater instruction in the building
- Pooling monies from the building council budget, recommended school arts allocation budgets, and outside grants to support the space renovation and the theater teaching staff

Discussion Questions

Please use these questions to guide conversation. The following NYCDOE arts education Website may also help support conversations through reference to the *Blueprint for Teaching and Learning in the Arts: Theater, PreK–12*; the Arts Learning Walk-Through; and the Hallmarks of an Effective Theater Lesson:

<http://schools.nyc.gov/artseducation>.

Formulate additional questions. Document your agreements with a graphic organizer or in another way that works for your team.

Capacity:

1. Has the building council completed a “Theater Studio Learning Walk”?
2. Is the theater studio and school theater space aligned with the campus vision, mission, and goals?
3. Have you developed a theater education advisory committee with representation from every school?
4. Do you have a full-time theater teacher? What is the percentage of students he/she instructs?
What additional staff is needed to serve all interested students?
5. Does the theater studio have spatial capacity for a full class of students to participate actively?
6. Are there mechanisms in place that enable the theater teacher to plan with other subject-area teachers in all schools?
7. Does every school in the building have access to the theater studio, theater, and teacher, and the resources of the theater room such as videotapes, books, and props and costumes?
8. Have the schools collaborated in ongoing theater program planning and assessment?

Schedule:

1. How will theater events, classes, meetings, after school programs, etc., be scheduled?
2. Do you want to keep students separate by period or can theater studio accommodate more than one school?
3. Do you want to integrate students across schools by period or place?
4. Can the theater studio be used for “zero period” instruction?
5. What is the campus policy for students’ use of the theater studio for rehearsals or instruction during lunch?

Implementation:

1. How are you supplying resources and materials to the theater studio?
2. Who will supervise the theater studio/theater teacher(s)?
3. How will the theater studio be staffed, and at what times?
4. How are you as individual schools equitably sharing those responsibilities financially and in terms of staffing?
5. Will you provide additional theater instructional services through a cultural partner in the theater studio or theater?
6. How will students enter and leave the theater studio?
7. If students are allowed to go to the theater studio during lunch, will they need passes?
8. Will students be allowed to use the theater studio independently (without a class) during instructional time?
9. How will students’ behaviors be addressed?
10. Is there a committee that meets with the theater teacher(s)?
11. How will schools support the theater studio, theater and theater instructional program—shared behavior code, program expectations, consequences of infractions, etc.?

Reflection:

1. What are the next steps?
2. Do all theater teachers and students in all schools have access to the theater studio?
3. Are students using the theater studio? Are materials and personnel effectively supporting the students?
4. Is the theater teacher working with all schools? With the building council?
5. Is the building council plan supporting student achievement in theater as well as other subject areas?
6. Are the teachers using the theater studio, theater resources, and program to enrich curriculum and support students?

THE VISUAL ARTS STUDIO

Introduction

The recommendations below will enable each school within a campus to provide a visual arts education to every student at the high school level. These recommendations allow schools to offer a three-year major art sequence to those students who have demonstrated an interest in pursuing advanced study. Further, the establishment of a visual arts sequence within a campus will have almost immediate impact in terms of the physical environment since the achievements of students can be put on display in common areas of the campus, illuminating the environment and reflecting pride in the students' accomplishments.

Physical requirements for a visual arts studio

It is essential that art classes are conducted in an appropriate environment. The art studio should be a spacious dedicated space with:

- a large sink constructed for an art room
- shelves and cabinets for storage
- windows and appropriate lighting
- ventilation
- furniture arranged to facilitate learning—large moveable tables, chair
- computer access
- supplies that are neatly arranged for easy access
- places to display student work
- overhead projector, screen, and DVD compatibility
- visual aides
- reference library
- areas designed to facilitate students' mobility and the construction of larger pieces of work

Goal: To create the cooperative environment that will result in:

- thoughtful scheduling
- funding to support a shared art studio

Best Practices:

- Promote ongoing collaboration by teams from each school—including the art teachers, the supervisor in charge of programming for the building, and the principals of each school.
- Identify an appropriate room to dedicate as an art studio.
- Create the necessary full-time shared lines in order to provide students with an appropriate visual arts education.
- Involve cultural partnerships in school time, extended day, or OST to allow students to further explore an interest in art.
- Pool monies from the building council budget, recommended school arts allocation budgets, and grants to support the art program.

Discussion Questions

Please use these questions to guide conversation. The following NYCDOE arts education Website may also help support conversations through reference to the *Blueprint for Teaching and Learning in the Arts: Visual Arts, PreK–12*; the Arts Learning Walk-Through; and the Hallmarks of an Effective Art Lesson: <http://schools.nyc.gov/artseducation>.

Capacity:

1. Has the building council completed a “Learning Walk-Through for the Arts”?
2. Have you developed an art education advisory committee with representation from every school?
3. Do you have a full-time art teacher? If not, what additional staff is needed to serve all interested students?
4. For elementary schools, are there mechanisms in place that enable the art teacher to plan with other teachers in all schools?
5. Does every school on the campus have access to the art studio and teacher, and the resources of the art room?
6. Will the schools set aside a gallery space and provide the means to have a collaborative campus-wide art show?
7. Have the schools utilized the resources of cultural institutions?
8. Will the schools pool their resources to offer Advanced Placement classes in studio and/or art history?
9. Will the schools agree to pool their resources to provide a talent class for interested eighth graders? A three-year major art sequence in high school leading to the Arts Endorsed Diploma?
10. Are the schools seeking additional support from the community, grants, Materials For The Arts, or other sources?

Schedule:

1. How will art events, classes, meetings, after-school programs be scheduled and coordinated?
2. Are you willing to integrate students across schools?
3. What is the campus policy for use of the art studio?

Implementation:

1. How are you supplying resources and materials to the art studio?
2. Who will supervise the art studio and art teachers? Will the supervisor ensure that the art teacher is attending NYCDOE professional development workshops? Will the supervisor observe and assist the art teacher with planning, securing supplies, and other instructional needs?
3. How will individual schools equitably share the financial responsibilities?
4. Will you provide additional art services through a cultural partner in the art studio?
5. Who will supervise the art studio during lunch and after school so that interested students may make continue to work on their art? What will be the policy for this?

Reflection:

1. What are the next steps?
2. Do art teachers and students in all schools have access to the studio?
3. Are students electing to use the art studio in their spare time?
4. Are materials and personnel effectively supporting students?
5. Is the art teacher working well with all schools? With the building council?
6. Is the building council plan supporting student achievement in art as well as other subject areas?
7. In elementary schools, are classroom teachers using the art studio resources and the art teacher/art program to enrich curriculum and support students?

Scheduling Resources

The following are two sources for expertise on school scheduling:

- Dr. Robert Lynn Canady, Professor Emeritus, University of Virginia. Dr. Canady has written several books on school scheduling. He has come to New York City on numerous occasions to work with cohorts of NYCDOE principals. He can be reached at rlynncanady@aol.com.

Dr. Canady's books, co-authored with Michael D. Rettig, are:

Block Scheduling: A Catalyst for Change in High Schools, ISBN 1-883001-14-5

Scheduling Strategies for Middle Schools, ISBN 1-883001-67-6

Elementary School Scheduling: Enhancing Instruction for Student Achievement

ISBN-10: 1596670800 ISBN-13: 978-1596670808

- College and University Education Departments. The education departments of several of our metropolitan area institutions of higher education offer workshops and courses on school scheduling.
- Consultants

Additionally, some of your colleagues have explored inventive solutions for scheduling the arts into the school day. Meetings on this topic, at which school leaders can share their challenges and successful solutions, will be offered by the OASP Directors of Arts Education Accountability and Support. A calendar of these meetings will be posted on the OASP Website under ArtsCount.

Resources for space improvements

Arts Space Grant: The Office of Arts and Special Projects and The Fund for Public Schools administer an Arts Space Grant program, which makes applications available to the schools in cycles when monies are raised for this purpose. The grants are awarded through a competitive review of applications and evaluative site visits. Working closely with the Division of School Facilities, this program oversees installation of equipment such as stage lighting and curtains, dance studio flooring and mirrors, and choral risers and platforms.

Resources Listing on OASP Website: The OASP Website includes contact information for numerous vendors of arts equipment, materials, and capital improvements. These vendors are grouped under each art form in categories for ease of search. Most of these companies are not on Fast Track, and some do not have a vendor number and will have to apply for one once they go through the bidding process. However, these companies are the recognized suppliers for the various arts disciplines.

Division of School Facilities: The DSF has developed expertise in arts space renovations and installations through its work with the OASP on the Arts Space Grants. If you have the funds for jobs under \$25,000 that can be transferred directly to DSF, they can oversee and install your arts space improvement. Contact Mark David, Director of Administration, at mdavid@schools.nyc.gov.

School Construction Authority: The SCA handles new school buildings or significant necessary construction within existing school buildings. If your plans involve changing structural elements in your building, the SCA will place your project on its docket. Telephone: (718) 472-8000. Website: <http://www.nyc.gov/html/sca/home.html>.

Arts Education Supplies and Equipment

Materials For The Arts

This organization, a joint program of the Department of Cultural Affairs, the Department of Education, and the Department of Sanitation, provides FREE consumable arts and other supplies to schools. These include such items as bolts of fabric, trimmings, crafts paper, paints, and equipment of various sorts. The materials are donated by local businesses. The MFTA warehouse is located in Long Island City. For more information, and to register with MFTA, contact the organization at www.mfta.org.

Resources Pages on OASP Website: The OASP Website's Resources pages contain lists of vendors of arts supplies and equipment for each art form, with contact information and links to their Websites.

Vendor List, Division of Contracts and Purchasing (DCP): The DCP Web pages on the NYCDOE Website provide a link to lists of contracted DOE vendors. Music and visual arts supplies vendors are among those listed. There are currently few listings for dance and theater supplies. However, these supplies can be purchased via a bidding process, using the vendors listed on the OASP Website resource pages. The DCP home page is <http://schools.nyc.gov/Offices/DCP/default.htm>.

Office of Arts and Special Projects

NYCDOE Office of Arts and Special Projects/Staff Listing

EXECUTIVE DIRECTOR

Paul L. King

pking5@schools.nyc.gov

Arts Directors

Director of Dance Programs	Joan Finkelstein	jfinkelstein2@schools.nyc.gov
Director of Music	Barbara Murray	bmurray@schools.nyc.gov
Director of Theater Programs	Peter Avery	pavery@schools.nyc.gov
Coordinator of Visual Arts	Karen Rosner	krosner@schools.nyc.gov

Directors of Arts Education Accountability and Support

Eileen Goldblatt	egoldbl@schools.nyc.gov
Maria Palma	mpalma@schools.nyc.gov

Director of Operations

Carol Varikos Marketan	cvariko@schools.nyc.gov
General Inquiries:	artsandspecialprojects@schools.nyc.gov (212) 374-0300



**Department of
Education**

OFFICE OF ARTS AND SPECIAL PROJECTS

52 Chambers Street, Room 210, New York, New York 10007

Phone: 212.374.0300

Fax: 212.374.5598

E-mail: artsandspecialprojects@schools.nyc.gov

Website: schools.nyc.gov/artseducation