



## BUILDING CAMPUS TOOLKIT for ARTS EDUCATION

### 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.

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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; [artsandspecialprojects@schools.nyc.gov](mailto:artsandspecialprojects@schools.nyc.gov) or visit our website for more information. <http://schools.nyc.gov/artseducation>.

# **I. Sharing Arts Studio Space 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 standards are:

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

The New York City Department of Education has produced the *Blueprint for Teaching and Learning in the Arts: PreK-12* that provides benchmarks for what students should know and be able to do at four levels in their education: early childhood, elementary, middle and high school. The Blueprint is based on the New York State standards above and extends beyond them to involve the use of community and cultural resources which are essential to the teaching of the arts in New York City. The Blueprint 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.

## **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, comprised of representatives from each school, discussed how many art forms and the kind of art forms they wished to institute and did a preliminary building walk to determine options and possibilities. The team consulted with the Office of Arts and Special Projects (<http://schools.nyc.gov/artseducation>) to access

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- For a full discussion of the State requirements refer to the Chancellors' Principals' Guide to ArtsCount on the Arts Education website: <http://schools.nyc.gov/artseducation>.

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 which for grades 1-6 involve studying all four art forms, visual arts, music, dance and theater, every year, and for grades 7 and 8, involve one semester each of two art forms. The team consulted with the Office of Arts and Special Projects (<http://schools.nyc.gov/artseducation>) to access experts in these subjects and to learn what is needed to implement an arts program. They determined that by creating two shared studios and pooling resources to hire two certified teachers they could cycle the arts teachers throughout the grades 3-6 classes, providing ongoing instruction to these grades across the school year in ten 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**

### **The Art 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 an art 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, chairs
- computer access
- supplies that are neatly arranged for easy access
- places to display student work
- overhead projector, screen and DVD compatibility
- visual aides
- reference library
- areas designed to facilitate students' mobility and the construction of larger pieces of work

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

- thoughtful scheduling
- funding to support a shared art studio.

#### **Best Practices:**

- 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: Art, 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”?  
<http://schools.nyc.gov/offices/teachlearn/arts/assessments2.html>
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 Art Regents, and an 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 Department of Education 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?

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

## **Discussion Questions**

Please use these questions to guide conversation. The following 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*:  
<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 “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? If not, what is the percentage of students does she/he instruct? What additional staff is needed to serve all interested students?
5. Does the dance studio have spatial capacity for a full class of students to participate actively?
6. Are there mechanisms in place that enable the dance teacher to plan with other subject area teachers in all schools?
7. 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?
8. 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 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 (without a class) 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, dvd, vcr, cd equipment
- Dry eraser 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, dvd, vcr, cd equipment
- Dry eraser 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
- Storage space for class sets of hand-held percussion instruments
- Moveable chairs with writing arm attachment
- Dry eraser 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, i.e., audio, lighting?

**Schedule:**

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

**Implementation:**

1. How are materials and supplies delivered to the music program?
2. Who will supervise music teachers? Who will ensure that music teachers are made aware of and are attending Department of Education professional development workshops?
3. Who will make outreach to and follow up on communications with local college and university music education programs?
4. Will schools set aside necessary funds for production costs, coverages, and teacher per session related to school performances and presentations?
5. Who will ensure that students are adequately supervised in all activities and locations related to performances, both during and after school hours?
6. Have all students received written and verbal guidelines which clearly describe behavioral expectations and subsequent consequences when 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 which 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 clean, in good shape 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 farther, 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? If not, what is the percentage of students does she/he instruct? 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 and theater resources and the theater teacher and program to enrich curriculum and support students?