

Blueprint Arts

For Teaching and Learning in the

Grades PreK–12

Arts Education Manual for School Leaders



Blank pages removed from digital copy

Acknowledgments

The Office of Arts and Special Projects wishes to acknowledge the following for their support and contributions in making this resource available:

Carmen Fariña

CHANCELLOR

Phil Weinberg

DEPUTY CHANCELLOR, DIVISION OF TEACHING AND LEARNING

Anna Commitante

EXECUTIVE DIRECTOR, CURRICULUM, INSTRUCTION & PROFESSIONAL LEARNING

Paul L. King

EXECUTIVE DIRECTOR, OFFICE OF ARTS AND SPECIAL PROJECTS

The Directors and Staff of the Office of Arts and Special Projects

and

Chief Editors

Darleen Garner

Director of Arts Education Accountability and Support

Pascal Licciardi

Director of Teacher Development in the Arts

Copyright and published 2016.

Table of Contents

| | |
|--|------------|
| Introduction | 7 |
| What Do Principals Need to Know About Arts Education? | 13 |
| Requirements for Arts Education | 17 |
| ■ ArtsCount | 17 |
| ■ New York State Arts Education Requirements | 19 |
| ■ High School Major Arts Sequences | 21 |
| ■ Annual Arts Education Survey: Sample | 26 |
| ■ Annual Arts in Schools Report: Sample | 44 |
| Quality in Arts Education | 53 |
| ■ <i>Blueprints for Teaching and Learning in the Arts, Grades PreK–12</i> | 53 |
| ■ Arts and the Common Core | 54 |
| ■ Learning Walk-Through for the Arts | 58 |
| ■ General Hallmarks of Good Arts Pedagogy | 58 |
| ■ Specific Considerations for Teachers | 62 |
| ■ Comprehensive Arts Exams | 82 |
| ■ Exemplary Student Work | 106 |
| ■ Benchmark Units and Assessments | 106 |
| ■ Quality Arts Education | 106 |
| ■ Arts Quality Supports for Teachers and Administrators | 107 |
| Staffing for Arts Education | 109 |
| ■ Staffing for Success in Arts Education | 109 |
| ■ Cultural Partners: Teaching Artists | 110 |
| ■ Classroom Teachers | 111 |
| Scheduling for Arts Education | 113 |
| ■ Scheduling Models | 113 |
| ■ Discipline-Specific Scheduling Considerations | 114 |
| Space for Arts Education | 117 |
| ■ Dedicated Arts Rooms | 117 |
| ■ Appropriately Equipped Arts Rooms | 117 |
| Budgeting for Arts Education | 121 |
| ■ Allocating for Arts Education | 121 |
| ■ Arts Supplemental Funding Through Fair Student Funding/Project Arts | 121 |
| ■ Reimbursable Funding and the Arts | 128 |
| ■ Title I Funding | 128 |
| ■ Models of School Budgeting | 133 |
| ■ Websites, Grants, Parents' Association | 137 |
| Resources for Arts Education | 139 |
| ■ The NYCDOE Office of Arts and Special Projects (OASP) and the Arts Education Website | 139 |
| ■ Opportunities in the Arts for Schools, Teachers and Students | 141 |
| ■ Building Campus Toolkit for Arts Education | 147 |
| ■ Scheduling Resources | 159 |
| ■ Arts Education Supplies and Equipment | 160 |
| NYCDOE Office of Arts and Special Projects/Staff Listing | 161 |

Introduction

Dear Colleagues:

We are pleased to provide you with this new edition of the *Arts Education Manual for School Leaders*. This document is a complement to the *Blueprints for Teaching and Learning in the Arts* and will support you in creating and implementing rigorous arts programs in your schools.

We know that strong school leadership is essential to ensure that our students receive the arts learning opportunities they deserve as part of a complete and holistic education. As school leaders, you create a unique vision and have the responsibility for designing excellent arts education programs that reach all students. Your dedication to this work builds not only arts skills, knowledge, and understanding in the arts from year to year, but also confidence, creativity, and student discipline.

This *Arts Education Manual* addresses challenges that many school leaders face related to scheduling, budget, staffing, and instructional space, and provides concrete resources that can help you devise school-level solutions. We have also included 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.

While you design and execute arts programs in your school, we want to assure you that you are not alone in this work. The Department of Education's Office of Arts and Special Projects and our Borough Arts Directors are available to support superintendents and schools. A director of each arts discipline and seven Borough Arts Directors Education Support are available for on-site school visits as you develop your arts programs. The Arts Office holds also offers principal workshops, inter-visitations, and meetings to support school leaders, arts education liaisons, and teachers. You can also access online arts resources and opportunities for school leaders at: <http://schools.nyc.gov/offices/teachlearn/arts/leaders.html>

We are confident that this manual will serve as a valuable resource as you work to incorporate rich and sequential arts instruction as a vital element of your schools' academic programs. We share your commitment to providing all students with a creative and comprehensive education, and we look forward to our continued work together to support that goal.

With regards,



Carmen Fariña
Chancellor

New and Expanded Program Supports for Arts Education Mayor’s Allocation

“Mayor Bill de Blasio and I are committed to ensuring that all of our students have an opportunity to develop their talents and skills in an art form that they can be passionate about—whether in the visual arts, dance, music, or theater. This commitment comes with real resources dedicated to increasing access to quality arts instruction in our schools. This year alone, the Mayor dedicated an additional \$23 million to address specific and identified needs for our schools.” – Carmen Fariña, Chancellor

Mayor Bill de Blasio allocated an unprecedented \$23 million in additional arts funding for New York City schools in July 2014. Supporting the vision of the Chancellor, the DOE has created programs that address critical identified needs, and has hired new arts teachers at middle and high schools that are underserved, improved school arts facilities across the city, and fostered exciting partnerships with some of the city’s renowned cultural institutions. The new investment has reached thousands of students with new classes and activities in music, dance, theater, and the visual arts, and, as well as increasing supports and resources for school leaders, teachers, and families to promote student engagement and achievement in the arts.

Direct School Support

Middle and High School Arts Matter

Middle and High School Arts Matter is an innovative staffing program that allows pairs of middle schools or high schools to share arts teachers with partial funding from the DOE, along with substantial supports for the school and new teachers. This initiative creates programs in arts-needy schools, substantially increasing access to the arts for underserved students. Additional site-based support and professional learning is provided to all Arts Matter teachers to assure that they are retained in the system.

Facilities Improvement and Resources (ArtsSPACE)

In order to support rigorous arts instruction at school sites, many schools are in need of space renovations and additional equipment and resources. Through a school application and grant-making process, schools were selected for substantial arts space renovations and equipment.

Audition Support for Screened Secondary Arts Programs

The Audition Support for Screened High School Arts Programs offers funding to offset the significant personnel costs associated with auditions in high schools that have screened arts programs. Covering the costs of the audition process allows these schools to invest in additional instructional supports to bolster their existing arts programs.

Borough Arts Fairs

The Borough Arts Fairs are a series of year-end events taking place in each borough to celebrate the unique talents and creativity of students and their teachers through arts exhibitions and public performances.

Arts Teacher Supports

Arts Teacher Studio Funding

In order to support teachers of the arts, the Arts Teacher Studio Funding program provides supplemental funding to schools for each full-time assigned teacher of the arts (elementary level) or full-time certified and assigned teacher of the arts (secondary level) to purchase studio materials to enhance teaching and learning in dance, music, theater, and visual arts.

Arts Studio and Classroom Libraries

The Arts Studio and Classroom Libraries were developed by the NYCDOE Directors of the Arts and distributed to schools for art studio and cross-discipline use. Arts teachers and other discipline teachers will now have access to quality arts texts and resources to support student learning that makes connections between the arts and other content areas. The Arts Studio and Classroom Libraries are composed of a variety of materials, including books, CDs, DVDs, and education tools organized by artistic discipline (dance, music, theater, and visual arts) and school level.

Direct Student Programs

Teen Thursday

The Teen Thursday program is a series of project-based learning workshops in museums and performing arts venues for seventh and eighth graders. This after-school initiative enables middle school students to take advantage of the rich learning opportunities available through local cultural institutions in site-specific educational activities.

Middle School Arts Audition Boot Camp

The Middle School Arts Audition Boot Camp is a free, two-week program for students from Title 1 schools entering grade 8 who might not have access to the audition preparation needed for the rigorous high school audition/admissions process. With follow-up sessions in the fall, the boot camp provides audition and portfolio training in dance, instrumental or vocal music, theater, or visual arts for students interested in auditioning for screened high school arts programs.

Broadway Junior Program Expansion

The Broadway Junior Program Expansion is extending the highly successful Broadway Junior Program, which supports New York City public middle schools by providing schools with a professional teaching artist to advise and assist teachers and students throughout the process of producing, rehearsing, and performing a musical production at the school site.

Salute to Music/All-City Music Program Expansion

Salute to Music (STM) and All-City are Saturday morning music programs for middle or high school students. They provide an opportunity for students to receive instrumental and choral instruction, and to participate in orchestral, jazz, and concert band groups with their peers from around the city. Each borough site presents a finale concert in the spring, either at Carnegie Hall, New York University, or a local school site.

Summer Arts Institute

The Summer Arts Institute (SAI) is a tuition-free, month-long summer arts intensive for New York City public school students entering grades 8 through 12. Employing a faculty of New York City Department of Education master arts teachers and professional teaching artists, SAI enables students to increase their artistic skills and literacy, make connections to community cultural resources, and foster future careers and lifelong learning in the arts. In summer 2014, students selected through a rigorous audition, participated in one of the Summer Arts Institute's (SAI's) studios, which spanned multiple arts disciplines, including music, dance, theater, film, and visual arts. Participating students created portfolios and developed performance pieces to support their applications for advanced study at the high school, college, or conservatory level.

Partner Programs

Arts Continuum

Arts Continuum is a partnership initiative designed to bridge arts learning between elementary and middle schools by partnering teachers and school leaders across feeder schools with established arts partners. The program increases arts offerings in middle schools while developing innovative residency and curriculum plans by building the capacity of the teaching staff and increasing family involvement.

Arts for ELLs and SWDs

Arts for ELLs and SWDs gives schools the opportunity to participate in learning that provides tailored arts education to English language learners (ELLs) and students with disabilities (SWDs) through partnerships with arts organizations. The partnership goals include increasing student achievement in and through the arts and addressing the particular needs of student participants.

Arts and Cultural Services Fair

The Arts and Cultural Services Fair is an annual event that brings together school leaders, arts education liaisons, and cultural organizations to promote arts partnerships in and out of the classroom. School leaders learn about the partner services that enrich and expand student arts learning by bringing professional artists into the school setting.

Arts Leadership Events

The Arts Leadership Events for school leaders are discipline specific experiences intended to expand understanding of dance, music, theater, and visual arts, and the important role that cultural resources provide for student learning in NYC. School leaders deepen their arts knowledge so that they are better prepared to administer arts programs for students in their home schools.

Curriculum Resources

Blueprints @ 10

The *Blueprint for Teaching and Learning in the Arts* is a set of five comprehensive guides for arts education developed in 2004. In 2015, four of the guides (dance, music, theater, and the visual arts) were revised with rigorous, standards-based arts frameworks, setting benchmarks for pre-K through grade 12 students. Additionally, the revised *Blueprints* offer guidance documents in the Arts and the Common Core, and the Arts for pre-K teachers, as well as supports for English language learners, and students with disabilities.

Arts Website Support

A redesign of the Office of Arts and Special Projects website on the NYCDOE site will provide robust resources and materials for school leaders, teachers, and parents online.

Curriculum Mapping

In order to support thoughtful instruction, curriculum mapping is a procedure for reviewing an operational curriculum. Curriculum mapping functions through the creation and revision of an annual instructional plan that can be analyzed and adjusted. At the most basic level, elements of curriculum mapping are content, skills, and assessments. A team of NYCDOE teachers engaged in a several-month process of creating curriculum maps in dance, music, theater, and the visual arts, which will be shared online as a model resource for all teachers of the arts in New York City.

Professional Learning

Pre-K and the Arts Training

Arts and Pre-K Trainings are a series of two-day professional development trainings for pre-K teachers focusing on specific aspects of arts instruction. Each two-day training is led by professional teaching artists from organizations with pre-K expertise who help develop strategies for incorporating creative and age-appropriate art experiences into early childhood classrooms.

Arts Education Liaison PD Series

The Arts Education Liaison Series offered eight workshops taking place around New York City, from October 24, 2014 through May 22, 2015. Each workshop addressed a different theme relevant to the work of arts liaisons, from fundraising and planning to arts resource development and Annual Arts Survey assistance.

Arts and Common Core Pilot

The Arts and the Common Core pilot is a series of borough-based professional learning workshops for elementary music and visual arts teachers and their classroom colleagues. Teams of teachers collaborate on developing arts and social studies activities aligned with rich arts learning and the new Social Studies Frameworks.

Parent Programs

Arts + Family Engagement

Arts + Family Engagement is an arts partnership initiative that expands arts opportunities for New York City public school students by boosting family and community engagement in all five boroughs. The program showcases students' arts experiences, illuminates connections between student art and other academic learning, and engages students, parents, and family members—demonstrating the power and importance of the arts in the school setting.

Arts Field Support

Arts Field Support/Borough Arts Directors

Arts Field Support includes the appointment of five Borough Arts Directors and staff to provide essential school leader support, school visits, professional development workshops, and the monitoring of school arts programs. The Borough Arts Directors are responsible for collaborating with community superintendents, and networks and clusters (now Borough Field Support Centers) to build relationships and develop the effective borough supports and environments that will nurture student arts achievement. The Borough Arts Directors support schools, school leaders, and arts teachers in promoting quality arts education for all students.

Teacher Certification in the Arts

Lincoln Center Scholars

The Lincoln Center Scholars program is a partnership among the Lincoln Center Education (LCE), the NYC-DOE, the Hunter College School of Education, and the United Federation of Teachers. To address the need for arts teachers in city schools, the program allows teaching artists to fast-track their arts certification and to teach in NYCDOE schools while continuing their education.

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 and vision.
- 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, aligned with the Common Core.
- 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.

Evaluation

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.

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.
- VHI 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 principal's vision of arts in their school should align with their CEP goals.
- the arts support a model of learning based in culture and literacy.
- the arts serve as a conduit to families and the surrounding community.
- 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 Director of Arts Education Accountability and Support Darleen Garner (dgarner@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 Observation.

- **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, and vision for arts education.
- **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 is required for the Chancellor's Arts Endorsed Diploma.)

Requirements for Arts Education *continued*

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.

Timeline

Date-Specific Tasks:

- Select arts education liaison for each school year.
- **April/May:** Complete the Annual Arts Education Survey.
- **June:** Review your school's Annual Arts in Schools Report.

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 elementary, middle, and high schools, ensure that arts course data is properly inputted in STARS.
- 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 NYCDOE 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 ([Chancellor's Arts Endorsed Diploma](#)).

State and City Requirements and Guidelines

PreK–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, theater, 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 among 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. One-half unit is the equivalent of approximately 55 hours of instruction. In New York City, the arts instructional requirement may be satisfied by any two of the arts disciplines (dance, music, theater, or visual arts) provided by a licensed, certified arts teacher.

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 3–5 unit sequence in the arts (dance, music, theater, or visual arts).

Arts Education Requirements

Summary Chart

| Grade Level | Requirement |
|----------------------------------|---|
| PreK–K | Instruction in the content areas... and the arts, including dance, music, theater 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 (2 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)
- 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)
- Improvisation (one semester)
- Devising and Playmaking (one semester)
- Physical Theater and Commedia (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)
- Devising and Playmaking (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; *Living Theater: A History* by Edwin Wilson and Alvin Goldfarb

■ **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; and
- 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

Along with Studio Art, the following courses are listed in the High School Course Code Directory. Administrators should consider this menu of courses as they create their schools' sequence.

- | | |
|------------------------------|----------------------------|
| ■ Advertising Art | ■ Illustration |
| ■ Architecture | ■ Mixed Media |
| ■ Art History | ■ Painting |
| ■ Art Management/Business | ■ Photography |
| ■ Cartooning | ■ Digital Photography |
| ■ Ceramics | ■ Portfolio Development |
| ■ Computer Art/Digital Art | ■ Printmaking |
| ■ Graphic Design | ■ Stage Design |
| ■ Drawing | ■ Other Visual Art |
| ■ Fashion and Textile Design | ■ Three-Dimensional Design |
| ■ Filmmaking/Video | |

A sequence in the Visual Arts culminates with the New York City Comprehensive Visual Arts Examination. Students who have completed a minimum of 9–10 credits in Visual Arts coded coursework, equivalent to 4–5 units as defined by New York State, may sit for the examination. Students who complete at least 6 credits of Visual Arts coded coursework, equivalent to 3 units as defined by New York State, may also take this exam. *However, it is encouraged that schools develop robust programs where students may accrue over 10 credits (5 units) in the Visual Arts.*

2015-2016 Annual Arts Education Survey



The Annual Arts Education Survey collects information on student participation in and access to arts education at your school. This information is required by the New York State Education Department and helps the New York City Department of Education provide support for arts education across the city. **The survey must be completed by May 20, 2016.**

Please note the following arts-related data are now collected from other sources: the number of certified arts teachers and non-certified teachers teaching the arts are collected from the Human Resources and the Basic Educational Data System (BEDS) survey; the arts instructional hours provided to elementary school students are collected from the Student Transcript and Academic Recording System (STARS); the middle and high school participation in the arts data and the NYSED requirement data are collected from STARS and the high school arts sequence data are also collected from STARS.

Survey navigation instructions:

- Use the “*Next Page*” or “*Previous Page*” buttons at the bottom of each page to navigate. *Do not use your internet browser buttons to navigate as they will exit you from the survey.*
- If you have started the survey and want to save and complete at a later time, please make sure you click the “*Save Progress*” button before closing the web browser. To return to the survey, use the original link you received to access the survey and you will be brought back to the last page you completed and saved.

The survey is posted in hard copy for your reference here. If you have questions about the content of the survey, send an email to artscount@schools.nyc.gov.

School Information

This survey corresponds to the following school (Please note: The school information below was provided by the Location Code Generation and Management System [LCGMS]):

| | |
|-----------------------------|--|
| School Name | |
| District-Boro-Number | |
| Principal Name | |

Requirements for Arts Education *continued*

Arts Liaison

Q1. If the name and/or email address of your school's arts liaison for the 2015–2016 school year is different from what is presented below or if the boxes are blank, please update this information directly in the table. (Note: The information in the table below shows your school's arts liaison as reported in the 2014–2015 Annual Arts Education Survey or the updated arts liaison designation as submitted in the 2015–2016 school year.)

| | Arts Liaison |
|-------------------|--------------|
| First Name | |
| Last Name | |
| DOE Email | |

Q2.

| | |
|--------------------------|--|
| <input type="checkbox"/> | Check here if your school does not have a designated arts liaison. |
|--------------------------|--|

Arts Supervisors (Required for NYSED)

Q3. Select the best description for the person who is responsible for the implementation and evaluation of Arts Education Programs. (Consider the terms supervisor, director, coordinator, department head or chair, and facilitator as being comparable.)

| | |
|--------------------------|--|
| <input type="checkbox"/> | Full-time supervisor dedicated solely to the arts |
| <input type="checkbox"/> | Full-time supervisor with duties other than the arts |
| <input type="checkbox"/> | Part-time arts supervisor who also teaches |
| <input type="checkbox"/> | No arts supervisor |

Q4. If this school has an arts supervisor, is this person certified in an arts discipline?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q5. If this school has an arts supervisor, is this person certified as an administrator or supervisor?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Part-Time Certified Arts Teachers

Q6. How many part-time (i.e., F-status or Itinerant) certified arts teachers are currently on your school's staff?

| Arts Discipline | Number of Part-Time Certified Arts Teachers (i.e., highly qualified F-status or itinerant teachers holding NYS certification in dance, music, theater, or visual arts) |
|--------------------|---|
| Dance | |
| Music | |
| Theater | |
| Visual Arts | |

Requirements for Arts Education *continued*

Q7. How many of your **part-time certified arts teachers** (as shown in Column 1) **are teaching arts 100% of their schedule** this school year (excluding professional periods)?

| Arts Discipline | Column 1 Number of Part-Time Certified Arts Teachers | Column 2 Number of Part-Time Certified Arts Teachers Teaching Arts 100% of their Schedule (excluding professional periods) |
|------------------------|---|---|
| Dance | | |
| Music | | |
| Theater | | |
| Visual Arts | | |

Arts Facilities (Required for NYSED)

Q8. Indicate the number of rooms designed and used solely for the arts (arts-dedicated) and the number of multi-purpose or general education classrooms used for arts education in this school:

| | Number of Rooms Designed and Used Solely for the Arts | Number of Multi-Purpose or General Education Classrooms Used for Arts Education |
|--|--|--|
| Dance (dance floor, mirrors, barres, etc.) | | |
| Music (audio equipment, storage for instrument or equipment, etc.) | | |
| Theater Classroom (flexible seating, performance area, storage, etc.) | | |
| Visual Arts (studio tables or desks, visual arts storage, etc.) | | |
| Media Arts (computer and editing software, cameras, etc.) | | |

Technology Tools (Required for NYSED)

Q9. Which of the following technology tools are used by students in your school's arts classes (*check all that apply*)?

| | |
|--------------------------|--|
| <input type="checkbox"/> | Music Editing Software |
| <input type="checkbox"/> | MIDI Keyboards |
| <input type="checkbox"/> | Sound Equipment (mics, speakers, etc.) |
| <input type="checkbox"/> | DVD Player/Recorder |
| <input type="checkbox"/> | Video Projector |
| <input type="checkbox"/> | Lighting Equipment (lights, tripods, etc.) |
| <input type="checkbox"/> | Photo Editing Software |
| <input type="checkbox"/> | Still 35mm Film Cameras |
| <input type="checkbox"/> | Darkroom and Equipment |
| <input type="checkbox"/> | Digital Drawing Tablets |
| <input type="checkbox"/> | Animation Software |
| <input type="checkbox"/> | Scanners |
| <input type="checkbox"/> | Color Printers |

Requirements for Arts Education *continued*

| | |
|--------------------------|------------------------------------|
| <input type="checkbox"/> | TV Studio |
| <input type="checkbox"/> | Digital Video Editing Software |
| <input type="checkbox"/> | Interactive Distance Exchange Labs |
| <input type="checkbox"/> | iPad/iPad mini/iPod |
| <input type="checkbox"/> | Smartboard |
| <input type="checkbox"/> | Digital Still Cameras |
| <input type="checkbox"/> | Digital Video Cameras |
| <input type="checkbox"/> | Laptop |
| <input type="checkbox"/> | Tablet (other than an iPad) |

Arts Disciplines Offered

Q10. Which of the following arts disciplines did you offer at your school this year (*check all that apply*)?

| Arts Discipline | Yes | No |
|-----------------|--------------------------|--------------------------|
| Dance | <input type="checkbox"/> | <input type="checkbox"/> |
| Music | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual Arts | <input type="checkbox"/> | <input type="checkbox"/> |
| Film | <input type="checkbox"/> | <input type="checkbox"/> |

Elementary

Q11. If any of your **pre-kindergarten** classes receive instruction in the arts, please indicate below in which disciplines and how it is delivered (*check all that apply*). If arts instruction in a particular discipline was not provided, please check “Instruction Not Provided.”

| | School-Based Arts Teacher (i.e., teacher assigned to teach the arts) | Classroom Teacher | Cultural Arts Organization | Instruction Not Provided |
|-------------|---|--------------------------|----------------------------|--------------------------|
| Dance | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual Arts | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Arts Instructional Hours: Grades 1–5 (Required for NYSED)

Q12. Please indicate below the average number of **documented in-school instructional hours provided to KINDERGARTEN** students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Requirements for Arts Education *continued*

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| Arts Discipline | In-School Arts Instructional Hours Provided by Cultural Arts Organizations |
|--------------------|--|
| | Grades K |
| Dance | Dance |
| Music | Music |
| Theater | Theater |
| Visual Arts | Visual Arts |

Q13. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q14. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| Arts Discipline | In-School Arts Instructional Hours Provided by Cultural Arts Organizations |
|--------------------|--|
| | Grades K |
| Dance | Dance |
| Music | Music |
| Theater | Theater |
| Visual Arts | Visual Arts |

Arts Instructional Hours: First Grade (Required for NYSED)

Q15. Please indicate below the average number of **documented in-school instructional hours** provided to **FIRST GRADE** students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|--------------------|--|------------------------------|------------------------------|------------------------------|------------------------------|
| Arts Discipline | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Requirements for Arts Education *continued*

Q16. Did you already report any of the above arts instructional hours provided by Cultural Arts Organizations in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q17. How many arts instructional hours provided by Cultural Arts Organizations did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Arts Instructional Hours: Second Grade (Required for NYSED)

Q18. Please indicate below the average number of **documented in-school instructional hours** provided to **SECOND GRADE** students in your school, over the course of this school year (2015–2016), by Cultural Arts Organizations in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by Cultural Arts Organizations may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Q19. Did you already report any of the above arts instructional hours provided by Cultural Arts Organizations in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q20. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Arts Instructional Hours: Third Grade (Required for NYSED)

Q21. Please indicate below the average number of **documented in-school instructional hours** provided to **THIRD GRADE** students in your school, over the course of this school year (2015-2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015-2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015-2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Q22. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Requirements for Arts Education *continued*

Q23. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Arts Instructional Hours: Fourth Grade (Required for NYSED)

Q24. Please indicate below the average number of **documented in-school instructional hours** provided to **FOURTH GRADE** students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Q25. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q26. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> | <u>Official Class:</u> <u>Register:</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Requirements for Arts Education *continued*

Arts Instructional Hours: Fifth Grade (Required for NYSED)

Q27. Please indicate below the average number of **documented in-school instructional hours** provided to **FIFTH GRADE** students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| Arts Discipline | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Q28. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q29. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| Arts Discipline | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: | Official Class: Register: |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

District 75 Arts Instructional Hours: Grades 1-5 (Required for NYSED)

Q30. Please indicate below the average number of **documented in-school instructional hours** provided to students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Please report the number of instructional hours separately for each grade served (**FIRST through FIFTH**). Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Requirements for Arts Education *continued*

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|----------------|----------------|----------------|----------------|
| Arts Discipline | <u>Grade 1</u> | <u>Grade 2</u> | <u>Grade 3</u> | <u>Grade 4</u> | <u>Grade 5</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Q31. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q32. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|----------------|----------------|----------------|----------------|
| Arts Discipline | <u>Grade 1</u> | <u>Grade 2</u> | <u>Grade 3</u> | <u>Grade 4</u> | <u>Grade 5</u> |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Arts Instructional Hours: Sixth Grade (Required for NYSED)

Q33. Please indicate below the average number of **documented in-school instructional hours** provided to **SIXTH GRADE** students in your school, over the course of this school year (2015–2016), by **Cultural Arts Organizations** in dance, music, theater, and/or visual arts. Note that arts instructional hour data provided by school-based arts teachers and by classroom teachers in 2015–2016 will be retrieved directly from the STARS system.

Arts instructional hours provided by **Cultural Arts Organizations** may be documented through the organization's teaching artist residency schedule(s). For assistance in filling out the instructional hours, schools may access a blank template of the Elementary Arts Tracking Tool (2015–2016), by clicking here.

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | <u>Total Hours of Arts Instruction</u> | | | | |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Requirements for Arts Education *continued*

Q34. Did you already report any of the above arts instructional hours provided by **Cultural Arts Organizations** in the STARS system?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q35. How many arts instructional hours provided by **Cultural Arts Organizations** did you already report in the STARS system?

| | In-School Arts Instructional Hours Provided by Cultural Arts Organizations | | | | |
|------------------------|---|--|--|--|--|
| Arts Discipline | Total Hours of Arts Instruction | | | | |
| Dance | | | | | |
| Music | | | | | |
| Theater | | | | | |
| Visual Arts | | | | | |

Screened Arts Programs

Q36. Does your school screen students in **any grade 6-8** for admission into specialized arts programs **BEFORE** they are admitted into your school?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Pull-Out/Multi-Grade Arts Instruction

Q37. Do your students participate in **pull-out or multi-grade arts instruction** provided *outside of the general classroom assignment* during the **school day**? If so, please indicate the grade level of the students that participate and the discipline of the arts instruction (*check all that apply*).

For this section, only indicate activities NOT already captured in the previous grade level reporting (e.g., band/chorus programs across grades; theater or dance elective; portfolio development; school enrichment model). Please do not report on after school activities.

| | Dance | Music | Theater | Visual Arts |
|---------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Kindergarten | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 2 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 3 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grade 6 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Requirements for Arts Education *continued*

Middle School Arts Sequence

Q38. Does your school offer a three-year sequence (i.e., a full-year of instruction in the same arts discipline in sixth, seventh, and eighth grade) in the following arts disciplines (*check all that apply*)?

(According to the NYSED, one year equals one unit or two semesters.)

| Arts Discipline | Yes | No |
|-----------------|--------------------------|--------------------------|
| Dance | <input type="checkbox"/> | <input type="checkbox"/> |
| Music | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual Arts | <input type="checkbox"/> | <input type="checkbox"/> |
| Film | <input type="checkbox"/> | <input type="checkbox"/> |

Q39. How many students completed a three-year sequence in the arts discipline(s) selected this year?

| Arts Discipline | Total Number of Students |
|-----------------|--------------------------|
| Dance | |
| Music | |
| Theater | |
| Visual Arts | |
| Film | |

Special Education

Q40. In what ways do your teachers (dance school-based arts teachers, classroom teachers, and/or cultural organizations) use DANCE to advance students' IEP goals at the following levels (*check all that apply*)?

| Instructional Method | Grades PreK-2 | Grades 3-5 | Grades 6-8 | Grades 9-12 |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Dance provides an opportunity to excel in a core content area | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance is used to differentiate student learning in other academic areas | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance is used to foster peer interaction | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance is used to develop self-management skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance is used to develop gross motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance is used to develop fine motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Requirements for Arts Education *continued*

Q41. In what ways do your teachers (music school-based arts teachers, classroom teachers, and/or cultural organizations) use **MUSIC** to advance students' IEP goals at the following levels (*check all that apply*)?

| Instructional Method | Grades PreK-2 | Grades 3-5 | Grades 6-8 | Grades 9-12 |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Music provides an opportunity to excel in a core content area | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music is used to differentiate student learning in other academic areas | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music is used to foster peer interaction | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music is used to develop self-management skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music is used to develop gross motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music is used to develop fine motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Q42. In what ways do your teachers (theater school-based arts teachers, classroom teachers, and/or cultural organizations) use **THEATER** to advance students' IEP goals at the following levels (*check all that apply*)?

| Instructional Method | Grades PreK-2 | Grades 3-5 | Grades 6-8 | Grades 9-12 |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Theater provides an opportunity to excel in a core content area | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater is used to differentiate student learning in other academic areas | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater is used to foster peer interaction | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater is used to develop self-management skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater is used to develop gross motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater is used to develop fine motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Q43. In what ways do your teachers (visual arts school-based arts teachers, classroom teachers, and/or cultural organizations) use **VISUAL ARTS** to advance students' IEP goals at the following levels (*check all that apply*)?

| Instructional Method | Grades PreK-2 | Grades 3-5 | Grades 6-8 | Grades 9-12 |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Visual arts provides an opportunity to excel in a core content area | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual arts is used to differentiate student learning in other academic areas | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual arts is used to foster peer interaction | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual arts is used to develop self-management skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual arts is used to develop gross motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual arts is used to develop fine motor skills | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Requirements for Arts Education *continued*

Professional Development (Required for NYSED)

Q44. Please indicate how many of your school-based arts teachers attended arts professional development this school year by discipline.

| Arts Discipline | Number of School-Based Arts Teachers |
|-----------------|--------------------------------------|
| Dance | |
| Moving Image | |
| Music | |
| Theater | |
| Visual Arts | |

Q45. Please indicate the approximate average number of arts professional development hours for school-based arts teachers attended this year, by discipline.

| Arts Discipline | Number of Arts Professional Development Hours |
|-----------------|---|
| Dance | |
| Moving Image | |
| Music | |
| Theater | |
| Visual Arts | |

Q46. Please indicate who offered the professional development in which your school-based arts teachers participated (*check all that apply*).

| | |
|--------------------------|--|
| <input type="checkbox"/> | Central DOE (e.g., Arts Office, CIPL, T&L, etc.) |
| <input type="checkbox"/> | District |
| <input type="checkbox"/> | University |
| <input type="checkbox"/> | Cultural Organization |
| <input type="checkbox"/> | In-House |
| <input type="checkbox"/> | Other, please specify: _____ |

Q47. Please indicate how many of your schools' non-arts teachers attended arts professional development this school year by discipline.

| Arts Discipline | Number of Non-Arts Teachers |
|-----------------|-----------------------------|
| Dance | |
| Moving Image | |
| Music | |
| Theater | |
| Visual Arts | |

Requirements for Arts Education *continued*

Q48. Please indicate the approximate average number of arts professional development hours **non-arts teachers** attended this year, by discipline.

| Arts Discipline | Number of Arts Professional Development Hours |
|-----------------|---|
| Dance | |
| Moving Image | |
| Music | |
| Theater | |
| Visual Arts | |

Q49. Please indicate who offered the professional development in which your **non-arts teachers** participated (check all that apply).

| | |
|--------------------------|---|
| <input type="checkbox"/> | Central DOE (e.g. Arts Office, CIPL, T&L, etc.) |
| <input type="checkbox"/> | District |
| <input type="checkbox"/> | University |
| <input type="checkbox"/> | Cultural Organization |
| <input type="checkbox"/> | In-House |
| <input type="checkbox"/> | Other, please specify: _____ |

Arts Funding (Required for NYSED)

Q50. Did your school receive the following funding sources (non-DOE) to support arts education in this school year (*check all that apply*)?

| Funding Sources | Yes | No |
|------------------------------------|--------------------------|--------------------------|
| Private foundation | <input type="checkbox"/> | <input type="checkbox"/> |
| Local business or corporation | <input type="checkbox"/> | <input type="checkbox"/> |
| PTA/PA | <input type="checkbox"/> | <input type="checkbox"/> |
| State, county, local arts councils | <input type="checkbox"/> | <input type="checkbox"/> |
| Federal, state, or city grants | <input type="checkbox"/> | <input type="checkbox"/> |
| Cultural organizations | <input type="checkbox"/> | <input type="checkbox"/> |
| Education association | <input type="checkbox"/> | <input type="checkbox"/> |

Q51. Funding for the arts is generally:

| | |
|--------------------------|--------------|
| <input type="checkbox"/> | Abundant |
| <input type="checkbox"/> | Sufficient |
| <input type="checkbox"/> | Insufficient |
| <input type="checkbox"/> | N/A |

Q52. Funding over the past three years has:

| | |
|--------------------------|-------------------|
| <input type="checkbox"/> | Increased |
| <input type="checkbox"/> | Decreased |
| <input type="checkbox"/> | Remained the same |

Requirements for Arts Education *continued*

Parental Involvement

Q53. Please indicate if parents participated in your school's arts program this year in each of the following areas (*check all that apply*):

| | |
|--------------------------|---|
| <input type="checkbox"/> | Attending school arts events (assemblies, festivals, exhibitions, concerts) |
| <input type="checkbox"/> | Volunteering in arts programs or classrooms |
| <input type="checkbox"/> | Donating arts materials or supplies |
| <input type="checkbox"/> | Other, please specify: _____ |

Student Participation

Q54. Please indicate the number of arts opportunities that your students participated in **at your school site** and/or attended **outside** your school.

| Arts Opportunities | Number of Events Held At Your School Site | Number of Events Attended Outside Your School |
|----------------------|---|---|
| Concerts | <input type="checkbox"/> | <input type="checkbox"/> |
| Dance performances | <input type="checkbox"/> | <input type="checkbox"/> |
| Theater performances | <input type="checkbox"/> | <input type="checkbox"/> |
| Artwork exhibits | <input type="checkbox"/> | <input type="checkbox"/> |
| Films | <input type="checkbox"/> | <input type="checkbox"/> |
| Other | <input type="checkbox"/> | <input type="checkbox"/> |

Q54. Other

If you selected Other, please specify: _____

Artist in Residence (Required for NYSED)

Q55. Does your school have an artist in residence program?

| | |
|--------------------------|-----|
| <input type="checkbox"/> | Yes |
| <input type="checkbox"/> | No |

Q56. Please indicate which arts disciplines(s) is/are provided through the artist in residence program (*check all that apply*).

| Arts Discipline | |
|-----------------|--------------------------|
| Dance | <input type="checkbox"/> |
| Music | <input type="checkbox"/> |
| Theater | <input type="checkbox"/> |
| Visual Arts | <input type="checkbox"/> |

Requirements for Arts Education *continued*

Q57. Which of the following would you identify as the greatest obstacle to having such a program in your school?

| | |
|--------------------------|---|
| <input type="checkbox"/> | Competing priorities (e.g., testing, remediation) |
| <input type="checkbox"/> | Lack of time in the school day |
| <input type="checkbox"/> | Insufficient or inappropriate space or facilities |
| <input type="checkbox"/> | Budget or fiscal constraints |
| <input type="checkbox"/> | Lack of information on available programs |
| <input type="checkbox"/> | No obstacles |

Arts Education Providers

Q58. Please click the [Add Vendor](#) icon below to add additional Arts/Cultural Organizations.

| Name of Arts/Cultural Organization | Name of Arts/Cultural Organization | If selected Other, Name of Arts/Cultural Organization | Arts Discipline Provided | Type of Service Provided | How would you rate the provider's overall quality of services, using a scale of 1 (Poor) to 5 (Excellent)? | How many students were provided services? | Approximately, how many contact hours were provided per student? | Is your school planning on engaging this service provider next school year? | If no, please provide a reason why your school is discontinuing service. | If you selected "Other" reason, please specify: |
|------------------------------------|------------------------------------|---|--------------------------|--------------------------|--|---|--|---|--|---|
| Vendor | | | | | | | | | | |

Arts Education Quality Goals

Q59. How did or will your teachers assess student progress in the arts this school year (*check all that apply*)?

| | |
|--------------------------|--|
| <input type="checkbox"/> | Arts performance assessments |
| <input type="checkbox"/> | Written assessments |
| <input type="checkbox"/> | Student portfolios |
| <input type="checkbox"/> | Culminating projects |
| <input type="checkbox"/> | Teacher observations with descriptive feedback to students |
| <input type="checkbox"/> | Scaled rubrics with criteria |
| <input type="checkbox"/> | Conferences with students |
| <input type="checkbox"/> | Student self and/or peer assessment |
| <input type="checkbox"/> | Student arts journals |
| <input type="checkbox"/> | Other, please specify: _____ |

Arts Education Quality Goals

Q60. Please provide a description of the current arts program at your school, including goals and additional information not captured in the survey. Also include information on changes (if any) you are planning to make to your arts programming in the next school year. Please edit as this paragraph will be included in your school's 2015–2016 Annual Arts in Schools Report and published as is.

For your reference, your school's arts program description, which was provided in last year's survey (2014–2015) is provided in the table below. You may cut and paste from the program description you provided last year, but please **be sure to complete the 2015–2016 program description, as this is what will be published in your school report.**

School's Arts Program Description 2015–2016

(To be published in Arts Report)

Q61. If you feel it would be helpful, please provide any contextual information about your school and the students served that would help us better understand your school's arts programming. (For internal office use only.)

Survey Completion

Q62. This survey was completed by:

| | |
|-------|--|
| Name | |
| Title | |
| Email | |

Note: The person indicated above will receive an email confirming submission of the survey

- If the survey is ready for your principal's review, please click "**Next Page.**" The next page will provide your principal with steps for submitting your school's survey responses.
- If you have not finished the survey, you may click the "**Previous Page**" button at the bottom of the page until you find the questions that need to be updated.

For School Principal

Steps for submitting your 2015–2016 Annual Arts Education Survey Responses:

- Review your school's survey responses by clicking the **REVIEW** button below. This will bring you to the final page of the survey, which will allow you to review your survey responses. (Note: To print your responses on the Review page go to FILE on your web browser and select PRINT)
- After reviewing your responses, if you wish to make any changes, click **BACK TO SURVEY** at the bottom of the Review Page.
- If all your responses are correct and you are ready to submit, click **SUBMIT FORM** at the bottom of the Review Page.
- Once you have submitted the form, you will have the opportunity to download, save, and print your final survey responses by clicking on the Microsoft Word icon on the Thank You page.
- A confirmation email will be sent to the person who completed the survey, as indicated on the previous page.

Annual Arts in Schools Report: Sample

Below is a sample of the *Annual Arts in Schools Report 2007-2008*. 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 2015-2016

School Name (DBN): _____

Enrollment: _____

Principal: _____

Arts Education Liaison: _____

Demographic Indicators:

% Asian % Black % Hispanic %White %Other

% Female % ELL % Special Education

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 2016 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 Department of Education's efforts to ensure that schools are providing students with 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-2 curricula aligned with State standards: <http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>.

Carmen Fariña
Chancellor, New York City Department of Education

New York State Guidelines and Requirements for Arts Education

The New York State Education Department (NYSED) has specific guidelines and requirements for arts instruction.

At the **elementary level**, in grades preK-6, students should receive instruction in dance, music, theater, and visual arts. 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 in dance, music, theater, or visual arts, and second half-unit in a second arts discipline.

At the **high school level**, the NYSED requires that all students graduate having taken at least two credits in the arts (dance, music, theater, and/or visual arts).

For more information see: <http://schools.nyc.gov/offices/teachlearn/arts/nysartsrequirements.html>

School's Arts Program Description

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

Arts Disciplines Provided

This school reported providing the following arts disciplines to each of the following grades:

| Arts Discipline | Grades Provided |
|-----------------|-----------------|
| Dance | |
| Music | |
| Theater | |
| Visual Arts | |

School Progress in Meeting New York State Education Requirements

Pre-Kindergarten

In 2015–2016, students in pre-kindergarten received instruction in the following arts disciplines provided by school-based arts teachers, classroom teachers and/or staff from arts and cultural organizations:

| Arts Discipline | School-based Arts Teachers | Classroom Teachers | Arts and Cultural Organizations |
|-----------------|----------------------------|--------------------|---------------------------------|
| Dance | | | |
| Music | | | |
| Theater | | | |
| Visual Arts | | | |

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

Kindergarten

In 2015–2016, students in kindergarten received instruction in the following arts disciplines provided by school-based teachers and/or staff from arts and cultural organizations:

| Arts Discipline | School-based Teachers | Arts and Cultural Organizations |
|-----------------|-----------------------|---------------------------------|
| Dance | | |
| Music | | |
| Theater | | |
| Visual Arts | | |

Note: New York State does not have a specific instructional hour requirement in the arts for kindergarten students.

Note: At the elementary level only, "school-based teacher" may include full- or part-time certified arts specialists or cluster teachers not certified in the arts who are assigned to provide arts instruction, or classroom teachers.

Grades 1-5

This table reflects a range of average arts instructional hours per class on an annual basis provided by school-based teachers and/or staff from arts and cultural organizations:

| Grade | Dance | | Music | | Theater | | Visual Arts | |
|-------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|
| | School-Based Teacher(s) | Arts and Cultural Organizations |
| | | | | | | | | |

Note: Instructional hours reflect an approximate range within each discipline category for school year 2015–2016 including standard assessment students.

Note: At the elementary level only, "school-based teacher" may include full- or part-time certified arts specialists, or cluster teachers not certified in the arts who are assigned to provide arts instruction, or classroom teachers.

Grades 1-5

This table reflects a range of average arts instructional hours provided on an annual basis provided by school-based teachers and cultural organizations for students in District 75 schools:

| Grade | Dance | | Music | | Theater | | Visual Arts | |
|-------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|
| | School-Based Teacher(s) | Arts and Cultural Organizations |
| | | | | | | | | |

Note: Instructional hours reflect an approximate range within each discipline category for school year 2015–2016 including standard assessment students.

Note: At the elementary level only, "school-based teacher" may include full- or part-time certified arts specialists or cluster teachers not certified in the arts who are assigned to provide arts instruction, or classroom teachers.

Pull-Out or Multi-Grade Activities

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

| Grade | Dance | Music | Theater | Visual Arts |
|-------|-------|-------|---------|-------------|
|-------|-------|-------|---------|-------------|

Grade 6 Arts Instructional Hours

This school reported the following number of documented in-school arts instructional hours provided to students by school-based teachers and/or arts and cultural organizations in 2015-2016:

| Grade | Dance | | Music | | Theater | | Visual Arts | |
|-------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|-------------------------|---------------------------------|
| | School-Based Teacher(s) | Arts and Cultural Organizations |
| 6 | | | | | | | | |

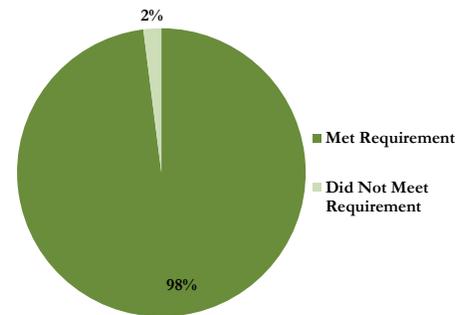
Middle School Arts Participation

The table below shows the percentage of students participating in arts classes by grade and by arts discipline in 2015-2016:

| Grade | Dance | Music | Theater | Visual Arts |
|-------|-------|-------|---------|-------------|
|-------|-------|-------|---------|-------------|

NYSED Middle School Arts Guidelines and Requirements

The percentage of 8th grade students from this school in June 2016 who have taken at least one half-unit in one arts discipline and a second half-unit in a different arts discipline over the course of 7th and 8th grade (one half-unit is the equivalent of approximately 55 hours of instruction by a licensed, certified arts teacher).



Middle School Sequences

In 2015–2016, students in this school were offered a three-year sequence (i.e., a full year of instruction in the same arts discipline in sixth, seventh, and eighth grade) in the following arts disciplines:

| Arts Discipline | School Offers |
|-----------------|---------------|
| Dance | |
| Music | |
| Theater | |
| Visual Arts | |
| Film | |

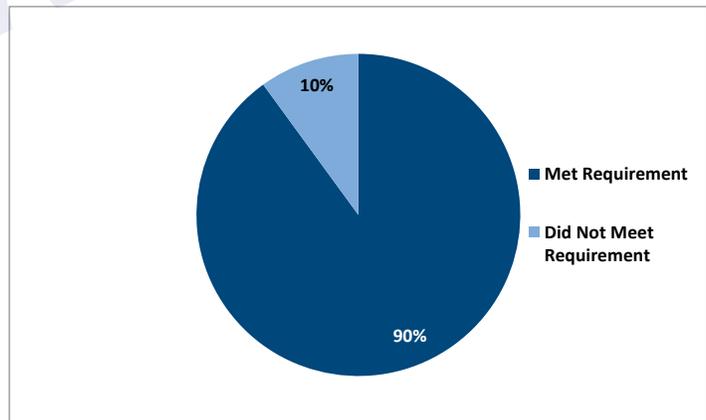
High School Arts Participation

The table below shows the percentage of students participating in arts classes by grade and by arts discipline in 2015–2016:

| Grade | Dance | Music | Theater | Visual Arts |
|-------|-------|-------|---------|-------------|
| 9 | | | | |
| 10 | | | | |
| 11 | | | | |
| 12 | | | | |

NYSED High School Arts Guidelines and Requirements

The percentage of high school students that graduated in June 2016 having taken at least two credits in the arts (dance, music, theater, and/or visual arts).



High School Sequences

In 2015–2016, students in this school were offered the following arts sequences:

| Arts Discipline | 6–8 credits | 9 or more credits |
|-----------------|-------------|-------------------|
| Dance | | |
| Music | | |
| Theater | | |
| Visual Arts | | |

Indicators of Student Access to Arts Education

Arts Events

In 2015–2016, students in this school participated in the following arts learning opportunities at the school site and /or outside the school:

| Arts Learning Opportunities | Number of Events Held at the School Site | Number of Events Held Outside the School Site |
|-----------------------------|--|---|
| Concerts | | |
| Dance performances | | |
| Theater performances | | |
| Artwork exhibits | | |
| Films | | |
| Other | | |

Screened Arts Programs

In 2015–2016, this school screened students in any grade 6–12 before they were admitted to the school.

| Admission Status | Screened |
|------------------|----------|
| Before admission | |

NYC School Survey

Percent of students at this school who reported on the 2015–2016 School Survey that they participated in the following types of arts courses by arts discipline:

| Arts Discipline | Took One Or More Classes During the School Day | | Were Offered, But Did Not Take Class During School Day | | Were 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 2015–2016, this school reported the following number of certified arts teachers:

| Arts Discipline | Number of Full-Time Certified Arts Teachers | Number of Part-Time Certified Arts Teachers |
|-----------------|---|---|
| Dance | | |
| Music | | |
| Theater | | |
| Visual Arts | | |

Arts and Cultural Organizations

In 2015–2016, the following arts and cultural organizations provided services to this school:

| Arts and Cultural Organizations | Arts 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 2015–2016 school year:

| Professional Development Provider | Teacher Participated |
|--|----------------------|
| Central DOE, (e.g. Arts Office, CIPL, T&L, etc.) | |
| District | |
| University | |
| Cultural Organization | |
| In-house | |
| Other | |

Arts Space

In 2015–2016, this school reported the following number of classrooms or other school facilities are used for arts instruction:

| Arts Discipline | Number of Classrooms or Other School Facilities Designed and Used Solely for the Arts | Number of Classrooms or Other School Facilities Multipurpose for the Arts |
|---|---|---|
| Dance (dance floor, mirrors, barres, etc.) | | |
| Media Arts (computer and editing access, cameras, etc.) | | |
| Music (audio equipment, storage for instruments, or equipment) | | |
| Theater Classroom (flexible seating, basic sound system, lighting system, etc.) | | |
| Visual Arts (studio tables or desks, visual arts storage, etc.) | | |

External Funding for the Arts

In 2015–2016, this school reported the following funding sources (non-DOE) to support arts education:

| Funding Source | Response |
|--------------------------------------|----------|
| Private foundation | |
| Local business or corporation | |
| Parent Teacher Associations (PTA/PA) | |
| State, county local arts councils | |
| Federal, state, or city grants | |
| Cultural organizations | |
| Education association | |

Arts Instruction and the Advancement of Students' Individual Education Program (IEP)

Teachers in this school use the arts to advance the following students Individualized Education Plan (IEP) goals:

| IEP CATEGORIES | Dance | Music | Theater | Visual Arts |
|--|-------|-------|---------|-------------|
| Provides an opportunity to excel in a core content area | | | | |
| Used to develop fine motor skills | | | | |
| Used to develop gross motor skills | | | | |
| Used to develop self-management skills | | | | |
| Used to differentiate student learning in other academic areas | | | | |
| Used to foster peer interaction | | | | |

Notes

- The Annual Arts in Schools Report is based on schools' responses to the 2015–2016 NYCDOE Annual Arts Education Survey as well as from the NYCDOE Scheduling, Transcripts, and Academic Reporting System (STARS) database.
- Data on arts instruction provided by school-based teachers to students in grade Kindergarten through sixth grade were retrieved from the NYCDOE STARS database.
- Data on students in grades 6–12 participating in arts classes, high school sequences, middle school and high school arts requirements were retrieved from the NYCDOE STARS database.
- Full-time certified teacher data were retrieved from the New York State Basic Educational Data System (NYS BEDS).
- School Survey data are based on responses from schools where students provided responses to the 2015–2016 School 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 2015–2016 School Survey which is located on the Statistics section of this school's website. Percentages of the School Survey data may not add up to 100 percent due to rounding. The percentages are not based on a student response rate of 100%.
- 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.
- Throughout this report, a blank field represents "none" or no data provided.

Definitions

- "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.
- An Individualized Education Plan (IEP) describes the special education and related services specifically designed to meet the unique educational needs of a student with a disability. An IEP is the guiding document for a student's educational program. It includes all of the goals, objectives, present levels of performance and related services that are recommended for the student.

للمسؤول على نسخة باللغة العربية من هذه الوثيقة، نرجو زيارة الموقع الإلكتروني أدناه.

এই নথির বাংলা অনুবাদের জন্য অনুগ্রহ করে নিচের ওয়েবসাইটে গিয়ে।

如要取得本文件的中文譯本，請瀏覽下面的網站。

Pour obtenir la traduction de ce document, merci de visiter le site Internet cité ci-dessous.

Pou ka jwenn yon kopi dokiman sa a an Kreyòl ayisyen, tanpri ale sou sit entènèt ki pi ba a.

본 문서의 한국어판을 보시려면 다음 웹사이트를 방문해 주십시오.

Перевод данного документа на русский язык находится на вебсайте, указанном ниже.

Para obtener una versión en español de este documento, por favor visite el sitio de Internet a continuación.

اس دستاویز کے اردو ترجمہ کے لیے برائے مہربانی ذیل کی ویب سائٹ سے رجوع کریں۔

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

Quality in Arts Education

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

In 2004, the Office of Arts and Special Projects was asked 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 five documents—a *Blueprint for Teaching and Learning in the Arts* in each art form: dance, music, theater, visual arts, and the moving image. Since the first edition this comprehensive document has undergone subsequent revisions and editions illustrating alignment to the Common Core Learning Standards. In addition, the *Blueprint for Teaching and Learning in the Arts* has also provided targeted guidance to the greater arts education community by illuminating the language of the Danielson *Framework for Teaching—Specific Considerations*, offering guidance around curriculum mapping, as well as offering guidance around providing high-quality arts instruction to students with disabilities, English language learners, and early childhood. The most recent iteration was released in 2015.

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 7 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 English language learners (ELLs), and preK learners.

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.

Arts and the Common Core

This document frames the alignment of the *Blueprints for Teaching and Learning in the Arts* with the Common Core Capacities and the Standards for Mathematic Practice.

| ELA CAPACITIES | DANCE INDICATORS | MUSIC INDICATORS |
|--|--|--|
| They demonstrate independence. | Grade 2: INVENT, choose, and order movements in a sequence (Dance Making) Grade 8: IMPROVE performance independently in response to feedback; APPLY choreographic principles to dance making. (Dance Making) | Grade 8: READ and perform sophisticated rhythmic phrases; hear and adjust intonation; produce a secure and expressive tone. Grade 12: DEVELOP polyrhythmic rhythmic compositions using instruments, tapping, or clapping; adapt performance to the requirements of designated ensembles. |
| They build strong content knowledge. | Grade 8: PERFORM in a range of styles, and MASTER various style-specific skills (Dance Making, skills and techniques, perform; Dance Literacy) Grade 12: KNOW & UNDERSTAND the history of theatrical dance forms, and the functions of ritual and social dances. (Making Connections) | Grade 2: DIFFERENTIATE the four main uses of the voice; whispering, talking, shouting, and singing; perform in duple and triple meter. Grade 5: SING and play in harmony: rounds, songs with ostinato, music in two parts; perform, recognize musical forms: binary, ternary, rondo, and popular song. |
| They respond to the varying demands of audience, task, purpose, and discipline. | Grade 5: EXHIBIT self-awareness and audience awareness in performance and sensitivity to the ensemble. (Dance Making) Grade 12: CHOOSE appropriate movements, cast, costumes and music to support choreographic intent. (Dance Making) | Grade 5: DEMONSTRATE an understanding of a variety of musical traditions through appropriate audience and performance etiquette; take responsibility for their instruments, music materials and learning environment. Grade 8: DEVELOP leadership skills by sharing performance, ensemble, and classroom responsibilities; assume various roles in music performances, presentations, and collaborations. |
| They comprehend as well as critique. | Grade 2: DESCRIBE how a dance expresses feelings, a story, or an idea. (Dance Literacy) Grade 12: DISTINGUISH referential from formal themes, using multiple frameworks to observe, analyze, and interpret dance. (Dance Literacy) | Grade 8: UNDERSTAND and show sensitivity to the changing voice; explore the stylistically correct phrasing and articulation through discussion and application; make musical choices that incorporate knowledge of musical styles and genres. Grade 12: DETERMINE musical goals, processes, and outcomes for specific and/or organizing performances; create assessment tools to evaluate presentations. |
| They value evidence. | Grade 5: REVISE & EDIT choreography using student-generated criteria. (Dance Making, Dance Literacy) Grade 8: PRESENT INFORMED OPINIONS about dance supported by specific examples expressed in dance terms. (Dance Literacy) | Grade 8: CREATE a musical response to express their emotional reaction to pivotal events in history. Grade 12: CREATE assessments to evaluate and make improvement in their technique. |
| They use technology and digital media strategically and capably. | Grade 2: RESPOND TO videos of class sessions and performances to improve dance skills. (Making Connections) Grade 12: NAVIGATE dance websites for news & research, participate in dance blogs and share forums, incorporate technology into performance. (Making Connections) | Grade 2: EXPRESS themselves by improvising on technologically delivered thematic material; use technology to create short ABA compositions within specific guidelines (e.g. three pitches, two timbres). Grade 5: USE composition software to improvise and compose music on a given subject or from imagination. |
| They come to understand other perspectives and cultures. | Grade 2: RECOGNIZE that every student has a cultural background with its own dances and viewpoint on dance. (Making Connections) Grade 8: ANALYZE how societal mores and world events affect the way dance is performed and received. (Making Connections) | Grade 2: Learn, perform, and dramatize songs and dances representative of other cultures. Grade 5: Learn and perform music representing diverse genres and cultures, with expression appropriate for the work being performed. |

| ELA CAPACITIES | THEATER INDICATORS | VISUAL ARTS INDICATORS |
|--|--|---|
| They demonstrate independence. | Grade 12: ANALYZE interpret, memorize, and perform a scripted monologue and/or scene (Making, acting) | Grade 8: SUSTAIN work on sequential 2D and 3D unit projects that extend knowledge of art media and the application of the principles of composition. Grade 12: EVALUATE and SELECT works of art for a developing portfolio that reflects a personal style. |
| They build strong content knowledge. | Grade 8: APPLY an understanding of various elements of Theater Making—including plot, action, conflict, character & audience in performance. (Making, acting, performance); Grade 12: KNOW & UNDERSTAND the nature and responsibilities of a production team, including: producer, stage manager, writer, composer, choreographer, designers, technical staff, front of house, etc. (Making, directing) | Grade 2: USE basic art tools with confidence; APPLY knowledge of elements of art to work in a variety of media. Grade 5: EXTEND and APPLY knowledge of media and compositional and elements to solve design problems. |
| They respond to the varying demands of audience, task, purpose, and discipline. | Grade 2: RESPOND to direction and RETELL a story with attention to accurate sequencing (Making, acting) | Grade 5: DEVELOP clarity of message in 2D applied design through integration of text and image. Grade 12: DISCUSS artist’s message; through their own work DEMONSTRATE understanding of the power of art to illuminate, inform and influence opinion. |
| They comprehend as well as critique. | Grade 8: EVALUATE and CRITIQUE their work and that of their peers in a productive and respectful way (Making, playwriting) | Grade 2: EXAMINE and DISCUSS how artists use line and color to express themselves; APPLY knowledge to their own work. Grade 12: ANALYZE their artwork for clarity of message; UNDERSTAND universality of the human condition and CRITIQUE those who document it. |
| They value evidence. | Grade 2: ARTICULATE an understanding of theater performance by retelling or re-creating favorite moments from a performance (Literacy, responding) | Grade 5: DEEPEN observational skills and CITE evidence to support theories and ideas about a work of art. Grade 8: EXPLORE and DISCUSS evidence of artist’s point of view; DEMONSTRATE and EXPLAIN point of view in their own work. |
| They use technology and digital media strategically and capably. | Grade 8: INTEGRATE elements into a unified written text such as film, video and/or media technology (Making, playwriting) Grade 12; PERFORM the duties associated with selected area(s) of technical theater (Making, technical theater) | Grade 5: EXTEND imaginative capacities through integration of scanned and photocopied images with other art media. Grade 8: CREATE artwork using digital photos that DEMONSTRATE persuasive communication on topical event or subject. |
| They come to understand other perspectives and cultures. | Grade 5: IDENTIFY and UNDERSTAND the purposes of theater in various eras and cultures (Literacy, understanding) Grade 8 RECOGNIZE that behaviors and themes particular to the world of the play also connect to our understanding of the world around us. | Grade 2: EXPLORE book illustrations of urban and rural communities; CREATE work depicting their community; COMPARE/CONTRAST. Grade 12: STUDY and DISCUSS architects’ motivation in other times and places, and how designs met specific needs; DESIGN a building to address a specific need. |

| STANDARDS FOR MATHEMATICAL PRACTICE | GENERAL ALIGNMENT WITH THE ARTS | ALIGNMENT WITH DANCE |
|---|---|---|
| Make sense of problems and persevere in solving them. | Problem solve and use various points of entry to arrive at creative solutions; understand this is integral to practice, process, and performance in the arts. | Individually or collaboratively, students construct an original dance over time within a given set of parameters. They persevere in improving personal dance technique over time, with attention to their unique body shape, degree of flexibility, and coordination. |
| Reason abstractly and quantitatively. | Recognize that working within an arts discipline involves the understanding and use of both abstract and representational elements of the art form. | Students improve their technical progress in dance by analyzing muscle use, skeletal alignment, torque, effort and force, momentum, breath, weight and gravity. They design dance structures in consideration of musical counts, rhythm, meter, and the expressive effect of movements and onstage relationships. |
| Construct viable arguments and critique the reasoning of others. | Engage with peers in critiquing a work of art, questioning its effectiveness as a work of art, and asking clarifying questions to establish greater understanding. | Student respond to both professional and peer dance works using appropriate dance terminology, and back up their statements with specific visible, historical, or contextual evidence. |
| Model with mathematics. | Students envision, analyze, predict, and make creative use of complex structures, patterns, sequences, relative values and interrelationships in interpreting and designing works of art. | Students find several different ways to alter the movements in a dance combination to reflect changes in speed, rhythm and meter. In designing dances, they construct movement models using choreographic devices such as canon and accumulation, within a set number of counts or measures. |
| Use appropriate tools strategically. | Apply knowledge, and use skills, materials and resources appropriately and strategically. | Students use discrete dance skills in combination to perform longer phrases with transition and flow. They apply the tools of choreography—devices, structures, shapes, levels, pathways, facings, directions, dynamics, groupings, formations, time and music relationships—when creating and performing dances. |
| Attend to precision. | Understand that creativity in an art form is grounded in the recognized body of knowledge, history, vocabulary and skill sets associated with that discipline. | Students apply fine discrimination to the specific requirements of the body and the shape, dynamics and intent of the movements in various styles and genres. |
| Look for and make use of structure. | Know to look for and discern a basic structure in a work of art and understand how structure was interpreted, altered, or challenged by the artist; apply this knowledge in art making. | Students identify choreographic structures within a dance, such as ABA, theme and variation, canon, call and response, rondo, and suite. They recognize and can articulate the thematic threads in a piece of choreography. |
| Look for and express regularity in repeated reasoning. | Reflect on repeated outcomes when engaging in arts processes; self-assess and self-correct as they work within an arts discipline. | Students apply corrections and insights to new tasks and challenges in their dancing and choreography explorations. |

| STANDARDS FOR MATHEMATICAL PRACTICE | ALIGNMENT WITH DANCE | ALIGNMENT WITH THEATER | ALIGNMENT WITH VISUAL ARTS |
|---|--|--|---|
| Make sense of problems and persevere in solving them. | Students synthesize elements of music, notation, and performance practice. They create musical structure and improvise within it. They co-create and utilize assessment tools to evaluate and make improvements in their vocal/ instrumental technique. | In search of personal meaning and larger social truths, students create original art by experimenting with theater techniques and conventions to develop, perform, and tell their story. | Individually or with peers, students engage in self or peer-to-peer formative assessment to arrive at various approaches to problem-solving in the art making process. They engage in analyses of their problem-solving methods to increase their ability to use these skills in future artistic endeavors. |
| Reason abstractly and quantitatively. | Students read and interpret music scores from a variety of genres, using traditional and non-traditional markings. They de-code and execute varied repertoire which incorporate a range of meters, rhythms, tempi, forms, historical and stylistic approaches. | Through design, students visualize, conceptualize, and implement a point of view (scenic, set, lights, costumes). They demonstrate an understanding of the constraints of physical space and craft spatial relationships in scenery and sets. | Students explore work of artists, such as Stuart Davis and Julie Mehretu to understand the artist's journey from concrete information to abstract representation; conversely, students understand that spatial thinking involves looking at abstract representations and visualizing them concretely (e.g., floor plans, elevations, cross sections). |
| Construct viable arguments and critique the reasoning of others. | Students apply arithmetical functions to the understanding of basic music notation. | Students integrate and articulate an understanding of performance technique and theater history in their responses to professional and/or peer performances. | Students engage in evidenced-based dialogue when discussing masterworks. They extend techniques learned to discussions of their own work and the work of their peers. |
| Model with mathematics. | Students engage in peer and self-assessment to make improvements in vocal/instrumental technique, music-making procedures and outcomes. They evaluate repertoire and articulate musical preferences using the language of music. | Students use geometry to conceptualize and design sets and/or scenic pieces through renderings (scaled working drawings). Students then construct scaled models balancing artistic vision with practical considerations of space, physics, actor safety and budget. Under the guidance of trained professionals, some students build sets and scenic elements based on the modified models. Students develop, create and maintain a line-itemed, working budget for a school production or fictional theater production. | Students work cooperatively with classmates to create an exhibition of their work that includes completed work along with preliminary sketches demonstrating their process. They design the exhibition space, layout of artwork, wall text, and brochure. |
| Use appropriate tools strategically. | Students assume various leadership roles within specific ensembles. One such role may require the employment of appropriate conducting gestures for tempo, meter, rhythm, dynamic contrasts, solo and tutti passages in selected repertoire. | Through training and experience, students develop their performance skills by exploring the actor's instruments: control of voice, body and imagination. Additionally, young performers may enhance their performances by demonstrating how they relate to exterior resources such as: sets, props and costumes. | Students work in an art medium understanding its versatility and limitations. When researching an artist or an artwork, they understand how to navigate a museum website, access information in a library, and cite references. |
| Attend to precision. | While using a designated musical form, students construct an original piece that will demonstrate an understanding of harmonic construction, rhythmic and melodic coherence, appropriate style and expression. | Students become competent in the basic elements of directing and recognize the diverse skills required of a director, by expressing personal vision and demonstrating an understanding of context through articulating directorial concepts. | Students understand that across time, geographic areas, and cultures, artists' work is based on specific knowledge of art media and techniques. Students understand there is a recognized art history continuum and learn to view works within that context. |
| Look for and make use of structure. | Students demonstrate acquisition of technical skills in order to use their musical instrument as a vehicle of personal expression. | Students understand dramatic structure and increase their range of expression as playwrights through the use of vocabulary and dramatic techniques, and by exploring various theatrical styles. | Students know and understand the elements of art and the principles of design and in a museum setting, apply them to the analysis of a variety of artwork. Students apply this process to analyses of their own work. |
| Look for and express regularity in repeated reasoning. | Students compose, perform or introduce a piece of music in response to a powerful personal or musical experience. | Students continuously refine their approach to acting through character development and exploring their character's habits, physicality, and motivations. Young actors interpret and develop their scene work through personal text analysis, partnered scene study, and feedback from directors and peers. | Students keep art/writing journals that contain thoughts on process as well as self-assessments written as narratives and in the form of rubrics; they look for patterns in their approach to art making and their process. Students peer-assess and note growth within an art medium. |

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, leadership teams, and arts teachers have found this tool to be a useful diagnostic and reflective tool for assessing their arts programs.

School: _____ Principal: _____

Assistant Principal: _____

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. | | | | | |
| Arts Classroom/Studio Environment | No Evidence | Some Evidence | Strong Evidence | N/A | Comments |
| Rooms are: <input type="checkbox"/> Appropriate to teaching and learning the art form <input type="checkbox"/> Print-rich <input type="checkbox"/> Dedicated <input type="checkbox"/> Well-maintained <input type="checkbox"/> Ventilated <input type="checkbox"/> Well-stocked with supplies <input type="checkbox"/> Outfitted with storage facilities <input type="checkbox"/> Arranged to facilitate learning <input type="checkbox"/> Physically safe <input type="checkbox"/> Intellectually safe | | | | | |
| Equipment, tools, and materials are: <input type="checkbox"/> Neatly labeled and stored <input type="checkbox"/> Available to students <input type="checkbox"/> Handled/treated with care | | | | | |
| 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. | | | | | |
| Familiar with classroom routines. | | | | | |

TEACHING & LEARNING

| Student Engagement | No Evidence | Some Evidence | Strong Evidence | N/A | Comments |
|--|-------------|---------------|-----------------|-----|----------|
| Students are: | | | | | |
| Attentive and intellectually active in learning important and rigorous content. | | | | | |
| Ready to learn: <input type="checkbox"/> Work and materials are ready and accessible to all learners. <input type="checkbox"/> Appropriate attire <input type="checkbox"/> Appropriate posture | | | | | |
| Creating in the art form as indicated in the <i>Blueprint</i> . | | | | | |
| Employing technology in the production of the art form. | | | | | |
| Demonstrating learning through: <input type="checkbox"/> Verbal and/or non-verbal discussion <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 | | | | | |
| Designing units/lesson plans that: <input type="checkbox"/> Support standard-based instructional outcomes. <input type="checkbox"/> Illustrate alignment to and build upon prior learning. <input type="checkbox"/> Foster student choice. <input type="checkbox"/> Maximize student collaboration. | | | | | |
| Setting and/or co-creating clear expectations for student achievement and behavior | | | | | |
| Establishing class routines and structures | | | | | |
| Designing assessments/rubrics with students that support the artmaking process and offer clear next steps | | | | | |
| Designing activities and learning outcomes for individual students, as well as small and large groups, that describe and evidence what students will learn | | | | | |
| Applying differentiated strategies by providing multiple entry points and strategic grouping making the content accessible to all learners | | | | | |
| Promoting the use of higher order thinking skills that are aligned to learning activities and instructional objectives | | | | | |
| Facilitating peer and teacher-student discussions that promote deep understanding of the discipline | | | | | |
| Providing students an opportunity to receive feedback that is concrete, actionable, and timely to support their progress towards mastery and achievement | | | | | |
| Creating an environment that supports risk-taking, decision making, and creative problem-solving | | | | | |

General Hallmarks of Good Arts Pedagogy

Good arts pedagogy is consistent with good pedagogy in other subject areas, as outlined in Charlotte Danielson's *Frameworks for Teaching*. Effective arts teachers design coherent curriculum; create an inviting and stimulating environment for learning; engage all students in meaningful work; deepen content knowledge and understanding through high-level questioning and discussion; allow students time to practice, refine, explore and make discoveries; and use both formative and summative assessment thoughtfully to promote learning. The list below provides guidance for the supervisor in observing arts teaching and learning.

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, as well as 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 activities and learning outcomes for individual learners, as well as for small and large groups, which are strategically formed, that support student achievement.
- Teacher engages students in high-level questioning and discussion related to their arts work.
- Teacher, teaching artist, provide learners an opportunity to receive concrete, actionable, timely feedback that supports student achievement.
- Students are attentive and engaged in activities on both a participatory and an intellectual level.
- Students are ready to learn and equipped to serve as a facilitator in the learning process.
- Students are familiar with classroom routines.
- Students are employing technology in a meaningful way aligned to the learning outcomes of the art form.
- Students understand and can explain what they are learning and the criteria for success.
- Students have the opportunity to demonstrate learning routinely through classroom discussion, arts work, portfolios, written work, notebooks/journals, or other student work.
- Students are presented with choices and creative problem-solving tasks that nurture imagination and innovation.
- Students work both individually and collaboratively to investigate, evaluate and develop arts products.

Specific Considerations for Teachers of Dance

About this Resource

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations¹ for school leaders and dance teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for dance teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document. Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

¹ New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

“It is essential for administrators and all educators to have a clearer understanding of what to expect in a dance classroom. This knowledge will help them to observe the dance class and support the dance program as a whole.”

– NYC Dance Teacher

“As an educator, I believe great instruction is great instruction, regardless of the discipline. This document provides a powerful reflective tool through which I can facilitate and augment my professional growth. The use of this common language illuminates how best practices support high-level instruction in the study of dance.”

– NYC Dance Teacher

Domain 1: Planning & Preparation

1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with appropriate learning standards in the NYC *Blueprint for Teaching and Learning in Dance, PreK-12*?
- What do you do to ensure that lessons reinforce important concepts about performing, creating, responding to, and connecting through dance (e.g., effective repetitive practice, being aware of criteria for excellence, a place for feedback, and student reflection)?

1b: Demonstrating Knowledge of Students

- In what ways do you plan assessments and surveys to attain some of the following knowledge about students:
 - dance interests (e.g., hip hop and rock) and the extent to which students know about dance as an art form?
 - students' previous experience and skill level in the unit's focus s (e.g., ballet, modern dance, or African dance)?
 - dance traditions specific to the students' cultures?
 - experiences taking dance classes outside of school?
 - whether they have time or space to practice outside of school?

1c: Setting Instructional Outcomes

- Over the course of a year, how do you ensure that learning outcomes include objectives that address the Five Strands of Learning in Dance in the *Blueprint*?
- How do you ensure that planned instructional outcomes include:
 - students demonstrating new dance and performance skills?
 - students creating and developing movement, recognizing and describing choreographic structures, and applying both to original dance compositions?
 - students expressing opinions about the meanings of a dance, citing specific movement evidence from the dance, and making connections to personal experience, culture, history, and/or other arts and disciplines?

1d: Demonstrating Knowledge of Resources

- How does your planning integrate resources like professional dance performances, guest artists, professional dance reviews, dance books and magazines (e.g., *Dance Magazine*, *Dance Spirit*), and online dance sites (e.g., Jacob's Pillow, The Kennedy Center's *Free to Dance*)?

1e: Designing Coherent Instruction

- How do you ensure that your lessons incorporate major concepts ("big ideas") that are *Blueprint*-aligned and matched to the learning outcomes and learning activities?
- In what ways do your lessons include opportunities for multiple high-quality movement responses to improvisation and composition tasks, and avenues for all students to improve their technical dance skills?
- How do you plan to use student groupings that are appropriate for the activity, including:
 - whole class for technique and skill building
 - small groups and partners for choreography tasks
 - solo for individual movement exploration, demonstration, and dance creation
- What are some examples of planned instructional strategies that address diverse learners (e.g., physical demonstration, oral direction, appropriate light touch, and visual aids)?
- In what ways will the lesson design support students with special needs?
- What are some opportunities for students to move in response to themes, ideas, music, and other arts to create choreography?

1f: Designing Student Assessments

- How do you plan clear assessment criteria that may include specific aspects of physical movement (e.g., a jeté or leap in ballet should have stretched legs, pointed feet, and leg turnout)?
- What are examples of ways in which your lesson plans include multiple opportunities for teacher, peer, and self-assessment (e.g., students observe each other while performing choreography and use a rubric and protocol to provide peer feedback)?
- How have you provided opportunities for your students to build a portfolio of their work throughout the year?

Domain 2: The Classroom Environment

2a: Creating an Environment of Respect and Rapport

- How do you ensure that students respectfully observe peer dance work?
- In what ways do you model appropriate physical proximity for dancing and ensure that students maintain their own and respect others' personal space?

2b: Establishing a Culture for Learning

- How do you support students' constructive use of protocols for giving their peers feedback on their dance work?
- How do you support students in displaying concentration, focus, and discipline when mastering new dance techniques?
- How do you ensure that students understand and use particular skills in dance expression, while demonstrating persistence?

2c: Managing Classroom Procedures

- In what ways do you set up dance class routines to maximize instructional time?
- How do you ensure that students demonstrate independence in carrying out dance class procedures (e.g., students change into dance attire, follow the warm-up, use eyes and body to learn movement, practice without prompting, and quickly form lines for traveling)?

2d: Managing Student Behavior

- What strategies do you use to support students' use of their eyes and body rather than their voice in dance technique class?
- What methods do you use to ensure that students are respectful both orally and physically while learning, performing, creating, observing, and responding to dance?
- How do you ensure that students enter the dance studio in a respectful and quiet manner?
- What strategies do you use to make sure that, while dancing, students are aware of self, others, and the boundaries of the dancing space?

2e: Organizing Physical Space

- How do you ensure that:
 - the designated dancing space is cleared of furniture or other impediments so students can dance safely?
 - dance flooring, mirrors, *ballet barres*, and equipment (e.g., sound, video, computer, Smart board) are unobstructed?
 - dance vocabulary, dance photos, student work, and *Blueprint* Standards are posted?

Domain 3: Instruction

3a: Communicating with Students

- In what ways do you use clear, precise dance terminology, descriptive language, and accurate, expressive dance demonstration to explain the purpose of a task as it relates to the larger learning goals?
- What are some ways in which you use targeted imagery to explain the subtleties of dance movement (e.g., “Your arms should be slightly curved like the branch of a tree bending in the wind”; “Imagine your leg is rooted into the ground, like a strong, old tree trunk”)?

3b: Using Questioning and Discussion Techniques

- In what ways do you ask students to respond to artistic questions both orally and physically (e.g., when asked what support means in dance partnering, students respond by physically exploring myriad ways to support a partner in movement, and then share out)?
- How do you give students opportunities to discuss and demonstrate the differences between two styles of dance they have learned?

3c: Engaging Students in Learning

- How do the learning activities and assignments integrate dance technique elements that build upon students’ prior dance knowledge and skills?
- How do you support students in including additional compositional elements beyond the given parameters of a choreography task?
- In what ways do you ensure that the lesson is well paced, with a mix of dance demonstration, oral instruction, movement practice, and discussion?
- In what ways do you include writing when appropriate to the unit of study?
- How do you use groupings that are appropriate to the activity? For example:
 - whole class for technique and skill building
 - small groups and partners for choreography tasks
 - solo for individual movement exploration and creation

3d: Using Assessment in Instruction

- In what ways do you circulate and give students feedback while they perform warm-up or dance combinations, quietly correcting individual students (e.g., orally with light touch, or by modeling movement) and/or giving audible group corrections?
- How do you ensure that students observe each other’s rehearsals and compositions and engage in constructive peer critique, using dance terminology?
- In what ways do you support students in self-correcting their movement and line using body awareness (e.g., students make visible physical adjustments with or without prompting) and visual feedback (if there is a mirror in the dance studio)?

3e: Demonstrating Flexibility and Responsiveness

- What are some ways in which you address student misunderstandings during a lesson (e.g., students demonstrate confusion of right and left, so the teacher makes a mid-lesson correction and presents direct instruction in recognizing right and left in movement)?
- In what ways do you invite students to share individual interpretations of a piece of choreography, modifying the task in response to students’ performances?

Domain 4: Professional Responsibilities

4b: Maintaining Accurate Records

- What strategies do you use to maintain accurate records of student progress in dance skill building and performance, improvisation, and choreography through photos, videos, student papers, and/or online apps?

4c: Communicating with Families

- How do you ensure that notices and permission forms are sent home with students in a timely fashion for upcoming performances and field trips?
- What are some examples of ways in which you incorporate students' families and cultures into learning opportunities? For example:
 - A parent is invited to teach a dance from their culture to the class.
 - Students are given an assignment to interview family members about the dances they know.
 - Students learn a cultural dance from another student and share it with their own families.

4d: Participating in the Professional Community

- What are some ways in which you collaborate with other dance educators and with teachers of other content areas to enhance student success in and through dance (e.g., working with the social studies department to co-host a Harlem Renaissance event that includes period dance performances)?
- In what ways do you help plan and implement school initiatives including student performances both in-school and off-site?

4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice? For example:
 - attending regular dance-related professional development provided by the NYCDOE and at school
 - participating in events and training provided by professional dance companies and/or dance education organizations
 - attending professional dance concerts
 - participating as a member of a dance company

Specific Considerations for Teachers of Music

About this Resource

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations¹ for school leaders and dance teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for dance teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document. Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

“The Specific Considerations ... is an excellent tool for all to use to enhance growth and development in conjunction with the Danielson 2013 Framework for Teaching. ... It serves as a guide for planning best practices and a template for reflection on instructional practice.”

– NYC Music Teacher

“The Specific Considerations illuminate the alignment of our Music Blueprint for the Arts and Common Core Standards. It will be an invaluable resource for planning and self-assessment.”

– NYC Music Teacher

¹ New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

Domain 1: Planning & Preparation

1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with the appropriate learning standards in the NYC *Blueprint for Teaching and Learning in Music, PreK-12*?

1b: Demonstrating Knowledge of Students

- How do you use assessments and surveys to determine:
 - students’ musical genre interests (e.g., hip hop, salsa, and rock)?
 - the degree of students’ engagement in musical traditions specific to their cultures?
 - students’ access to musical opportunities and resources (e.g., whether students own or have access to instruments and/or lessons outside of school)?

1c: Setting Instructional Outcomes

- Over the course of the year, how do you ensure learning outcomes include objectives that address the Five Strands of Learning in Music, as laid out in the NYC *Blueprint for Teaching and Learning in Music, PreK-12*?
- How are musical performances included in the learning outcomes?

1d: Demonstrating Knowledge of Resources

- How does your planning of learning opportunities take advantage of available resources (e.g., free concerts, student “rush” tickets, open rehearsals, free music software, and music websites)?

1e: Designing Coherent Instruction

- How do you ensure that *Blueprint*-based lessons are designed for sequential instruction in music performance, development of skills and concepts, and music compositions and related discussions?
- How do you plan opportunities for your student to document their emerging taste as music consumers and performers (e.g., annotated listening logs, oral reports, class discussion, and performance)?

1f: Designing Student Assessments

- How do you plan assessments to include opportunities for students to actively participate in ongoing self and peer assessment of music presentations and performances in classroom, rehearsal, and concert settings?

Domain 2: The Classroom Environment

2a: Creating an Environment of Respect and Rapport

- How do you establish a safe environment in which students take risks learning and performing unfamiliar music?
- How do you ensure that students feel comfortable sharing original musical compositions and performances with their peers?
- In what ways do you encourage a deep exploration of music that represents students’ cultures?
- What do you do to ensure that students respectfully observe peer musical performances?

2b: Establishing a Culture for Learning

- In what ways do you support students in using positive and constructive feedback protocols when responding to musical works?

- How do you ensure that students display concentration, focus, and discipline when mastering new musical techniques?
- How do you support students in demonstrating persistence in developing skills and understanding related to musical expression and their emerging musical identities?
- In what ways do you fairly and democratically make solo and small ensemble performance opportunities available?
- How do you ensure that criteria for performance opportunities are clear, consistent, and made known to all students?

2c: Managing Classroom Procedures

- What are some ways in which you establish music class routines to maximize instructional time?
- How do you support students in demonstrating independence in carrying out music class procedures (e.g., taking assigned seats, retrieving instruments and scores, distributing equipment and materials, and beginning instrumental and vocal warm-ups)?

2d: Managing Student Behavior

- How do you assign leadership roles to students (e.g., student conductor, ensemble section leaders, and core music group leaders)?

2e: Organizing Physical Space

- In what ways do you display and update students' work and music-related creations on a regular basis?
- How do you ensure that students support and contribute to the upkeep of their environment to advance learning (e.g., orderly retrieval and storage of musical instruments and a respect for materials, supplies, and equipment)?

Domain 3: Instruction

3a: Communicating with Students

- How is the purpose of the task and its relation to the larger learning goals communicated to the students?
- In what ways do you model correct *embouchure* (mouth position), tone, and posture?
- How are desired performance techniques and mechanisms communicated to vocal and instrumental students?
- In what ways do you use analogies from core subjects and the performing and fine arts to help students understand musical historical periods?

3b: Using Questioning and Discussion Techniques

- In what ways are students provided opportunities to offer oral and musical responses? For example:
 - Students demonstrate transference; they are able to read and perform a new piece of music on sight.
 - Students use music terminology when discussing a new set of music (e.g., *forte* and *sotto voce*).
- What are some ways in which you ask questions of high cognitive challenge to deepen students' understanding of music and how it relates to other disciplines? For example, you might ask:
 - “How are the elements of music used to depict a specific culture, musical genre, or style?”
 - “Does music have meaning? Justify your response with textual evidence from the musical work or supporting research.”

3c: Engaging Students in Learning

- How do you support students in participating actively in the rehearsal process in ways such as:
 - focusing upon music while playing or singing?
 - keeping time while singing or playing an instrument?
 - responding physically to the rhythm or pulse while playing or singing?
 - practicing repetitions without interruption?
- How do you ensure that students demonstrate appropriate musical responses to verbal and non-verbal conductor's cues, such as stop-starting (i.e., cut-offs), dynamic control (i.e., loud, soft, and all variations of these levels), and sensitivity (e.g., lightly or march-like)?

3d: Using Assessment in Instruction

- In what ways do you listen to, observe, and model a range of musical strategies in response to students' varying mastery of skills and content?
- How do you ensure that students observe each other's rehearsals and compositions and engage in positive and constructive peer critique using music terminology?
- How do you facilitate students' interpretation of the notation, symbols, and musical terms of a selected piece?
- What are some ways in which you administer, analyze, and give feedback on pre- and post-performance and written assessments?
- In what ways are students given an opportunity to teach a musical piece, skill, or concept to peers?

3e: Demonstrating Flexibility and Responsiveness

- In what ways do you encourage students' input in rehearsal and core music settings?
- Based on performance, how do you ensure that students are given opportunities to assume leadership in sectionals, ensembles, and small group settings?

Domain 4: Professional Responsibilities

4b: Maintaining Accurate Records

- What strategies do you use to maintain accurate records of the students' progress in music skill building?

4c: Communicating with Families

- How do you ensure that notices and permission slips are sent home with students in a timely fashion for music class events, upcoming performances, and field trips?
- What are some examples of times when you invite parents and community members who are musicians to contribute to classroom and school-wide music events, where possible and appropriate?
- In what ways do you help families become aware of opportunities to enjoy musical performances at NYC's major cultural centers with their children?
- How do you identify and facilitate opportunities for student performances and presentations within the school and neighboring community?

4d: Participating in the Professional Community

- What are some ways in which you collaborate with other music educators and teachers of other curriculum areas to enhance student success in and through music?
- In what ways do you support, organize, or conduct instrumental and vocal ensembles to perform at school-wide presentations?

- How do you co-direct school musical theater and drama productions?
- In what ways do you support having solo and ensemble student performances included at community and sports events?

4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice? For example:
 - attending regular music-related professional development provided by the NYCDOE and at school
 - participating in events and training provided by professional music organizations and/or music education organizations
 - attending professional concerts and performances
 - participating as a member of a band or orchestra
- How do you continue to develop your musical skills?

Specific Considerations for Teachers of Theater

About this Resource

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations¹ for school leaders and dance teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for dance teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document.

Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

¹ New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

“Understanding how the Arts, specifically theater in my case, deal directly with [the] Danielson [Framework for Teaching] and therefore furthers Danielson’s principles in our classrooms only adds to our buildings’ collective knowledge of how to best work with our students.”

– NYC Theater Teacher

“The Specific Considerations document... supports teachers, administrators, and students by empowering them with a tool of specific examples to help navigate the distinctive and unique needs of the theater classroom. The document helps clarify responsibilities and expectations of arts teachers in light of the Danielson Framework for Teaching. It is a supportive document with concrete and excellent examples, aimed at facilitating more specific and productive dialogue between arts teachers and school administration.”

– NYC Theater Teacher

Domain 1: Planning & Preparation

1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with appropriate learning standards in the *NYC Blueprint for Teaching and Learning in Theater, PreK-12*?
- In what ways do you plan learning experiences that address specific learning goals as well as important concepts about performing, creating, responding to, and connecting through theater?
- What are some ways in which you plan warm-up exercises led by you or an appointed student leader, including physical, vocal, and “imagination play,” such as:
 - light stretching and breathing?
 - projection and articulation using a provided phrase from a theater text?
 - group theater activity that promotes ensemble and anticipates the lesson’s learning outcome (e.g., “hot spot” improv game to prepare actors for character work)?

1b: Demonstrating Knowledge of Students

- What are ways in which you use assessments and surveys to attain some of the following knowledge about:
 - students’ previous experience and skill level in the unit’s focus, such as playwriting, design, and acting?
 - students’ special gifts or special needs, such as a gifted singer or a non-verbal student who moves well?
 - students’ experience with public speaking and performing?
 - students’ interest in and willingness to take creative risks?

1c: Setting Instructional Outcomes

- Over the course of the year, how do you ensure that learning outcomes include objectives that address all Five Strands of Teaching and Learning in Theater in the *NYC Blueprint for Teaching and Learning in Theater, PreK-12*?
- How do you ensure that planned instructional outcomes over a unit and the school year include:
 - rehearsing and performing a published scene?
 - conceiving and building a set design?
 - researching and writing original dialogue?
 - critiquing a scene from a professional theater production or film clip, citing evidence to support opinions?

1d: Demonstrating Knowledge of Resources

- In what ways do your planned learning activities make use of resources such as professional theater performances, guest artists, videos of master theater productions, and a variety of texts (e.g., play scripts, reviews, theater production photos, film clips, costume sketches and photos, sound recordings, and design materials)?

1e: Designing Coherent Instruction

- What do you do to ensure that planned major concepts of theater instruction are clearly stated, *Blueprint-aligned*, and matched with the instructional outcomes and instructional activities?
- In what ways do you plan opportunities for rehearsal and revision based on reflection and feedback (e.g., planning for structured time to give notes to actors, which enable them to apply feedback in scene work)?
- How do you plan for student choice of theater roles within the learning activities?

1f: Designing Student Assessments

- How do you develop clear and observable theater assessment criteria (e.g., vocal projection, staging and playing an objective, learning lines, active listening)?
- In what ways do your plans include multiple opportunities for teacher, peer, and self-assessment?

Domain 2: The Classroom Environment

2a: Creating an Environment of Respect and Rapport

- In what ways do you establish a sense of ensemble (a team with all members contributing equally) and facilitate students using protocols for observing and respectfully sharing feedback with one another (e.g., Liz Lerman’s *Critical Response Protocol*, *Ladder of Feedback*, and Notice-Like-Wish)?

2b: Establishing a Culture for Learning

- What are some ways in which you share your own theater practice with students (e.g., participating in theater, attending live theater, and sharing professional theater reviews or reviews of their own theater work)?
- In what ways do you enable students, as directors, to share their artistic vision for a unified scene with their student actors and designers in order to stage a cohesive performance?
- In what ways do you enable students, as actors, to learn lines, rehearse with peer actors, and respond to director and designer feedback?
- In what ways do you enable students, as designers, to support and interpret directors’ vision through set, costume, props, and lighting design, in a way that is mindful of serving the story and the actors?
- In what ways do you support students, as stage managers, as they coordinate communications and logistics among director, designers, and actors, keeping all on task in service of the production?

2c: Managing Classroom Procedures

- What are some ways in which you establish routines to maximize instructional time? For example:
 - Students independently place their belongings at their chairs, move to designated “playing” space, and stand in a circle prepared to participate in or lead warm-ups.
 - Students move to sit in the clearly designated “audience” space to prepare for student performances.
 - Students sit quietly while actively focusing on performing students, prepared to provide constructive feedback.
 - Students smoothly transition from a performance activity to a reflection process (e.g., the routine of rotating from acting to providing feedback to their peers).
 - Students stand in a circle or sit on the floor to reflect collectively on the work.

2d: Managing Student Behavior

- In what ways do you assign students leadership roles (e.g., student directors, designers, stage managers) so students learn from and take responsibility for one another in lessons, rehearsal, and reflection?
- How do you ensure that students are respectful (orally and physically) while learning, performing, creating, observing, and responding to theater?
- What actions do you take to ensure that students respect personal space even when staging may require physical contact (e.g., in a scene, musical theater choreography)?

2e: Organizing Physical Space

- How do you ensure that the designated theater space is cleared of furniture or other impediments to support design and rehearsal? For example:
 - The space is arranged so theater materials and scripts are easily accessible.
 - The space allows areas for small group break-outs as well as a dedicated, more formal performance space.
 - The space is equipped with storage tubs to store theatrical props, costumes, and set design pieces.

Domain 3: Instruction

3a: Communicating with Students

- In what ways do you use clear, precise theater terminology, descriptive language, and accurate, expressive theater demonstration to explain the purpose of a task as it relates to the larger learning goals?
- How do you periodically remind students of varying aspects of theater learning, explaining why the group needs to physically warm-up each day, how the physical space impacts scene work; and why establishing trust and collaboration between student actors enhances scene work?
- What are some ways in which you lead warm-ups by side coaching and modeling? For instance, you might:
 - model “actor neutral” to prepare students physically.
 - direct students to work on projection by breathing from the diaphragm.
 - lead tongue twisters for articulation and diction.

3b: Using Questioning and Discussion Techniques

- How do you give students opportunities to describe how their design model effectively supports the mood and/ or story of the scene?
- How do you facilitate student-led discussion with actors about what it was like to play objectives and obstacles and how to negotiate staging and spatial relationships while playing a scene?

3c: Engaging Students in Learning

- How do you facilitate students’ individual responses to or critiques of theater text, performance, or production values?
- What activities do you lead to enable students to engage in text analysis, articulate a directorial vision, or design a scenic or light plot?
- How do you facilitate student learning through purposeful repetition to master the skills of musical theater? For example:
 - Students sing through and rehearse to learn lyrics and melody.
 - Students collectively interpret the meaning and story of the musical number through acting, singing, and choreography.
- How do you facilitate student engagement in active theater roles simultaneously? (E.g., while several students rehearse and others run light and sound cues, still others move sets into place.)
- How do you use student groupings that are appropriate for the activity, including:
 - large group(s) to learn musical theater choreography?
 - small groups or pairs to practice scene work?
 - solo to practice monologues?

3d: Using Assessment in Instruction

- What are some ways in which you monitor student learning, for example by:
 - circulating and observing students as they rehearse their partner scenes?
 - asking students to stop a scene to articulate their character’s motivation, their physical choices for the character, or their prop choices?
- How do you provide (or, how do you model and enable student directors to provide) clear notes and feedback for students to immediately incorporate into their rehearsal work?
- How do you ensure that high-quality feedback comes from many sources, including students? (E.g., How do you encourage student facilitators to ask peer “audiences” for observable evidence so actors might clarify whether their actions were received as intended?)

- In what ways do you provide digital media to showcase scenes from professional theater productions for students to critique and reflect on theater practice?
- How do you support students in generating and using criteria from the scene to inform their own choices as actors or designers?

3e: Demonstrating Flexibility and Responsiveness

- How do you adjust direction based on a student's desire to "try something else" to better serve her character's objectives (e.g., the student chooses to drop to her knees upon hearing that her brother is back from the war)?
- How might you use paraphrasing and physical work to differentiate for student actors who have not memorized their lines?

Domain 4: Professional Responsibilities

4b: Maintaining Accurate Records

- In what ways do you capture or record formative as well as summative assessment data on student rehearsal, collaboration, and contributions to discussion?
- How do you maintain accurate records of student progress in acting, set design, improvisation, directing, choreography, and lighting design (e.g., through photos, videos, student papers, and online apps)?

4c: Communicating with Families

- How do you ensure that notices and permission slips are sent home with students in a timely fashion for upcoming performances and field trips?
- In what ways do you encourage families to attend student performances?
- In what ways do families contribute to productions (e.g., paint sets with their children, share artifacts from family or cultural traditions to help students generate original plays)?

4d: Participating in the Professional Community

- In what ways do you collaborate with other arts teachers to enhance student research and preparation for working on a scene or play (e.g., asking the music teacher to provide a rationale for the type of music that might play during a party in the play)?
- What are some ways in which you collaborate with teachers of other content areas (e.g., asking a social studies colleague to provide materials to illuminate the social status of characters in a play)?
- How do you plan and implement school initiatives including exhibitions and performances?

4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- What do you do to enhance your professional practice by, for example,
 - attending regular professional development provided by the NYCDOE and at school?
 - participating in productions and training provided by professional theater companies and theater education organizations?
 - attending professional theater productions?
 - participating as a member of a theater company?
 - remaining current on theater education practice and research through journals, performance attendance, and use of online theater resources?

Specific Considerations for Teachers of Visual Arts

About this Resource

Danielson’s 2013 *Framework for Teaching (FfT)* provides teachers and school leaders with a common language to describe and discuss effective teaching in order to achieve continuous growth in teacher practice and student learning. The *FfT* was created as an overarching framework that describes the commonalities in every classroom—those aspects of teaching that are common across grades, disciplines, and students’ backgrounds. Thus, the *FfT* is appropriate for use with and by teachers of the arts. For the 2014-15 school year, teachers are evaluated on only eight components in the Danielson 2013 *Framework for Teaching*. The remaining components (those shaded in the following pages) of the Danielson 2013 *Framework for Teaching* may be used for non-evaluative (i.e., developmental) purposes only.

Many school leaders and teachers have requested additional support in using the *FfT* in classrooms in which student characteristics, subject content, or program models may differ significantly from other courses or subjects. In response, this document offers specific considerations¹ for school leaders and dance teachers through component-aligned questions. These questions may be discussed when providing feedback, engaging in pre- and post-observations, and planning next steps; they are not to be used for evaluating teacher practice. In addition, these questions can be used by teachers voluntarily as a resource to guide their thinking as they plan and reflect on their instructional practice in how they are meeting the needs of their students. While these questions may be useful for informing teachers’ usual planning, preparation, and professional learning processes, teachers may not be required to provide written answers to these questions as an additional professional assignment.

This document is not a separate rubric for teachers of the Arts, nor is it to be used as a checklist in classroom observations. Each *FfT* component’s “Rationale,” “Performance Levels,” “Critical Attributes,” and many of the “Possible Examples” are relevant to teachers of the Arts and should be used by school leaders when considering evidence of each component. This document only seeks to present additional context to consider, keeping in mind that not every question will be applicable depending upon the students’ need and context. Those components for which it was agreed that there were no significant special considerations for dance teachers (4a: Reflecting on Teaching and 4f: Showing Professionalism) are not included in this document.

Embedded in the questions are good instructional practices for students; this document is not an exhaustive guide of those good instructional practices.

The Office of Arts and Special Projects contributed significantly to the creation of this document, and these questions align to the *Benchmarks for Arts Learning* as described in *The Blueprint for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. These specific considerations align with the work of the Office of Arts and Special Projects to support students by helping to create rigorous learning environments that focus on academic and artistic achievement.

“The Specific Considerations for Teachers of Visual Arts defines and aligns the 4 Domains of the FfTg as they relate to my visual arts teaching practice. The document’s design, in the form of questions, guides me in both planning and reflecting upon my lessons and their outcomes. In addition, it is a valuable document that can be referenced by teachers and school leaders to promote clarity and understanding in discussions relating to the workings of the visual arts classroom.”

– NYC Visual Arts Teacher

“The Specific Considerations document... puts arts teachers into the ongoing dialogue with their colleagues and administrators. It [gives] them a common language to share in the ongoing school-based discussions about goals and assessment in a clear and widely understandable manner.”

– NYC Visual Arts Teacher

¹ New York State’s Education Law 3012-c requires that lead evaluators have appropriate guidance regarding specific considerations in evaluating teachers of English Language Learners and students with disabilities. While not required for teachers of the arts, this document was inspired by the Specific Considerations of Teachers of English Language Learners and the Specific Considerations of Students with Disabilities and follows a similar design.

Domain 1: Planning & Preparation

1a: Demonstrating Knowledge of Content and Pedagogy

- How do you align lessons with appropriate learning standards in the NYC *Blueprint for Teaching and Learning in the Visual Arts, PreK-12*?
- In what ways do your plans demonstrate knowledge of museum collections and current events related to the visual arts?

1b: Demonstrating Knowledge of Students

- How do you plan to informally and formally assess or identify:
 - students' ability to handle materials such as paint brushes, pencils, and clay?
 - students' baseline skills in art media and understanding of art concepts?
 - students' past art making experiences and encounters with art in museums?
 - visual art traditions specific to a student's culture?

1c: Setting Instructional Outcomes

- Over the course of a year, how do you make sure that learning outcomes include objectives that address the Five Strands of Arts Learning, as laid out in the NYC *Blueprint for Teaching and Learning in the Visual Arts, PreK-12*?
- What are examples of planned instructional outcomes that cover topics such as:
 - analysis of masterworks and their own artwork that includes correct use of vocabulary associated with the art medium?
 - deep investigation of, and experimentation with, art materials?
 - completion of an original work of art such as a painting, drawing, or collage?
 - understanding of art concepts as related to the elements of art and the principles of design?
 - making connections between art appreciation and students' own art making?

1d: Demonstrating Knowledge of Resources

- How does your planning of learning activities make use of resources such as:
 - museum websites and sites like Art 21, MTA Arts for Transit, and Smarthistory?
 - local public museums, galleries, park statuary, and local buildings of architectural interest?
 - local artists, book illustrators, graphic designers, and museum educators?
 - a range of text materials to support art making and art appreciation?

1e: Designing Coherent Instruction

- How are *Blueprint*-based lessons designed for sequential instruction in art skills, development of concepts, and experiences in discussing works of art?
- How do you incorporate learning activities in your lesson that use resources such as:
 - live and video demonstrations of art making?
 - museum and gallery visits?
 - texts (e.g., transcripts of artist interviews, excerpts from artists' journals, art reviews, artists' biographies)?
 - art reproductions (digital or printed)?
 - artists' visits to schools or class visits to artists' studios?

1f: Designing Student Assessments

- Over the school year, how do you plan for formative and summative assessments based on the *Blueprints*' benchmarks, medium-specific performance indicators, and the Five Strands?
- How do you plan assessments that include evaluation of:
 - art making that demonstrates understanding of technique?
 - art making that shows evidence of imaginative qualities?
 - discussion and writing about works of art, including their own?
 - use of visual arts vocabulary in speaking and writing?
 - degree of experimentation with and exploration of art materials?
 - ability to express ideas creatively in an art medium?

Domain 2: The Classroom Environment

2a: Creating an Environment of Respect and Rapport

- How do you support students in respectfully critiquing each other's original work?
- In what ways do you respect and encourage all students in art making and discussions?
- How do you ensure that masterworks used in lessons represent a wide variety of cultures?
- How do you support students in taking risks in art making such as experimenting with new media and new techniques?

2b: Establishing a Culture for Learning

- How do you promote student planning in the art making process (e.g., the use of sketches)?
- How do you give students opportunities to write reflections about their art making and encounters with masterworks?
- How is student artwork displayed in the art room, the school and, when possible, in the community?

2c: Managing Classroom Procedures

- What routines are in place to ensure that students play key roles in the set-up and clean-up of work spaces?
- What routines are in place for students to distribute, collect and care for art supplies?
- What roles do students have in the design of classroom, school or, where possible, community art displays?

2d: Managing Student Behavior

- What do you do to ensure that students work as artists and are attentive to their own work?
- How do you support students' respectful behavior towards others' opinions, artwork, and art making spaces?
- What standards of conduct have you established so students use the tools of the medium correctly and safely?

2e: Organizing Physical Space

- What spaces do you provide for demonstrations and for storage of materials?
- Where in the art room have you devoted space to displaying examples of student work (both finished work and works in progress)?

Domain 3: Instruction

3a: Communicating with Students

- What guides you in explaining art making, art concepts, and art history both clearly and accurately to your students?
- How do you introduce the lesson within the larger context of the medium-based learning?
- What are your guidelines for incorporating appropriate art vocabulary when you introduce the lesson?
- How do you ensure that demonstrations of art techniques, such as printmaking, are clear and visible for all students?

3b: Using Questioning and Discussion Techniques

- In what ways do you provide opportunities for students in various groupings to engage in art-based questioning and discussions?
- In discussions of masterworks and student artwork, what are some ways in which you use various levels of questioning to promote students' critical thinking skills?
- How do you ensure that students take leadership roles in discussions of masterworks and in peer-to-peer critiques?

3c: Engaging Students in Learning

- How do you ensure that art technique instruction builds upon students' prior knowledge and skills in the medium?
- How do you support students' critical thinking about their art making decisions and processes?
- How is critical thinking encouraged in students' discussions of masterworks?
- How do you ensure that the lesson is well-paced, with a mix of art demonstrations, oral instructions, student art making, and discussions?
- In what ways are fine art resources available for students to conduct research?
- How do you use groupings that are appropriate to the activity, such as:
 - whole class for demonstrating an art technique?
 - small groups and partners for shared discussions of masterworks, peer shares, or communal art making activities?
 - solo for creating individual artwork or doing individual research?
- What do you do to ensure that the lesson includes time for closure and reflection?

3d: Using Assessment in Instruction

- How do you engage students in critiques that encourage further experimentation with an art medium?
- How do you ensure that students critique one another's work and respond using the vocabulary of the medium and the elements of art and the principles of design?
- How do you ensure that students use self-assessment rubrics that reflect learning objectives for skill development (such as those related to color mixing, proportion, and perspective)?

3e: Demonstrating Flexibility and Responsiveness

- In what ways do you incorporate students' out-of-classroom art experiences into the lesson?
- When students struggle with mastering a technique, how do you provide several strategies the students can try until they are able to successfully demonstrate use of that technique in their work?

Domain 4: Professional Responsibilities

4b: Maintaining Accurate Records

- What strategies do you use to maintain accurate records of student progress in various art media (e.g., checklists, photos, student portfolios or folders, videos, digital storage of students' artwork)?

4c: Communicating with Families

- In what ways do you encourage students to share their artwork with their families and to share information about resources available for families (e.g., Family Day at an art museum)?
- In what ways do you engage families with class and school-wide art exhibits?
- How do you encourage families to engage in art learning opportunities (e.g., inviting families to accompany students on art-related field trips)?

4d: Participating in the Professional Community

- In what ways do you engage in the arts education professional community by, for example:
 - attending art-related NYCDOE professional development?
 - attending educator evenings offered by museums?
 - attending city, state, and national conferences and conventions (e.g., NYCATA, NYSATA, NAEA)?
- In what ways do you collaborate with school colleagues, including other teachers of the arts and teachers of other disciplines, to arrive at common criteria for student success in visual arts and other content areas?

4e: Growing and Developing Professionally

- What are some ways in which you participate in ongoing school-based and off-site professional development opportunities during the school day?
- In what ways do you to enhance your professional practice by, for example,
 - attending gallery and museum exhibitions, artists' lectures, and performance art experiences?
 - participating in teacher events and training provided by art museums?

NYCDOE 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 Dance Commencement Examination is available to students who have taken a minimum of six credits of sequential “Dance as arts” coded work, equivalent to three 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.

Seniors who pass the exam and have accumulated 10 credits of sequential “Dance as arts” coded course-work – equivalent to 5 units as defined by New York State—will receive a Chancellor’s Endorsed Diploma in the Arts: Dance, in recognition of advanced achievement and the completion of a 5-unit sequence of major study in partial fulfillment of the Regents diploma. This more advanced designation can be applied toward the Regents diploma requirements. Students who have passed a foreign language Regents exam need only nine credits of A-D coded dance courses to be eligible for this designation. In either case, the language may be placed on the student’s transcript.

“Physical Education-Dance” credits (P-D code) do not count toward the credit requirements for these certificates. Courses must carry the “Dance as arts” (D) code.

The Commencement Examination in Dance 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

December: Order forms and corresponding documents are sent to schools for Section 1 (Performance On-Demand). Order forms are due back to the Testing Office the first week in January.

January Regents Week: Section 1 (Performance On-Demand) is administered at individual schools during the 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 will be made available to schools at the end of Regents Week. Students who have passed with a score of 65 or better are eligible for the appropriate Certificate as described above, which will be sent directly to students at their homes by the Office of Arts and Special Projects. An event will be held in the summer celebrating the students who have received the Chancellor's Endorsed Diploma.

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

1. Performance On-Demand Section (30 points)

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

Dance teachers at each school create the movement combination to be administered to their students, following the parameters below. 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 grand allegro. Must include ballet traveling steps, a balance, an elevation (e.g., sauté or jeté), at least one high leg extension (any position), a turn (e.g., pirouette, fouetté, attitude/arabesque turn)
- A modern dance combination. Must include traveling steps, an elevation (e.g., jump, skip, leap), a contraction or spiraling/twisting use of the torso, a fall, a turn (on one leg)
- A West African or Afro-Caribbean dance combination. Must include a variety of traditional steps involving polyrhythmic use of the torso, hips, arms, legs, and head (rather than a short phrase that is repeated exactly right and left, please create a longer combination involving more varied movements)
- A theatre dance/jazz combination. Must include both axial and locomotor movements (e.g., axial: head, shoulder, rib or hip isolations, a jazz kick-ball-change; locomotor: a chassé, walk or run); a turn on one leg (e.g., jazz pirouette, arabesque turn, attitude turn, etc.); an elevation (e.g., jump, leap, skip, sissone—turned out or parallel—as appropriate to the jazz style); at least one high leg extension (battement or held extension); and syncopated rhythms throughout (typical of the style).

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):

- Accuracy. Ability to demonstrate the combination accurately – order of steps, timing, body shapes
- Technique. Level of technical performance of individual elements of the combination
- Movement quality. Degree of appropriate use of transitions, flow, dynamics, rhythm, musicality

Part B: Compositional Problem Solving

Students are given a creative task, as follows:

- Students create a 30-second movement phrase with a set of required dance elements (e.g., travel, elevate, make a shape, change levels, etc.). The required elements will change each year.
- Students must manipulate the phrase they have created. They are given a choice of ways in which the phrase can be manipulated (e.g., speed, dynamics, order of movements, use of space, etc.).
- The two phrases—original followed by variation—are combined into a one-minute study. Students are presented with the task, and have the opportunity to ask for clarification. They have 20 minutes to work on the task. Students show their studies individually, and are asked 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):
- Addresses Task. Rigor in following the directions of the task
- Solves Task with Inventiveness. Inventiveness with which the task is approached
- Explains Solution Clearly. Understanding demonstrated by explanation of how task was addressed. These criteria are made explicit to the students when they are given the assignment.

2. Written On-Demand Section (40 points)

The section includes:

- 40 multiple choice questions
- Short answer, fill-in diagram, and one-paragraph responses (five questions total)
- An extended essay (500 words).

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)
 - Tap and jazz: common terms (e.g., step-ball-change, isolations, shuffle, flap)
 - 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
 - » Hallmarks of the major modern dance styles (e.g., Graham, Limon, Cunningham, Horton)
 - » Major modern and ballet artists (e.g., Arthur Mitchell, Judith Jamison, Baryshnikov)
 - » Major tap artists (e.g., Savion Glover, Fred Astaire); rhythm tap vs. Broadway tap
 - » Recognize major works of choreography in ballet and modern dance (e.g., Swan Lake, Revelations, Lamentations, The Moor's Pavane, Agon, New York Export: Opus Jazz, The Hard Nut)
 - » Choreographers in Broadway musical theater (e.g., Robbins, DeMille, Fosse, Bennett, Stroman)
 - » Hallmarks of traditional cultural styles (e.g., East Indian, West African, Asian, Native American)
 - » Hallmarks and origins of hip-hop

Making Connections

- Dance History
 - » Ballet: Origins, Russian developments, Balanchine, Tudor, Robbins
 - » Modern Dance: modern dance pioneers, Judson Dance Theater, contemporary modern dance

- » Basic hallmarks of major aesthetic movements in dance (Expressionism, Neo- Classicism, Post- Modernism), place major artists accordingly
- » African-American contributions to modern dance (see *Free to Dance* video set)
- » Social Dances and their origins (waltz, charleston, swing, salsa, tango, etc.)
- » Cultural origins of contemporary tap dance
- » Origins of one dance form that arose in response to distinct social conditions, such as American hip-hop, South African gumboot dance, Brazilian capoeira, Japanese Butoh, etc.
- 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 (30 points)

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 will be scored by the student's dance teacher, and a second dance teacher from the school or an outside evaluator brought in for this purpose.

Two components will be judged:

- Exit Project (25 points)
- Reflective Essay and Supporting Materials (5 points)

Part A: Student Exit Project (25 points)

The Exit Project will take different forms in different schools, depending on the curriculum. Students may present one of the following types of projects:

- Performance. A polished solo performance (two minutes or longer) that they have worked on for performance quality. This is judged for performance only. It may be in any dance style or genre; it may be an original work choreographed by the student, or a piece of repertoire from another choreographer.
- Choreography. A piece of their own original choreography that they have revised and refined (two minutes or longer). This is judged for choreography only. It may be a solo or a group piece in any style. The choreographer is not required to be in the piece.
- Research. An 8-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.

Each school will determine the nature of its exit projects. Rubrics should reflect the criteria below, 5 (highest) to 1 (lowest).

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—familiarity with dance language
- Variety of sources: How deeply and widely the student searched for information; evident in the content of the paper and in the bibliography

Part B: Reflective Essay and Supporting Materials (5 points)

The one- to 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:
 - » Identify personal preferences, strengths and weaknesses in dance.
 - » Place self in relation to the greater world of dance.

NEW YORK CITY DEPARTMENT OF EDUCATION COMPREHENSIVE MUSIC EXAMINATION

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. In accordance with New York State Education Department mandates, 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 genres, styles, and eras. The *Blueprint for Teaching and Learning in the Arts: Music* facilitates this goal for students by identifying and structuring music learning in specific benchmark years.

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; and 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

Section IA: Short Answer and Multiple Choice 60%

(1 point per question)

The following are examples of the topics that may be included in the written portion of the exam.

■ Listening Analysis

- » Time Signature
- » Musical style, genre
- » Timbre
- » Form
- » Tonality
- » Historical era
- » Dynamics
- » Instruments of the orchestra
- » Voice types
- » Ear training (aural analysis)

■ History and Culture

- » Western music's eras (e.g., Renaissance, Baroque, Classical, Romantic, Modern)
- » Non-Western traditions (e.g., Asian, South Asian, Music of the Americas, African)

■ Theory and Musicianship

- » Grand staff
- » Meter and rhythmic values
- » Accidentals and enharmonic equivalents
- » Scales – major and minor
- » Key signatures – major and minor
- » Interval recognition
- » Dynamic markings
- » Tempo markings
- » Articulations (e.g., staccato, tremolo, con sordino, glissando)
- » Form (e.g., binary, ternary, rondo, sonata)
- » Instrument and voice types (e.g., families, characteristics, practice)

■ Melodic and Rhythmic Dictation

Section IB: On-Demand Essay (10%)

Possible topics that may be included in the written portion of the exam are music trends, historical eras, composers, etc.

Section II: New York State School Music Association (NYSSMA) Solo Performance Adjudication 20%
(1 point per question)

Students are required to schedule and complete a NYSSMA solo adjudication in order to qualify for the Chancellor’s Endorsed Diploma in Music.

NYSSMA solo adjudication fees for students taking the Music Commencement Exam will be paid for by the Office of Arts and Special Projects.

The following table converts the NYSSMA adjudication 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 |

Section III: **Portfolio 10%**

- Two independently arranged, out of school time performances, implemented at any point within the student's four-year, high school enrollment.
- Two in-school performances, implemented at any point within the student's four-year, high school enrollment.
- One typed, two-page, Self-Reflective Essay (see Content/Grading Criteria)
- Student's portfolio will be graded as a whole.
- All components must be present to receive credit.

REFLECTIVE ESSAY CONTENT/GRADING CRITERIA

The reflective, narrative essay should describe the student's growth, development, experiences and learning processes as a musician during his/her high school years. Reflections, answers and insights on the following points will be included:

- Personal successes as an emerging musician/performer
- Challenges, struggles related to music learning, growth, performance
- Things that surprised, relative to his/her musical experiences
- Areas left unfinished, un-mastered with regard to musical growth, experiences
- Ways in which his/her thinking changed, musically
- Areas, behaviors, that he/she would handle differently with regard to musical growth and a member of the school's music community
- Areas of music learning, experiences he/she enjoyed least—and the reason
- Areas of music learning, experiences he/she enjoyed most—and the reason
- How his/her overall musical progress and achievement might be judged, objectively
- How he/she will apply music learning, experiences in the immediate and ongoing future

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

- Meaning and relevance: the extent to which the essay reveals the student's self-awareness of his/her artistic process and learning style
- Met essay's goal, purpose: The extent to which the essay describes and elaborates upon the topics provided
- Evidence of narrative essay format: The extent to which student displays his/her knowledge and command of the development and arc of a written essay
- Description, details: The extent to which specific details and descriptions are provided to support narrative content
- Grammar, spelling, usage: The extent to which student's writing reflects a command of these components

Length: Two pages
Presentation: Typewritten, 12 pt. Arial font
Single-space
Numbered pages
Name and school on both pages
Pages stapled on upper left corner

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. 20th and 21st century musicians representative of multiple genres

NEW YORK CITY DEPARTMENT OF EDUCATION COMPREHENSIVE THEATER EXAMINATION

The Theater Commencement Examination is available to students who have taken a minimum of 9 to 10 credits of theater, equivalent to 4 ½ to 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 three (3) components:

I. On-Demand Performance Task- 30 points/30%

II. Senior Exit Project- 30 points/30%

- A. Student Exit Project (20 points)
- B. Statement of Goals (5 points)
- C. End of Project Reflection (5 points)

III. Written Examination- 40 points/40%

- A. Multiple Choice- 20 points/20%
- B. Reflective Essay- 20 points/20%

Assessment rubrics are provided for all adjudicated, scored performance and written tasks.

Final Scoring Benchmarks:

| | |
|--------------------|---------------|
| Exemplary | 85-100 % |
| Meets Expectations | 65-84% |
| Unsatisfactory | 64% and below |

Content Descriptors/Processes for Theater Commencement Examination

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

I. On Demand Performance Task (30 points)

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 (2) 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 Acting performance task provides two actors with a text to rehearse and perform before two adjudicators. Texts will be “sides” from published contemporary plays which are used in a variety of theater studio settings and should not be foreign to the teacher/practitioner.

Actors frequently find themselves in a situation of needing to respond to new, unexamined texts either in an audition or a rehearsal situation. Students will be given time to look over the provided scene and its given circumstances.

We hope to provide a means of assessing the student’s ability to:

- use and activate the voice
- physicalize character
- play an objective truthfully with a change in tactics
- collaborate with and connect to fellow actor(s)
- respond to and incorporate direction

Note: 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 Scene Performance Task

Room set-up:

- Chairs for all actors and the workshop leader(s) (teacher) as well as any adjudicators
- One chair which may be used as a prop for each scene

Materials: Including

- Five two-person scenes with given circumstances
- Directorial prompts (to be included)

Time: One-Hour (1) session for five scenes of two actors each

On Demand Performance Task Process:

- 1) 10 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) As pairs, students are given a scene with given circumstances.
- 4) Students are instructed that they:
 - A. should agree on who is character “A” and who is “B”
 - B. may use only one chair in the scene, but may choose to use that prop in any way they like.
 - C. should agree on the following for their scene based on their analysis of the text.
 - performance style: realistic or stylized
 - genre: comic or serious

- 5) Students are instructed that the criteria they will be assessed on are their ability to:
 - use and activate the voice
 - physicalize character
 - play an objective truthfully with a change in tactics
 - collaborate with and connect to fellow actor(s)
 - respond to and incorporate direction
- 6) Students are advised that they will be given a directorial prompt after the first presentation of the scene and will then do a second presentation.
- 7) Students are sent into various corners of the room and are given five (5) minutes to stage a scene.
- 8) Scenes are presented in the following order with all other performers quietly watching their peers:
1–6 2–7 3–8 4–9 5–10
- 9) Following the presentation of the scenes, the assessment director will ask for adjustments based on a prompt. (Directorial prompt page is included.)
- 10) Students are given one minute to discuss and present the scene again (in same order, i.e. 1–6, 2–7, 3–8, 4–9, 5–10.).
- 11) Process is repeated for the each pair with the fellow students as workshop observers.

Note to facilitators:

Behavioral expectations for the student observers should be clearly laid out and should 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 II: Student Exit Project (30 points)

The objective of the Student Exit Project component of the Theater Commencement 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:
 - a. This statement should be based on prior learning, curriculum for the coming year, and the student's self-assessment of strengths and weaknesses.
 - b. It should include goals for the development of specific theater 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 their learning goals and answered their own inquiry question(s). The paper should include:
 - a. Knowledge, skills and understanding gained through the project process along with specific examples of learning
 - b. How he/she grew personally and artistically
 - c. 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 ten to fifteen 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**

- Research paper (10 page minimum) on a play, playwright, genre of theater, or theater company along with original source materials and research/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.

REMINDER: ALL THREE PARTS OF SECTION IV MUST BE COMPLETED

Assessment rubrics 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 (24-30), Satisfactory (18-23) and Unsatisfactory (0-17).

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 characters and dimensional characters

Design projects are to be scored on:

- Ability to 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 and 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 theater company

III. WRITTEN EXAMINATION TASKS

A. Multiple Choice Section (20 points)

The on-demand section of this exam includes approximately 50–60 multiple choice questions. This component will be administered at the school site in June. This section will be administered in conjunction with the Constructed Response/Reflective Essay section.

Allocated testing time for this section is one (1) 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
 - Stage craft 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 roles and careers
 - Theater career management
 - Theater unions, guilds, and associated professional organizations

B. Constructed Response/Reflective Essay (20 points)

This component will be administered at the school site citywide on a June 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 (1) hour. This section, along with the Multiple Choice sections, 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 several options for their reflective writing: a 500–700 word essay incorporating appropriate reference(s) to theater roles, events, movements and/or artists that impacted or influenced (a) their own theatrical experience or (b) theater practice.

NEW YORK CITY DEPARTMENT OF EDUCATION COMPREHENSIVE VISUAL ARTS EXAM

The New York City Commencement Examination in Visual Arts is the culminating assessment for the high school major art sequence. It is designed to evaluate the skills and understandings acquired in art making, and the student's knowledge of art history, including types of genre and significant art movements, and knowledge of the use and application of art terminology. A key part of the exam is the presentation of a student portfolio, accompanied by a reflective essay.

High school seniors who have completed at least 10 credits in sequential visual arts coded coursework—or 9 credits if they have at least 1 credit in foreign language—may sit for the examination. If successful, they will receive the **Chancellor's Arts Endorsed Diploma in the Arts: Visual Arts** from the Office of Arts and Special Projects upon graduation. High school seniors who have completed at least 6 credits of sequential visual arts coded coursework also may take this exam. If successful, they will receive a Certificate of Arts Achievement from the Office of Arts and Special Projects upon graduation. In both cases recognition may be placed on students' transcripts.

Note: A sample examination may be found on the website of the Office of Arts and Special Projects at: <http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/VisualArts/Sample%20Visual%20Arts%20Exam.pdf>

EXAMINATION FORMAT

The Commencement Examination in Visual Arts is a Four-Part Exam:

Parts I, II and III are administered at the school during Regents Week in June and is graded centrally.

Part IV is completed prior to the examination and is graded at the school.

PART I – ART CONCEPTS (30 points)

60 Multiple-Choice Questions

Design, Materials and Techniques, Cultural, and Historical Connections

Each work of art referenced in Art Concepts is used as a stimulus to ask design, technique, historical, and contextual questions. Students should be familiar with the glossary in the *Blueprint for Teaching and Learning in Visual Arts*. They also should be aware of the chronological order of major art movements. Completing this section successfully does not rely upon students' detailed knowledge of art history (e.g., identifying artists and dates).

As an example of the scope of Art Concepts, images used in this section may be selected from, *but are not limited to*, the following art historical periods:

| | |
|-----------------------------|---------------|
| Ancient Egypt, Greece, Rome | Impressionism |
| Pre-Columbian | 20th Century |
| Renaissance | Contemporary |

In addition, works of art referenced in Art Concepts may be selected from a broad range of geographic and ethnic areas.

PART II – ESSAY: ANALYSIS AND INTERPRETATION (15 Points)

The essay is based on a theme. Selected works of art related to the theme are included in the examination booklet, and students are asked to reference them in their essays. The essay is graded centrally using a rubric that assesses students on:

- Development of ideas and organization
- Sentence structure and variety
- Adherence to language arts conventions

PART III - PERFORMANCE APPLICATIONS (25 Points)

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

In both A and B, artwork is graded centrally using a rubric that assesses students on:

- Relevance of response to the task
- Creativity
- Application of the Elements of Art
- Application of the Principles of Design

PART IV – PORTFOLIO AND REFLECTIVE ESSAY (30 Points)

(Completed before the examination and graded at the school)

A. Presentation of Artwork (20 points)

An evaluation of a portfolio of five student artworks demonstrating mastery in 1, 2 or 3 areas of specialization. Areas of specialization include *but are not limited to*:

| | | |
|--------------|-------------|-------------------------|
| Architecture | Photography | 2D/Graphic Design |
| Ceramics | Printmaking | Fashion /Textile Design |
| Drawing | Sculpture | Media Technology |
| Painting | Video | Stage Design |

The student portfolio is graded using a rubric that assesses students on:

- Application of the Elements of Art and
- Application of the Principles of Design
- Use of materials and techniques
- Engagement of audience
- Originality
- Overall accomplishment

B. Reflective Essay (10 points)

In response to the artwork students have selected for their portfolios, students write an essay of approximately 350 words in which they discuss their processes in creating their portfolios. They are asked to address:

- Development of a personal style
- Originality of artwork
- Use of the Elements of Art
- Use of the Principles of Design
- Choice of materials and techniques

The student essay is graded at the school using a rubric that assesses students on the extent to which the essay demonstrates:

- Understanding of task
- Incorporation of art concepts and vocabulary
- Relevancy to the portfolio
- Effective use of language
- Adherence to grammatical conventions

More information on the essay follows.

Preparing the Portfolio

The portfolio is a critical part of the Commencement Examination in Visual Arts. 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

Artwork 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

March

Commencement Examination Memo is sent out to principals, assistant principals of the arts, and testing coordinators. The memo includes directions and rubrics for grading student portfolios and reflective essays at the school.

March – May

Visual arts teachers give students the memo directions for the portfolio and reflective essay, including the rubrics that will be used at the school to grade their work. Portfolios and essays are to be submitted by students for grading by the middle of May.

Note: After the exam, portfolios must be returned to students

April

An order form for the Commencement Examination and instructions for ordering are sent to the schools' testing coordinators.

First week in June

Using an Excel spreadsheet sent to each testing coordinator, the school submits grades for Part IV (portfolios and essays) to the Office of Arts and Special Projects.

Regents Week in June

Parts I, II and III of the Commencement Examination are administered to eligible high school seniors.

Art materials including drawing pencils, Conte crayons, color pencils, markers, 9" x 12" paper, and scrap paper must be available in the examination room

Per instructions in Commencement Examination memo, all materials are sent to the Office of Arts and Special Projects for grading. Schools will receive students' final scores a week after the examination.

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.

This document can be viewed online at:

<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/VisualArts/Exemplars-Drawing.pdf>

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/blueprints/dance-blueprint.html>

Music: <http://schools.nyc.gov/offices/teachlearn/arts/blueprints/music-blueprint.html>

Theater: <http://schools.nyc.gov/offices/teachlearn/arts/blueprints/theater-blueprint.html>

Visual Arts: <http://schools.nyc.gov/offices/teachlearn/arts/blueprints/visual-arts-blueprint.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 language learners (ELLs) 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 Blueprints."

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 video can be viewed online at:

<http://schools.nyc.gov/offices/teachlearn/arts/leaders.html#qualitydvd>

Arts Quality Supports for Teachers and Administrators

Arts Assessment For Learning

Arts Assessment for Learning (<http://artsassessmentforlearning.org/>)

The Arts Assessment for Learning website is the product of a partnership between the New York City Department of Education's Office of Arts and Special Projects and ArtsConnection. Artful Learning Communities (ALC) are discipline-based professional learning communities engaged in action research focused on the implementation of formative assessment practice in the arts classroom. The Arts Assessment for Learning website documents the effective practices developed by these Artful Learning Communities. ALC arts teachers discovered that formative assessment was a powerful catalyst for student learning in the arts. Students were challenged to work and think like artists. Students involved in the formative assessment process took more ownership of their art making, demonstrated greater independence, and were more motivated to rethink and revise their work. As a result, they develop more than just content-knowledge and skill sets. They developed authentic artistic voice with decisions of their own making and reflections on their work emerging through responses to critique from a variety of sources.



Arts Achieve (<http://www.artsachieve.org/>)

Arts Achieve was a large-scale arts assessment research project with the goal of improving student achievement in the arts, enhancing teacher practice, and integrating technology into the classroom. Arts Achieve: Impacting Student Success in the Arts was developed under grants from the U.S. Department of Education, Investing in Innovation (i3) Program and the Arts Education Model Development and Dissemination (AEMDD). Studio in a School, in partnership with the New York City Department of Education's Office of Arts and Special Projects, led a consortium of five NYC cultural and educational organizations:

- ArtsConnection – Theater
- Cooper Hewitt National Design Museum – Technology
- Dance Education Laboratory (DEL) at the 92nd St Y – Dance
- Studio in a School – Visual Arts
- Weill Music Institute at Carnegie Hall – Music
- Metis Associates – Research design, data analysis, and project evaluation

Startchr.

StarTCHR (www.startchr.nyc):

As a result of the NYCDOE central arts office's vision and the support of The Thompson Foundation arts teachers have access to targeted support around teacher effectiveness. This offering institutes a two-pronged approach that leverages both online and in-person learning experiences which are grounded in the *Blueprint for Teaching and Learning in the Arts* and the *Danielson Framework for Teaching*. Now the arts education community has access to the PLACE—Professional Learning for the Arts Community to Empower on—a new social learning platform for teachers of the arts to support the enhancement of best teaching practices. Startchr.nyc is proving to be a pioneer in NYC's arts educational community. Besides meeting the pedagogical needs of today's arts teacher this innovative platform offers a menu of self-paced online learning modules and live learning sessions.

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 Every Student Succeeds Act (2015) and its predecessor No Child Left Behind (201) requires that all subject areas be taught by a teacher licensed in the subject, including 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 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. The Office of Arts and Special Projects offers a wide spectrum of professional learning opportunity. Besides the three citywide workshops offered on Chancellor’s conference days in each art form, a series of professional learning opportunities is also offered. For one, each arts director crafts a series of targeted, skills-based, clinics. In addition, teachers of dance, music, theater, and visual arts have an opportunity to attend a series of workshops grounded in enhancing pedagogical practices by interacting with the *Blueprint for Teaching and Learning in the Arts* and the *Danielson Framework for Teaching*. The director of teacher development in the arts is tasked with crafting these sessions. The team of borough arts directors is charged the Arts Monday series. This line of support provides teachers of the arts an opportunity to engage in school-based professional learning communities where groups of teachers of the arts have the opportunity to come together as a professional learning community to participate in cycles of improvement to support student achievement in the arts. These events, planned for Chancellor’s Staff Development Days and at other times during the

school year and in the summer, are announced in Principals' Weekly and on the OASP Website. Additional workshops, inter-visitations, and other valuable professional development opportunities may also be offered 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 professional development page: <http://schools.nyc.gov/offices/teachlearn/arts/professional-development.html>.

Cultural Partners: Teaching Artists

Teaching artists are working professional artists who also teach in schools on behalf of arts and cultural organizations. 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 art forms are already being taught at your school?
- Which grades/classes are receiving this education?
- How will an arts organization's skills and mission fill 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 arts organizations, there are important questions that should be brought up in early discussions with them, including:

- What is their familiarity with the *Blueprints for Teaching and Learning in the Arts*, and how do their programs address them?
- What is their familiarity with the Common Core? How do their arts learning experiences support Common Core learning?
- How will their work advance your students' arts learning and progress them toward *Blueprint* benchmarks?
- What training and experience do their teaching artists offer to ensure effective support for diverse student populations, including English Language Learners and students with disabilities?
- What assessment and evaluation tools will they use to measure student learning and their programs' effectiveness?
- In what ways will they work with your arts and classroom teachers to extend your students' learning?
- In what ways will your prospective partnership advance and support your 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.

Field Trips to Visual and Performing Arts Institutions

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 New York City has to offer. Many of these institutions offer free or low-priced tickets to both schooltime and out-of-schooltime performances. In addition to being planned as stand-alone experiences, field trips are often important components built into residency programs offered by arts and cultural organizations.

Finding Prospective Arts and Cultural Partners

There are hundreds of arts organizations and cultural institutions offering services to New York City public schools. A directory of such organizations with summaries of their programs can be found in the *Arts and Cultural Education Services (ACES) Guide* on the OASP website (schools.nyc.gov/ArtsEducation).

In addition, more than 100 organizations have secured multi-year contracts for arts education services with the NYCDOE, simplifying the process for schools interested in purchasing their services. Contracted vendors have gone through an initial level of screening, including a negotiation of their service rates and a review of their programs for *Blueprint*/NYS arts standards alignment. Information about contracted vendors may be obtained by contacting OASP or visiting the NYCDOE Division of Contracts and Purchasing's website (schools.nyc.gov/DCP).

Finally, OASP generally hosts an annual event called the Arts and Cultural Education Services Fair where school leaders can meet representatives from up to 100 organizations who are committed to providing quality arts education in public schools. Contact OASP for more information about the ACES Fair, including when and where the next fair is scheduled to take place.

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 *Blueprints*—all strands of arts learning except the Arts Making strand, which often is 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 members of the school community will increase buy-in and support success. After you have solidified a vision for quality arts instruction be encouraged to invite members of your school community to the discussion, (i.e., school leadership team and instructional leadership team members).

Extended Day: The school day is longer than periods 1 through 8. It may include zero period or an extended portion of the day. Students who are scheduled for an arts class at the beginning of the day have shown to positively impact attendance rates in that students tend to come to 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 instructional cycle. This means that classes are not scheduled according to the day of the week, but rather according to the instructional calendar, which consists of 180 days. For instance, two weeks of a six-day cycle 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 priority, focus, and 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 72 minutes, or even 90 minutes. 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, plus optimize instructional time. 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: A 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 the staff-to-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 4-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/MP3 player and docking station
- Video/DVD monitor/Smart Board

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 arts 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 provides guidance to schools sharing a building in the optimal use of existing arts instructional and performance rooms. The document can be accessed at <http://schools.nyc.gov/artseducation>.

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/offices/d_chanc_oper/budget/dbor/allocationmemo/fy15_16/FY16_PDF/FSF_Guide.pdf

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

Arts Supplemental Funding Through Fair Student Funding

Formerly known as **Project Arts** (Arts Restoration Throughout the Schools), this 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 the current school year. The memo is excerpted. The memo can be accessed to find your school's allocation at <http://schools.nyc.gov/Offices/DBOR/AM/default.htm>

SCHOOL ALLOCATION MEMORANDUM NO. 01, FY 15

DATE: June 3, 2014

TO: Community Superintendents–High School Superintendents

Children–First Networks School Principals

FROM: Raymond J. Orlando, Chief Financial Officer

SUBJECT: FY 2015 Fair Student Funding Allocation

Department of Education Fiscal Outlook

The FY 2015 budget¹ includes significant investments in the expansion of high quality full day pre-kindergarten, after school programs for middle schools, funding for the arts, instructional supports for English Language Learners, technology and facility improvements in schools, program expansion in new district and charter schools, implementation of Teacher Evaluations, and additional support for the *Close to Home Program*. The budget also covers the increasing cost of citywide and contracted-out special education mandated services and food services.

UFT Contract

Please note that the initial allocations and scheduling guidelines do not reflect any of the expected changes due to the recently negotiated contract, which is still in the ratification process. Further guidance will be issued shortly.

Expansion of Universal Pre-Kindergarten

There is \$300 million of new funding to support the expansion of full day high quality universal Pre-Kindergarten programs in DOE and Community Based Early Childhood Centers (CBECCs). Allocations to schools will support full day pre-K teachers, paraprofessionals, prep period coverage, teacher and para absence coverage, shared planning time for professional development, and OTPS. The allocations for existing programs have been enhanced to include prep period coverage, absence coverage, and shared planning time for professional development. Additional details regarding this allocation can be found in School Allocation Memorandum (SAM) No. 22 Pre-Kindergarten Programs.

Expansion of Afterschool Programs for Middle School Grades

There is \$145 million of new funding to support the expansion of afterschool programs for students in middle school grades. Programs will be operated by the Department of Youth and Community Development (DYCD). Funding to support Extended Use costs will be managed by the DOE. Additional details regarding this program will be issued shortly.

Funding for the Arts

There is \$23 million of new funding which will be allocated to schools in 2014-2015 to support arts programming. Additional details regarding central initiatives and school programs will be announced shortly.

¹ As of the City's FY 2015 Executive Budget Plan

Citywide Instructional Expectations

Allocations to schools supporting the implementation of the citywide instructional expectations (CIE) will continue. These expectations are intended to guide school communities as they focus their efforts and resources toward the goal of creating a rigorous and coherent instructional experience for students and educators. Refer to SAM No. 38 Citywide Instructional Expectations for details.

Title I, Part A Update

For FY 2015, the New York State Education Department is projecting a reduction of Title I Part A funds for three of the five counties in New York City. The net effect is a projected Title I Part A appropriation that has been reduced by approximately 3.50% from the previous year. Note, this is a preliminary projection and is subject to change once the NYSED releases its allocations to school districts within the state.

For three consecutive years, Title I Part A federal funds for NYC have been substantially reduced, and the impact to schools this year has resulted in an overall reduction of 4.74%. Manhattan, the Bronx, and Brooklyn have been reduced to their hold harmless level. The revenue reduction is also impacted by the census poverty data for formula children between the ages of five to 17, and a decrease in eligible, low income students in public schools. In order to restore and sustain essential services, the NYC DOE will continue to provide the sequestration allocation provided last year at last year's level of funding. After backfilling two consecutive years of Title I losses, the department does not have discretionary tax levy resources available to cover the impact of the incremental FY 2015 Title I reductions. Note also that borough per capita fluctuate each year based on the number of eligible pupils within each borough.

FY 2015 Fair Student Funding Highlights

For the third consecutive year, schools' Fair Student Funding allocations remain stable and will not sustain a year-over-year cut. For FY 2015 there will be no changes to the Fair Student Funding formula or weights.

During FY 2014 teacher salaries were unchanged on average from the prior year, therefore the formula for FY 2015 will be based on the same teacher salary and use the same per capita as the formula for FY 2014. As a result the "Adjustment for System-wide Teacher Salary Growth" displayed on the FSF School Details page will be zero.

Academic Needs Weight – Revised Eligibility Criteria

FSF funds students via the Academic Intervention weight based on poverty for schools beginning in non-testing grades, test scores for students in the year before articulating to a school, and with a supplemental weight for over-aged under-credited high school students admitted to a new school through the over-the-counter process.

Students evaluated against the 2013 State exams aligned to the Common Core Learning Standards will be entitled to FSF AIS funding based on the amended New York State Education Department's Commissioner's Regulations 100.2(ee). To ensure that existing support services, including AIS, remain relevant and appropriate as New York implements the Common Core Learning Standards, revised scale score cut points for mandatory AIS were issued by the state. These revised cut points are also used to determine the eligibility and tier of FSF AIS funding. Additional details on the AIS methodology including revised scale score cut points are available in the 2015 FSF Guide.

Increased supplemental funding for Academic Intervention Services based on test score performance and the revised promotional policy criteria will be consolidated with funding allocated to schools in FY 2014 via SAM No. 72 ELA/Math Support Services for Grade 3-8 Students Not Recommended for 2013 Summer School. Details about the new program will be issued shortly.

Register Growth funded at 100% of Formula

Continuing the policy started in FY 2014, schools that experience net growth between their mid-year funded weighted registers in FY 2014 and their mid-year funded weighted registers in FY 2015 will be funded for that increase at 100% of the formula. This policy promotes equity by assisting schools funded below the formula in expanding and attracting new students.

Data for Students with Disabilities

Schools must ensure that all pupils are receiving services as per their Individualized Education Program (IEP). To help schools align services to student needs, the "USPE" screen, displays mandated instructional services for students with disabilities.

To maintain fiscal stability, the following supports, beyond the special education per capita category as determined by the percent of time receiving IEP classroom services, continue to be provided in FY 2015:

- Students receiving special education services in the four core academic subject areas during a seven period school day (excluding lunch), will be considered as receiving special education services full-time for funding purposes. Refer to the per-period funding chart in the FSF Guide for more information.
- The transitional special education supplement provides a backfill of the FY 2012 unfilled seats allocation, supporting FY 2014 funded seats net of actual register increases in FY 2015. Refer to FY 2015 SAM No. 30 Transitional Support Allocation for school details.

Special education needs weight funding will be adjusted for registers as of December 31st.

Cost Mitigating Strategies

With a flat budget condition for the third year in a row, schools should be better positioned to manage their resources to best serve the needs of their pupils. In order to assist schools in more efficiently managing their budgets, and to uphold principal accountability, several cost mitigating strategies are in place for FY 2015. These steps are necessary to ensure all schools provide services within their allocated budget level. All schools must do their part so that the system is able to maintain a balanced budget.

The strategies are as follows::

- Outstanding rollover deficits should be repaid by scheduling appropriate funds in the deficit rollover set-aside.
- Register Gain and Register Loss Reserves will once again be established.
- Stringent review in the evaluation of central funding for excess staff.
- More efficient deployment of ATRs to cover school staff on leave.
- Schools will have funds automatically set aside for use by schools to create purchase orders for school-funded copiers.

Details regarding each of these measures are as follows:

Rollover Deficits

Schools will again be responsible to roll over deficits to FY 2015 where they cannot pay back funds owed in FY 2014. Schools must plan and take action to pay back their rollover deficit liability, while also right-sizing services in alignment with their FY 2015 register projection. Principals and their designees should work closely with their CFN to understand the implications of changing registers on an on-going basis from now until registers are stabilized in the fall. Children First Network staff will prioritize budget review and completion for schools with rollover deficits, which will enable schools time to enter rollover deficit payback plans by the budget due date.

Schools should expect that this item will once again be part of the Compliance Checklist for FY 2015:

CL03: Did your school set aside the appropriate level of funding in anticipation of mid-year adjustments, based upon the October 31, 2013 audited register by April 19, 2014?

Refer to SAM No. 37 Rollover Deficits for details of school payback plans.

FY 2015 Register Reserve Policies

Principals are reminded that fiscal management is a priority and they will be held accountable for their budgetary decisions. School budgets will be monitored by the Office of the Chief Financial Officer to ensure sufficient funding is available to cover register loss in the event it should occur.

- **Register Gain Reserve**

To lessen the risk of hiring more teachers than necessary, should enrollment increases not materialize, and to address unexpected enrollment increases, funding for projected register growth for the grade weight only will be held in reserve on school budgets. Schools will work with their CFNs to release reserved register growth funds when ATS student registers show evidence of actual register growth. This policy applies only to currently open schools; new schools and phase-out schools are excluded. Further information about the register adjustment process will be issued before school starts in September. Final adjustments based on audited data will take place in February 2015.

- **Reserve for Register Loss**

Schools with register loss in either of the last two years will have a “Register Loss Reserve Set Aside” automatically scheduled in their Galaxy Table of Organization based on the following business rules:

- For schools that had register loss in FY 2014, 30% of the amount of their FY 2014 mid-year adjustment will be set aside, or
- For schools that had register loss in FY 2013, 15% of the amount of their FY 2013 mid-year adjustment will be set aside

Both of these calculations are offset by any projected growth set aside in the register gain reserve. Schools affected by Hurricane Sandy will not have a reserve.

Schools will work with their CFNs to release reserved register loss funds when actual register growth is evident and documented.

Central Funding of Excess Staff

Stringent evaluation of central funding for excess staff will continue. Since schools are beginning the year with a flat budget condition for the third year in a row, it is expected that most excessing will be strictly due to register loss or IEP-based student need changes. All requests for central funding for excess staff will be subject to review by the CFN and Cluster. Exceptional cases will also require central approval. Refer to SAM No. 36 Centrally Funded Excess to be issued shortly.

Efficient Deployment of ATRs to Cover School Staff on Leave

Continuing in FY 2015, where schools have staff on leave and are requesting that an ATR be sent to the school on a tryout basis to cover the leave, principals must decide if they will retain the services of ATRs sent to their school for this reason within one month of the beginning of the tryout. If the principal does not wish to retain the services of the ATR for the balance of the leave, the ATR will be returned to the weekly rotation. If the principal decides to retain the services of the ATR, a vacancy should be created and the ATR should be transferred to the school as a temporary provisional hire (transaction code TPP). Contact your HR Director or budget liaison for assistance with these transactions.

Automatic Set Asides for School-funded Copiers Continuing in FY 2015, schools with school-funded copiers will have a set aside automatically scheduled on their Galaxy Table of Organization for the projected cost of their lease(s). Beginning in FY 2015 school staff can directly use the funds in the set aside to create purchase orders in FAMIS Portal. Where encumbrances are not completed by October 1, 2014, central may create purchase orders on behalf of the school. Schools can work with their CFN team to revise the set aside amount to the required level for copier service in FY 2015. The CFN can also assist schools where there are discrepancies about equipment status.

RJO: kw

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 student learning and maximum benefit from these resources.

Title I Funding

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.
- 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 and entering emerging students/students who are struggling readers from English-speaking Caribbean Islands.
- Arts programs in this category should be directly supplemental to the ELA curriculum and targeted for the needs of eligible students.
- Consider infusing the arts as a way to promote English-language acquisition.

Guidance For Arts Instruction

Why are the arts so essential for students and schools?

The impact of the arts on the healthy development of students, both intellectually and socially, is an important factor in providing rigorous standards-based arts instruction to all students at every grade level. The inherent value in studying the arts is that it provides many benefits that support your school's broader goals for student learning. Integration of arts education can effectively engage students in all areas of study, helping to raise student achievement. Rigorous arts instruction cannot exist in a vacuum. The arts need to be taught in the context of history, society, and culture to allow students to make concrete connections to their other academic courses. Stressing critical thinking and other Common Core strategies in the arts and the content areas increases children's chances for success.

Are the arts required?

The New York State Education Department (NYSED) Instructional Requirements for the Arts outline the continuum of educational experiences students need for their academic and social development. The DOE requires schools to meet the NYSED Instructional Requirements for the arts as outlined below and are ensuring their full implementation. The DOE uses the NYSED Instructional Requirements for the Arts to form the basis of arts education because they are developmentally appropriate, and because we know that teaching and learning in these subjects is extremely beneficial for our students.

STATE & CITY REQUIREMENTS AND GUIDELINES

PRE-K-K: Each such 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 dance, music, theater and visual arts.

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 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 arts teacher.

What should be taught in the arts?

The NYSED Instructional Requirements for the Arts outline required student participation from pre-kindergarten through twelfth grade. The *Blueprint for Teaching and Learning in the Arts, Pre-K–12* defines a course of quality arts teaching and learning that supports age-appropriate student achievement in dance, music, theater, and visual arts. It provides a standards-based, rigorous approach to teaching the arts and were created in partnership with the New York City cultural community.

The *Blueprint* gives New York City's students the opportunity to delve deeply into each art form and to take advantage of the resources of our culture-rich city, while providing teachers the latitude to create an instructional program that demonstrates student learning and progress over time and in varied dimensions. The *Blueprint* and accompanying tools that help assess the quality of arts teaching and learning in your school are available on the Office of the Arts and Special Projects (OASP) website:

- ***Blueprint for Teaching and Learning in the Arts, Pre-K-12 in Dance, Music, Theater, and Visual arts***

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

- **Learning Walkthroughs in the Arts (self assessment tool for school leaders)**

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

- **Hallmarks of an Effective Music Lesson**

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

- **Hallmarks of an Effective Dance Lesson**

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

- **Hallmarks of an Effective Visual Arts Lesson**

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

- **Hallmarks of an Effective Theater Lesson**

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

How to develop an arts or cultural partnership

New York City-based non-profit arts and cultural organizations have a long tradition of partnering with City schools to supplement and bolster their arts programs. These relationships are widely recognized for the enrichment opportunities they provide for students. The staff affiliated with cultural organizations allows schools to tap into a tremendous pool of talented and experienced educators and teaching artists to expand and enrich their arts offerings for students.

What steps should a school follow in planning a quality arts program?

The following questions can be used as a tool to assist you in identifying needs and supporting arts education in your school in order to ensure that all of your students have access to an appropriate arts education:

- 1. Does my school meet NYSED Instructional Requirements in the Arts?**
 - a. What number of students are not meeting NYSED Instructional Requirements in the Arts?
 - b. What are the major barriers preventing students from participating in the arts?

- 2. Have I designated an Arts Education Liaison from my school staff?**

- 3. Does the school schedule allow enough time during the day to provide the arts for students according to NYSED Instructional Requirements in the Arts? What are my scheduling needs and how can I address them?**
 - a. Reorganizing my schedule?
 - b. Staggering arts teachers throughout the school day?
 - c. Rotating students in different arts experiences throughout the school year?
 - d. Providing professional development for elementary classroom teachers so they can work with their students in the arts?
 - e. As an elementary school have I considered engaging the services of arts and cultural organizations to help fulfill my requirements for the arts according to the required instructional hours?

- 4. Have I allocated the appropriate space and equipment for arts learning? What are my space needs?**
 - a. Dance studio: sprung floors; wall of mirrors; wooden double-height bars; access to CD player
 - b. Visual Arts studio: large sink; storage shelves and cabinets; windows and appropriate lighting; movable chairs and tables; well-stocked supplies; overhead projector or Smart Board and screen
 - c. Theater studio: designated playing area; portable seating; scripts, videos, props; bins for storage; CD/DVD player
 - d. General music room: piano keyboard/acoustic piano; locked space for electronic equipment; ample lighting; library for print/recorded material; dry erase board; moveable chairs with arm writing space; storage space; A/V equipment, rhythmic accompaniment instruments, discography

- 5. Does my school benefit from the arts and cultural resources of New York City? How do my arts and cultural partners contribute to the educational experiences of my students?**

- 6. Do my arts teachers and cultural partners engage students in high-quality arts experiences that address the five strands of the *Blueprints for Teaching and Learning in the Arts, Pre-K-12* (e.g., arts making, developing literacy in the arts, making connections, community & cultural resources, and careers and lifelong learning)?**

- 7. Have I budgeted to maximize the arts experiences available to my students? Have I leveraged various funding streams including school's supplemental arts funding?**

SAMPLE SCHOOL EXPENDITURES:

School Arts Staff/Teachers
Partnerships
Professional Performances
Field trips
Transportation
Professional Development
Equipment and/or repairs
Per session activities
Supplies

For further support please contact:

artsandspecialprojects@schools.nyc.gov

Office of the Arts and Special Projects

52 Chambers Street, Room 113

212.374.0300

artsandspecialprojects@schools.nyc.gov

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

Models of School Budgeting

The following models were abstracted from actual school budgets.

TITLE I SCHOOL EXAMPLES:

Grade Level K-5
Student population 775

| Title | Funding Source |
|----------------------------|--|
| Music Itinerant | TL FSF .20 |
| Dance Cluster | Title IIA Supplemental .46, TL FSF .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 .50, TL FSF .15, TL FSF Legacy Tchr Supplement .35 |
| Music Cluster | TL FSF .50, TL FSF Legacy Tchr Supplement .50 |

Grade Level: K-5
Student Population: 1653

| | |
|---------------------------------------|---|
| Art Cluster | TL FSF .60, Title IIA Supplemental .40 |
| Art Cluster | TL FSF .50, Title IIA Supplemental .50 |
| Art Cluster | TL FSF |
| Performing Art F Status (74 .5 days) | TL FSF |
| Music Cluster | TL FSF Legacy Tchr Supplement |
| Music Cluster | TL FSF |
| Music Cluster | TL FSF .80, Title IIA Supplemental .20 |
| 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 .60, Title IIA Supplemental .40 |
| 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 | \$4,600 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 Arts Funding Admissions \$4,000 Theater Tickets TL FSF Arts Funding Instrument Repair \$5,000 TL FSF Arts Funding |

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 FSF Legacy Tchr Supplement |
| 2 Music teachers | TL FSF |
| 3 Music teachers | TL FSF Legacy Tchr Supplement |
| 1 Instrumental Music teacher | TL FSF |
| TL FSF | TL FSF |
| 1 Dance teacher | TL FSF |
| 2 Theater teachers | TL FSF |

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 \$2,100 |
| | Theater Residency Title III \$1,500 |

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 \$1,091 | TL FSF |
| Literacy through the Arts per session \$11,285 | TL FSF |
| OTPS | Theater Education consultants \$8,000 TL FSF |
| | Music supplies \$6,000 TL FSF |

Budgeting for Arts Education *continued*

Grade Level: 6–8
Student Population: 1403

| | |
|---|---|
| Student Population: | 1403 |
| | TL FSF |
| Dance teacher | TL FSF .73, TL FSF Legacy Tchr Supplement .27 |
| Visual Arts teacher | TL FSF |
| Theater teacher | TL FSF |
| Vocal Music teacher | TL FSF |
| Instrumental Music teacher | TL FSF Arts Funds |
| 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 \$1,621/TL F Arts Funds Arts Supplies \$4,976 TL FSF Arts Funds Admissions \$3,872 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, VH1 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 <http://schools.nyc.gov/offices/teachlearn/arts/initiatives/artspartnerships.html>.
- **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_education/index.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. Visit <http://schoolartleague.org/> for more information.
- **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, giving descriptive information about their arts education programs, their vendor and contract numbers (when available) and a link to the organization's website. Visit http://schools.nyc.gov/offices/teachlearn/arts/files/ArtsCount/ACES_March2015.pdf for more information.
- **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, or you can access online at <http://schools.nyc.gov/offices/teachlearn/arts/blueprints.html>.
- **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. Visit <http://schools.nyc.gov/offices/teachlearn/arts/leaders.html#hssyllabi> for more information on syllabi frameworks for dance, music, theater, and visual arts.
- **Sample Units.** Teacher-generated *Blueprint*-aligned arts units are posted on an ongoing basis at <http://schools.nyc.gov/offices/teachlearn/arts/blueprints.html>.
- **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. Visit <http://schools.nyc.gov/offices/teachlearn/arts/arts-count.html> for more information.
- **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. Other lines of professional learning support are local Arts Mondays and sessions around teacher effectiveness in the arts. All of the professional learning offerings are posted online. Visit <http://schools.nyc.gov/offices/teachlearn/arts/professional-development.html> for more information.
- **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 (<http://schools.nyc.gov/offices/teachlearn/arts/blueprints.html>). 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 and Special Projects (<http://schools.nyc.gov/offices/teachlearn/arts/files/Blueprints/Dance/Dance%20Spec%20Ed%20Supplement.pdf>).
- **The Specific Considerations.** Developed by the Office of Arts and Special Projects, *Specific Considerations* supports arts teachers and their supervisors through the use of reflective questioning, an essential component of effective instruction in the New York City public schools. Revised and approved in coordination with the Office of Teacher Effectiveness and the United Federation of Teachers, this document serves as both a planning and a reflective tool for teachers of the arts across all grade levels (<http://schools.nyc.gov/offices/teachlearn/arts/leaders.html>).
- **Online Resources:**
 - **Arts Assessment for Learning** (<http://artsassessmentforlearning.org/>)

The Arts Assessment for Learning website is the product of a partnership between the New York City Department of Education's Office of Arts and Special Projects and ArtsConnection. Artful Learning Communities (ALC) are discipline-based professional learning communities engaged in action research focused on the implementation of formative assessment practice in the arts classroom. The Arts Assessment for Learning website documents the effective practices developed by these Artful Learning Communities. ALC arts teachers discovered that formative assessment was a powerful catalyst for student learning in the arts. Students were challenged to work and think like artists. Students involved in the formative assessment process took more ownership of their art making, demonstrated greater independence, and were more motivated to rethink and revise their work. As a result, they develop more than just content-knowledge and skill sets—they developed authentic artistic voice, with decisions of their own making and reflections on their work emerging through responses to critique from a variety of sources.
 - **Arts Achieve** (<http://www.artsachieve.org/>)

Arts Achieve was a large-scale arts assessment research project with the goal of improving student achievement in the arts, enhancing teacher practice, and integrating technology into the classroom. Arts Achieve: Impacting Student Success in the Arts was developed under grants from the U.S. Department of Education, Investing in Innovation (i3) Program, and the Arts Education Model Development and Dissemination (AEMDD). Studio in a School, in partnership with the New York City Department of Education's Office of Arts and Special Projects, led a consortium of five New York City cultural and educational organizations:

 - ArtsConnection – **Theater**
 - Cooper Hewitt National Design Museum – **Technology**
 - Dance Education Laboratory (DEL) at the 92nd St Y – **Dance**
 - Studio in a School – **Visual Arts**
 - Weill Music Institute at Carnegie Hall – **Music**
 - Metis Associates – **Research design, data analysis, and project evaluation**
 - **StarTchr** (www.startchr.nyc)

StarTchr is a dynamic professional learning platform that meets the needs of today's arts educator. As a result of the NYCDOE central arts office's commitment and the support of the Thompson Family Foundation, the artistic community has access to the **PLACE—Professional Learning for the Arts Community to Empower—**to support, share, and grow best practices. Startchr.nyc is proving to be a pioneer in New York City's arts educational community. Besides meeting the pedagogical needs of today's arts teacher, this innovative platform offers a menu of self-paced online learning modules and live learning sessions.

Opportunities in the Arts for Schools, Teachers and Students

The Office of Arts and Special Projects administers a number of programs each year, in collaboration with a variety of cultural partners, that present excellent opportunities for your school, your arts teachers, and your students. Each of these programs involves an application or submission. The information and deadlines are posted in *Principals' Weekly* and on the Arts Education website.

DANCE

Arnhold New Dance Teacher Support Program

For first- and second-year dance teachers and their schools

Dance teachers in their first and second year of NYCDOE teaching are eligible for a variety of supports made possible by the Arnhold Foundation. These include a toolkit of instructional supplies such as DVDs and CDs, and books; three visits per year from an experienced dance educator mentor; subsidized professional development courses at the 92nd Street Y Dance Education Laboratory; school inter-visitations and peer sharing meetings; and a special fund for the hiring school to support the costs of performance tickets for students and guest artists or partnerships with dance cultural organizations..

MUSIC

All-City High School Music Program

For high school music students

The All-City High School Music Program is an important and highly regarded component of the NYCDOE's arts offerings. The program consists of five performing groups: the All-City High School Marching Band, Chorus, Orchestra, Concert Band, and Jazz Ensemble. Participation in these groups is free and open to all New York City public school students in grades 9–12 by audition. Each group is led by a team of highly experienced NYCDOE music teachers who provide small-group coaching and music instruction. Students attend weekly, 3½-hour rehearsals in preparation for a joint, culminating concert in the spring.

Salute to Music Program

For middle school music students

The Borough-Wide Salute to Music Program is an important and highly regarded component of the Department of Education's arts offerings. It is open to 6th, 7th, and 8th grade NYC public school students who sing and play musical instruments. The Salute to Music Program, which comprises Chorus, Orchestra, Concert Band, and Jazz Ensemble, provides an opportunity for students to perform and receive intensive music instruction with peers within each borough. Each group is led by a team of highly experienced, NYCDOE music teachers who provide small-group coaching and music instruction. Students attend weekly, 3½-hour rehearsals in preparation for borough-centered, culminating concerts in the spring. A rotated, culminating Carnegie Hall concert is a highlight for each of the borough-based ensembles.

THEATER

American Voices

For middle school and high school social studies and theater teachers

The American Voices project provides middle and/or high school social studies and theater teachers with a unique opportunity to collaborate across core curriculums—exploring 20th-century American history and culture with students through a theatrical lens. American Voices provides curricular units of study and resources aligned with social studies standards and the NYCDOE Theater *Blueprint*. Each great American play illustrates a strong “voice” and follows the overarching theme of the American Dream. By pairing social

studies teachers with theater (or English) teachers to team-teach the curriculum, American Voices enhances teacher instruction, as teachers appreciate their subject matter in a larger context and their students actively learn theater as well as its cultural impact on history.

The Arthur Miller Theater Education Program

For middle and high school first- and second-year theater teachers

The Arthur Miller Theater Education Program is a partnership between the NYC Department of Education and the Arthur Miller Foundation. The program provides significant mentorship, training, and support for new theater teachers, increasing the number of New York City public school students with access to dedicated theater education. This comprehensive program seeks to establish sustainability for theater programs in middle and high schools throughout the city. The Theater Education Program provides select first- and second-year NYCDOE theater teachers with the following methods of support: 1) a mentorship program to support their curriculum development and teaching skills under the guidance of experienced theater teachers and artists; 2) supports for theater teachers, including curriculum toolkits and funding for offsite trips to engage students with New York City's professional theater and with theater makers; 3) teaching artist residencies from premier New York theater institutions and arts educators to enhance student theater learning and ongoing teacher professional development; 4) theater tickets and special events for participating teachers to attend professional performances and networking events; and 5) a professional learning community (PLC) cohort of Arthur Miller teachers supported by mentors, facilitated inter-visitations, and ongoing opportunities to learn and share with one another. Participants for this program are selected through an application process open to individuals entering their first and second years as full-time NYCDOE certified theater teachers in middle and high schools in New York City.

The Broadway League/NYCDOE Theater Management Teen Diversity Internships

For 11th and 12th grade theater students

The Broadway League/NYC Department of Education Theater Management Teen Diversity Internship focuses on broadening Broadway's behind-the-scenes diversity. By providing 25 New York City public school teens annually with the chance to explore non-performance Broadway careers—such as theater and general management, press, marketing, casting, and technical supervision—the partnership invests in the potential next generation of theater producers and management professionals. The program spans an intensive week in February with some of Broadway's most established theatrical companies. The Teen Diversity Internships provide a real world experience as student participants are given timely projects, shadow professionals, and work exclusively with one Broadway show. Their work and learning opportunities are divided among tailored theater management capacities to encourage them to experience the variety of theatre industry occupations as viable career paths they may pursue in college or beyond.

Shubert/MTI Broadway Junior Program

For middle schools

This NYC Department of Education theater outreach program is in partnership with The Shubert Foundation and Music Theatre International (MTI). The program focuses on providing targeted New York City public middle schools with significant training and the resources necessary to create and produce a fully realized musical at their schools. The Shubert Foundation and MTI generously assist up to 15 New York City public middle schools annually to restore arts education through support of a full musical theater project. The

Broadway Junior Program includes a professional production advisor who assists teachers and students in learning all aspects of musical theater and production. Toward sustainability, schools must commit financially to the program in order to ensure capacity building as well as quality. This comprehensive program has helped more than 60 schools over the past 11 years start and, in many cases, expand theater programs for their school communities. The goals of the Broadway Junior Program are to: 1) assist schools as they develop and sustain quality arts education programs; 2) engage as many diverse students as possible in all aspects of musical theater; 3) foster a strong school community through the arts; 4) bring students to professional Broadway theater and to engage with working theater professionals; and 5) encourage the connection of arts programming to curriculum study in content areas.

The Shubert High School Theatre Festival

For high schools

The annual Shubert High School Theatre Festival for NYC Public Schools showcases the great and diverse student theater produced by our public schools across the city. The festival provides a high-profile forum to celebrate, promote, and advocate for theater education, as five high school productions, chosen from a citywide adjudication, perform a 10–15 minute excerpt or select from their shows on a Broadway stage. Professional theater artists and theater educators use a common performance criteria to adjudicate over 24 high school musicals or plays submitted for consideration from all five boroughs. Beyond celebrating artistic excellence, the festival highlights the impact of theater education on student skills for the stage, the classroom, and beyond: collaboration, self-awareness, active listening, discipline, focus, presence, literacy, and certainly empathy. Free to schools and fully funded due to the generosity of The Shubert Foundation, participating acting and technical production students engage in free master technique workshops earlier in the day—reinforcing the training and educational focus of the festival. By recognizing all aspects of theater production, students are encouraged to view theater as a legitimate career path.

The Shubert Theater Support Partnerships

For elementary and middle schools

Through generous funding from The Shubert Foundation, The Shubert Theater Arts Partnership program provides elementary and middle schools identified as in need of arts supports with the opportunity to participate in a fully funded substantive two-year theater program. Chosen schools will receive fully funded direct student service residencies, professional development, and planning support in Year One. Schools then receive half of the funding in matching funds for Year Two. Active participation by the principal, the arts education liaison, and staff is both mandatory and critical to the success of the partnership. This program draws upon the expertise of ArtsConnection to place professional teaching artists in residencies to help schools develop student learning in the arts and devise a strategic plan to sustain a theater program beyond the life of the grant. In addition to working with teachers to build classroom and theater teaching capacity, each school's teaching artist engages the school's leadership in a planning process to ensure their theater program thrives beyond the program's initial period of support.

The UCB/DOE Teen Improv Festival

For high school students

A unique partnership with the highly acclaimed Upright Citizens Brigade (UCB), the UCB/DOE Teen Improv Festival supports the launch and development of improvisational comedy troupes at New York City public high schools to help develop stage and lifelong skills. Each school receives a “Build Your Own Improv Team” kit that provides an eight-week lesson plan for educators to follow and train their student teams. In addition, UCB instructors provide professional development, resources, and on-site school visits to work

with the students and teachers, overseeing the lessons and offering guidance. At the end of the program, the Teen Improv companies perform in a culminating finale festival at the UCB theatre in Chelsea to celebrate each other's work and progress in a professional theater setting.

VISUAL ARTS

Ezra Jack Keats Bookmaking Competition

Open to all students, grades 3–12

This is significantly more than a competition. Participating visual arts teachers and librarians are encouraged to embed picture bookmaking into their visual arts and literacy curricula. Through the generosity of the Ezra Jack Keats Foundation, there are a variety of supports and awards. A free, informative, full-day fall workshop, with the focus of integrating bookmaking into the curriculum, is held for teachers and librarians in the fall. This is followed by an after-school gathering, where a noted picture book author/illustrator critiques students' books-in-progress. Schools select one school-wide winning picture book to enter into the citywide competition. A panel of art teachers and librarians then selects citywide and borough-wide winners, who are awarded gifts of \$100 to \$500. There is an annual display of all school-wide, borough-wide, and citywide winners at the Grand Army Plaza branch of Brooklyn Public Library. All receive medals, and a special May ceremony is held for citywide, borough-wide, and honorable mention winners at Brooklyn Public Library. There is a published catalog, with each winner receiving a two-page spread comprising artwork and a student statement.

Dedalus and Rothko Fine Arts and Art History Scholarships

For high school seniors

Fine Arts awards are granted through the Mark Rothko Scholarship for Excellence in Art and the Dedalus Foundation Fine Arts Scholarship. Students submit portfolios of their work to be judged by museum educators, art teachers, and administrators. In addition, the Dedalus Foundation also awards art history scholarships to students who engage in rigorous art history research. All winners of the Dedalus Fine Arts Scholarship have their work professionally displayed at the Foundation's Industry City space in Brooklyn. At the gallery opening, art history research winners also are honored.

High School Directory Cover Competition

For all high school students

This is a career-building graphic design opportunity. Each year the New York City Department of Education publishes the High School Directory. A call is put out for entries, and then the Office of Student Enrollment selects 15 exemplary designs. The student designers meet weekly over one month in the spring at the Cooper Hewitt, Smithsonian Design Museum. Their designs are critiqued by a professional graphic designer, who guides the students as they perfect their covers. Students then present their designs to the client, the NYCDOE. Several winners are selected for various publications, with the first-place winner's design chosen to be the cover of the High School Directory.

P.S. Art

For all pre-K to 12th grade students

PS Art is an annual exhibition of exemplary student work and outstanding teaching by public school visual arts teachers throughout the five boroughs. Hundreds of digital submissions are reviewed by art educators and administrators. Semi-finalists, demonstrating the highest level of achievement as outlined in the *Blueprint for Teaching and Learning in Visual Arts*, are invited to submit their actual artwork. A jury of distinguished artists, art educators, and art enthusiasts convene at Studio in a School, which partners with the NYCDOE on P.S. Art,

and the jury selects approximately 90 works to be displayed at the Metropolitan Museum of Art. The exhibition remains on view from June to October, and is accompanied by a comprehensive catalog of student artwork, with student and teacher statements. The catalog honors student artwork, and serves as an instructional guide for new teachers. All finalist and semi-finalist artwork is displayed on the Office of Arts and Special Projects website. In October, the exhibition is reinstalled in the Tweed Courthouse.

School Art League Scholarships and Medals

Scholarships for high school seniors

Medals: Two for seniors and one for a freshman or sophomore

Students submit digital portfolios to the School Art League who then select graduating seniors for two \$10,000 (minimum) School Art League Scholarships, and four awards of \$1,000. Schools select three students to receive School Art League medals. This process takes place in the spring, and the awards ceremony is held early in June at the Metropolitan Museum of Art.

Saturday Art Career Workshops for High School Juniors

Limited to 50 high school sophomores and juniors

This program is a collaboration of the School Art League, the Art Directors Club, and the New York City Department of Education. The program brings together New York City art students with design professionals who conduct workshops and share their expertise and career experiences over a six-week period. There is a fall and spring series. Included in the fall session is guidance for the college application process.

Diversity Lens Project

High school visual arts teachers gather for four sessions throughout the year to share student photography based on a pre-determined theme of the group's choosing. Working with a professional photographer, the group critiques works in progress. Final student work is selected for an annual spring exhibition at the Tweed Courthouse of student photographs accompanied by artists' brief essays.

MULTI-ARTS FOR STUDENTS

Summer Arts Institute

For rising 8th through 12th grade students

Summer Arts Institute is a free, four-week arts program for NYCDOE public school students who will be entering grades 8 through 12 in the fall of the following year. This intensive program, held at Frank Sinatra School of the Arts in Astoria, Queens, is administered by the NYCDOE's Office of Arts and Special Projects in collaboration with a group of lead partnering cultural organizations: American Ballet Theatre, Midori and Friends, Roundabout Theater Company, and Theater for a New Audience. Students can major in dance, film, instrumental music (band), orchestra (strings), theater, vocal music, or visual arts. The program is designed for students at an intermediate or advanced level of study in their chosen discipline. The Summer Arts Institute offers a unique opportunity for students to work with NYCDOE arts specialists, partnering cultural organizations, and guest artists, who together guide students in building a portfolio or audition skills for their next level of study: an arts-focused high school, college, university, or conservatory. The Summer Arts Institute focuses on three areas: 1) developing students' arts skills and creativity; 2) broadening students' awareness of the arts; and 3) helping students recognize and explore career options in the arts and arts-related industries. This intensive summer arts experience connects students to community and cultural resources and promotes lifelong learning in the arts. The Institute culminates with an exhibition and live performance for families and the local community showcasing the students' work from all studios. Admission to the Summer Arts Institute is by application and audition. Students may apply and audition for only one studio.

Middle School Arts Audition Boot Camp

For rising 8th grade students

The Middle School Arts Audition Boot Camp is a free, two-week arts program for New York City Department of Education public school students who will be entering the 8th grade in the fall of the following year. This intensive program, to be held at Lincoln Center Education, Manhattan, is administered by the NYCDOE's Office of Arts and Special Projects in collaboration with a group of leading cultural organizations: Lincoln Center Education, Weill Institute of Music at Carnegie Hall, Lincoln Center Theater, the New York Philharmonic, Studio in a School, and the Julliard School. This program is designed to provide equity and access in preparation to screened NYCDOE high school arts schools/programs for currently underserved middle school students interested in auditioning for a screened high school arts program. The MS Arts Audition Boot Camp will provide: audition and portfolio training in dance, instrumental or vocal music, theater, or visual arts provided by master NYCDOE arts specialists and professional teaching artists; guidance in repertoire and portfolio development; group and one-on-one coaching; mock auditions with outside screeners; introduction to the high school application and audition processes with the assistance of the Office of High School Enrollment; parent meetings on the high school arts programs screening; weekly field trips and master classes to see works of professional visual and performing artists; follow-up fall support session for parents and students prior to the high school process; and the next steps in college and career readiness in the arts. Admission to Middle School Arts Audition Boot Camp is by online application and audition. Students may apply and audition for only ONE studio.

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. Analyzing and responding to works of art
3. Understanding the social and cultural contexts of the arts
4. Understanding the cultural dimensions and contributions of the arts

The New York City Department of Education has produced multiple editions of 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 rooted in the New York State standards and extends beyond them to provide alignment to the Common Core capacities in English language arts and math. In addition, it leverages 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 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 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 danceroom 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 handheld 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 supplied 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 oral 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/MP3 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 aids
- 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 Accountability and Support. A calendar of these meetings will be posted on the OASP Website under ArtsCount.

Resources for space improvements

Facilities Improvement and Resources (ArtSPACE): ArtSPACE supports rigorous arts instruction at school sites, through space renovations and additional equipment and resources. Schools are selected through a biannual application and grant-making process. 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 art 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 art 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>.

NYCDOE Office of Arts and Special Projects/Staff Listing

EXECUTIVE DIRECTOR

Paul L. King

pking5@schools.nyc.gov

Deputy Director

Maria Palma

mpalma@schools.nyc.gov

Director of Arts Education Accountability and Support

Darleen Garner

dgarner@schools.nyc.gov

Director of Teacher Development in the Arts

Pascal Licciardi

plicciardi@schools.nyc.gov

Arts Directors

Director of Dance

Ana Nery-Fragoso

afragoso@schools.nyc.gov

Director of Music

Barbara Murray

bmurray@schools.nyc.gov

Director of Theater

Peter Avery

pavery@schools.nyc.gov

Coordinator of Visual Arts

Karen Rosner

krosner@schools.nyc.gov

Deputy Director of Operations

Stephanie Ramsey

sramsey3@schools.nyc.gov

Borough Arts Directors

Joanna Berenson (Districts 8, 9, 10, 11, 12)

jberenson2@schools.nyc.gov

Jessica Englehart (Districts 20, 21, 31)

jenglehart@schools.nyc.gov

Nina Lasky (Districts 27, 28, 29)

nlasky@schools.nyc.gov

Joy Pace (Districts 13, 14, 15, 16, 19, 23, 32)

space@schools.nyc.gov

Rachel Shapiro (Districts 1, 2, 3, 4, 5, 6, 7)

rshapiro@schools.nyc.gov

Janet Velasquez Cela (Districts 24, 25, 26, 30)

jvelasq@schools.nyc.gov

Valerie Velazquez de Louzonis (Districts 17, 18, 22)

vlouzon@schools.nyc.gov

General Inquiries:

artsandspecialprojects@schools.nyc.gov



**Department of
Education**

OFFICE OF ARTS AND SPECIAL PROJECTS

52 Chambers Street, New York, New York 10007

Phone: 212.374.0300

E-mail: artsandspecialprojects@schools.nyc.gov

Website: schools.nyc.gov/artseducation

