

**Department of
Education**

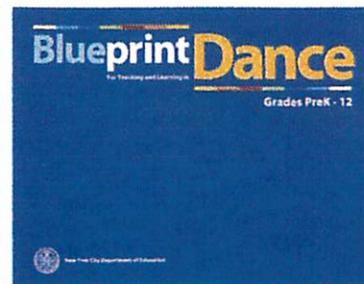
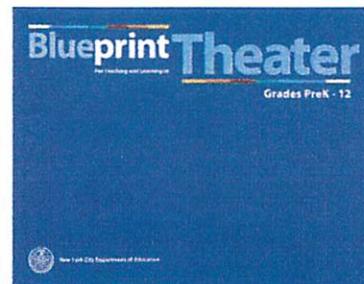
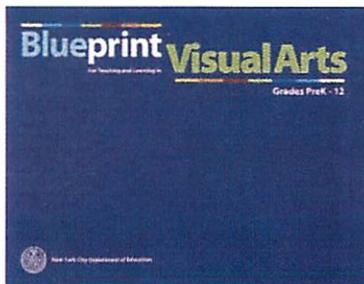
Carmen Fariña, Chancellor

Office of Arts and Special Projects
Paul L. King, *Executive Director*

52 Chambers Street,
Room 205
New York, New York 10007
Telephone: 212-356-8574
E-mail: artsandspecialprojects@schools.nyc.gov
Website: <http://schools.nyc.gov/artseducation>

BUILDING QUALITY ARTS PROGRAMS:

*Some tips on Space and
Resources*



A Guide to Schools for Implementing a Dance Program

The following recommendations represent goals toward which schools should move in support of the optimum functioning of their dance programs. These measures will provide the best environment in which to achieve the student learning set forth in this Blueprint.

Physical Resources

The Studio, Dance Office and Equipment

Dance is movement of the body through time and space. The physical space in which dance teaching takes place affects the quality of the experience for students. Ideally, the dance studio should be spacious, clean, clear of objects, and, when possible, dedicated to dance use only. At least one wall should be continuously mirrored to permit students to self-correct while learning, and to provide maximum visibility of the teacher. As some kinds of dance activities are more effectively taught without a mirror, it is advisable to hang a lightweight curtain to pull across the mirror when desired. Wooden double-height barres should be permanently installed on the other three walls, either wall-mounted or floor-mounted; alternately, free-standing barres may be used. A teacher's office with room for a desk and storage cabinets should be adjacent to the dance room, with a window looking into the room. Teachers should have unrestricted use of a CD/tape player and access to a video monitor/DVD player.

Sprung Flooring

Jumping and leaping in dance involve impact, and since shock-absorbing thick rubber-soled sneakers are not the norm for dance training as they are in gym, the floor should be cushioned—"sprung"—by inserting risers or synthetic shock-absorbing pads between the concrete subfloor and the wood dance floor. A wood floor laid directly on concrete will not absorb shock.

Floor Surface

The different styles and genres of dance require students to work either barefoot or with a variety of footwear: ballet slippers, jazz shoes, tap shoes, flamenco shoes, etc. Traction on the floor surface is affected by these variables. Thus, a polished linoleum tile surface is not optimal for dance teaching. A wood floor with a light matte Durethane finish for protection is recommended. There are also various multi-use synthetic dance floor surfaces available that hold up to wear very well, are easily cleaned, and provide traction for a range of footwear and bare feet. This type of flooring can be laid on top of the sprung floor surface.

Stocking the Music Classroom

The Music Studio as Dedicated or Shared Instructional Space

Introduction

A successful music program is one that maximizes available resources to ensure student learning and performance at the highest possible levels. Among the arts, music is distinguished by its three instructional areas of focus: core (formerly “general”), choral, 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 or campus to create an environment in which the delivery of music instruction can be offered at the highest level possible. These recommendations apply to all grades.

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 (DVD, VCR, CD) equipment
- Projection screen
- 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

- Projection screen
- 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 (DVD, VCR, CD) equipment
- Projection screen
- Storage space for class sets of hand-held percussion instruments
- Moveable chairs with writing-arm attachment
- Dry erase board
- Library of print, video, and recorded materials
- Ample lighting, ventilation
- Secure, locked space for electronic equipment

Recommended Material Resources for the Elementary Core Music Classroom:

- Rhythm band instruments: eight jingle sticks, four triangles, one large drum, one small drum, two pairs of large cymbals, two tambourines, three pairs of sand blocks, two woodblocks, two pairs of finger cymbals, one pair of bongos
- Melodic and harmonic instruments: resonator bells, autoharp, song bells, xylophone, recorder, electric keyboard, acoustic piano
- Songbook series with companion audio class set
- Vinyl posters of the instrument families

Stocking the Music Classroom *continued*

The Music Studio as Dedicated or Shared Instructional Space *continued*

Recommended Material Resources for the Middle and High School Core Music Classroom:

- Rhythm instruments: claves, large and small drums, maracas, tambourines, castanets, triangles, guiros, bongos
- Melodic and harmonic instruments: xylophone, glockenspiel, autoharp, guitar, keyboard, acoustic piano

The equipment and material resource requirements for the instrumental program exceed those of other areas in the music curriculum. A well-stocked and properly maintained store of instruments and ancillary materials will greatly facilitate student learning and desired musical outcomes.

Recommended Inventory for the Symphonic Orchestral Music Program:

- 2–3 piccolos (middle, high)
- 1–2 oboes (middle, high)
- 3–5 clarinets
- 1–3 bassoons (middle, high)
- 2–6 French horns (middle, high)
- 3–6 trumpets
- 3–6 trombones
- 1 tuba (middle, high)
- 2–4 percussion
- 12–15 violins
- 5–10 violas
- 4–8 cellos
- 3–4 string basses

Ancillary Resources:

- Strings, rosin
- Reeds, valve oil
- End-pin stoppers for cellos and basses
- Bass stools (adjustable legs with bottom rim for foot support)

Recommended Inventory for the Instrumental Band Music Program:

- 2–7 piccolos
- 1–3 oboes
- 12–20 b-flat clarinets
- 1–4 alto clarinets
- 1–4 bass clarinets
- 1–4 bassoons
- 1–2 alto saxophones
- 1–2 tenor saxophones
- 6–12 trumpets
- 3–5 French horns
- 2–3 baritone horns
- 2–6 trombones
- 2–4 tubas
- 3–5 percussion

Ancillary Resources:

- Reeds, valve oil

Recommended Inventory for the String Orchestra:

- 12–15 violins
- 5–10 violas
- 4–8 cellos
- 3–4 string basses

Ancillary Resources:

- Strings, rosin
- End-pin stoppers for cellos and basses
- Bass stools (adjustable legs with bottom rim for foot support)

Recommended Inventory for the Vocal Music Program:

- Octavos, sheet music: original copies, class set
- Sight-singing, music theory series: class set
- Illustrative posters for Curwen hand signs, vocal physiology, posture
- Video library of exemplary vocal performers
- Discography of major choral repertoire for solo, large, and small ensembles

A Guide to Schools for Implementing a Theater Program

The following recommendations represent goals towards which schools should move in support of the optimal functioning of their theater program.

These measures will provide the best environment in which to achieve the student learning set forth in this *Blueprint*.

Physical Resources

The Studio or Classroom

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

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 shop.

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.

Stocking the Art Studio

When ordering supplies and tools for the art studio, it is best to order the highest quality that the budget allows. Good-quality items are well worth the investment: they facilitate student success and last longer.

A clean art room with labeled supplies on shelves or in cabinets signals a welcoming environment to students. It also helps the teacher establish classroom routines, and provides youngsters with independence, accessibility to materials, and a sense of responsibility.

These lists for elementary and secondary levels are intended as suggestions for how to initially stock the general studio.

A rich variety of visual resources—books, picture files, reproductions, posters, photos—contribute to the art studio. Artifacts and visual references to the surrounding community, announcements of exhibitions, and museum events are also important.

Free Art Supplies

All New York City public schools are eligible to receive free consumable materials for art projects from Material for the Arts.

Contact www.mfta.org or
718-729-3001.

The Elementary Art Studio

(For basic materials, order three dozen at a time.)

Painting

- Tempera paints:
One gallon each – red, magenta, yellow, blue, turquoise, black
Two gallons – white
- Watercolor sets
- Watercolor paper – student-grade, 12"x18"
- Brushes:
Flat bristle (1/4", 1/2", 1", and 2")
Round sable (small)
Chubby (for pre-K and K)
- Set-up kit:
Trays
Water containers
Sponges
Foam egg crates or small plastic cups
Lidded plastic box
Popsicle sticks or tongue depressors
- Masking tape

Drawing

- No. 2 pencils
- Ebony drawing pencils
- Color pencil sets
- Oil pastel sets
- Crayons
- Assorted charcoal pencils (black and white)
- Pastel sets
- Woodless color pencils
- Markers (black and colors)
- Paper
Newsprint, 18" x 24"
Roll of brown kraft paper
Roll of white butcher paper
White sulfite drawing paper, 60-lb. to 80-lb. – 9"x12", 12"x18", 18"x24"
Charcoal paper (white, black, and gray), 18"x24"
- Erasers
Plastic
Kneaded
- Hand-held pencil sharpeners
- Small plastic mirrors

Printmaking

- Water-soluble printing inks (cans or large tubes) – primary colors, black, white, silver, and gold
- Soft brayers
- Paper:
Block printing paper
Assorted good-grade color paper
Oak tag
- Foam plates
- Cardboard and textured materials for collograph prints
- 4-ply poster board for mounting

Stocking the Art Studio *continued*

Collage

- Cardboard (textured and corrugated)
- Paper:
 - Glossy flint*
 - Art tissue*
 - Cellophane*
 - Sandpaper*
 - Metallic (plain and embossed)*
 - Fluorescent*
 - Velour*
- Fabrics, string, yarns, buttons, and alike items
- Scissors (some left-handed)
- Adhesives:
 - White glue*
 - Glue sticks (purple)*
- Glue brushes

Sculpture

- White clay – 50-lb. box
- Clay tools
- Cardboard – flat, boxes, tubes
- Papier mâché materials

Two-Dimensional Applied Design

- Paper:
 - Fadeless brilliant colors*
 - Heavy stock paper for bookmaking*
 - Premium construction paper*
- Rulers
- Stencil shapes
- And suggested materials in drawing, painting, printmaking, and media technology

Media Technology

- Computer and monitor
- Color laser printer
- Color flatbed scanner
- Digital still camera and additional memory card
- LCD projector
- Software: Adobe Creative Suite
- Surge protector
- Lockdown devices for computer and printer
- Locked storage for peripherals

The Secondary Art Studio

Painting

- Tempera paints (ratio of one container of black, red, and blue for every three of white and yellow; minimal orders of secondary and tertiary colors)
- Watercolor sets
- Acrylic paints
- Gesso
- Matte medium
- Heavy-coated stock
- Water color paper – 90-lb. and 140-lb.
- Canvas paper pads; canvas board or stretched canvas
- Brushes – sable or sable mix:
 - Flat (three sizes)*
 - Round (five sizes)*
 - Wash*
- Water containers/plastic dishes/plastic wrap/paper towels
- Masonite clip boards
- Masking tape

Drawing

- Pencil sets (4H–6B) and white
- Pastel sets and tortillions
- Assorted charcoal pencils
- Conte crayons – sanguine, white, gray, black
- Black India ink and sepia ink; bamboo reed pens and brushes
- Graphite sticks (square and round)
- Color pencil sets
- Oil pastels
- Drawing pens
- Watercolor pencils
- Paper
 - Newsprint, 18"x24"*
 - Roll of brown kraft paper*
 - White sulfite drawing paper (80-lb. or better) – 9"x12", 12"x18", 18"x24"*
 - Toned color drawing papers*
 - Pastel paper*
 - Cold-pressed watercolor paper*
 - Charcoal paper, 70-lb.*
 - Bristol paper, 11"x14"*
- Erasers
 - Plastic*
 - Vinyl*
 - Kneaded*
- Hand-held pencil sharpeners

Stocking the Art Studio *continued*

Printmaking

- Water-soluble block printing inks
- Brayers:
Hard
Soft
- Block printing paper
- Cardboard and textured materials and papers for collograph prints
- Unmounted linoleum or linoleum blocks; linoleum gauges*
- Bench hooks
- Foam plates

**Linoleum printmaking depends on the skill and maturity level of students to responsibly handle the cutting tools.*

Collage

- Cardboard – textured and corrugated
- Paper:
Textured
Colored
Printed
Tissue
- Fabrics
- String, yarns, and similar items
- Scissors
- Adhesives:
Rubber cement
White glue
Glue sticks

Sculpture

- Cardboard – variety of textures and colors
- Colored card stock
- Assorted wire
- Hot-glue gun and glue sticks

Two- Dimensional Applied Design

- Art papers
- Premium construction papers
- Rulers – 18" with metal edge
- T-squares, triangles, and curves
- And suggested materials in drawing, painting, printmaking, and media technology

Media Technology

- Computer and monitor
- Color laser printer
- Color flatbed scanner
- Digital still camera and additional memory card
- LCD projector
- Software: Adobe Creative Suite
- Surge protector
- Lockdown devices for computer and printer
- Locked storage for peripherals

Displaying Student Work

In order to assist students in the making and displaying of art work, teachers need these supplies:

- Paper-cutting board, 24"
- Mat knife
- Staple gun and staples
- Metal straightedge, 36"
- Scissors
- Electric pencil sharpener
- Hot-glue gun and glue sticks
- Velcro, double-stick foam
- Stapler and staples
- Labels
- Clothesline and clothes pins
- Fixative
- Gloss medium