



London **Arts** Council

L O N D O N
ARTIST
in residence

Artist Resources

August 2017

EQUITY, DIVERSITY & INCLUSION

From Ontario's Equity and Inclusive Education Strategy 2009:

DIVERSITY: The presence of a wide range of human qualities and attributes within a group, organization, or society. The dimensions of diversity include, but are not limited to, ancestry, culture, ethnicity, gender, gender identity, language, physical and intellectual ability, race, religion, sex, sexual orientation, and socio-economic status.

EQUITY: A condition or state of fair, inclusive, and respectful treatment of all people. Equity does not mean treating people the same without regard for individual differences.

INCLUSIVE EDUCATION: Education that is based on the principles of acceptance and inclusion of all students. Students see themselves reflected in their curriculum, their physical surroundings, and the broader environment, in which diversity is honoured and all individuals are respected.

ONTARIO ARTS COUNCIL ARTISTS IN EDUCATION DIVERSITY STATEMENT

Since the inception of the Ontario Arts Council we have supported classroom-based, sequential, hands-on creative learning workshops for young people led by professional artists. We believe that these workshops help to support the important work carried out by classroom teachers, help to address curriculum outcomes, create a valuable experience for professional artists and most importantly help to create a dynamic learning experience for learners.

ARTIST'S RESPONSIBILITIES

- Meet with the Project Teacher to plan and discuss scope, timelines, program outcomes and activities on dates agreed upon by both parties
- Arrive at the school at the agreed upon time prior to the designated activity to set up
- Notify the school of a session cancellation 24 hours prior to the class (minimum); when cancellation occurs, the Artist will set up alternative times and/or re-schedule with the Project Teacher
- Provide a clear and current to the school year Police Check for Vulnerable Sector (employment form) to LAC's Education Coordinator prior to the commencement of the contract.
- Adhere to school rules and regulations regarding dress, deportment, accessibility and safety
- Submit invoices to LAIR Program Manager by deadlines provided
- Adhere to the Budget Project Sheet. Any potential overrun of the budget must be approved ahead of time by the LAIR Program Manager

- Complete and submit by the deadline given, all project reporting paperwork. (LAIR projects may require post-project evaluation by the Artist)
- All artwork created through LAIR projects become the property of the school/school board where the project took place.

PROJECT TEACHER'S ROLE

- Ensure that the Artist receives and/or has access to the following information about their school: hours of operation, fire drill procedures, health and safety rules, school calendar of other activities planned during the project timeframe, facility emergency plan
- Review provincial curriculum that is related to the project with the Artist and clarify the project goals and outcomes.
- Collaborate with the Artist to establish which materials are available at the school site and which need to be purchased
- Give a copy of the scheduled project dates and session times to the Artist, LAIR Program Manager and school/board staff.
- Ensure that the Project Teacher will be with the class at all times and actively participate in the project and that all Project Teacher responsibilities are met
- If the Project Teacher is going to be absent on a scheduled LAIR day, the teacher/school is responsible for notifying the Artist
- Be an active participant in the project at all times, and work collaboratively with the Artist during class time
- Share established classroom management strategies with the Artist that engage students, including advising the Artist of individual student strategies where appropriate
- Inform the Artist of discipline procedures/behaviour problems/skill levels
- Inform the Artist of any special needs requirements of students
- Establish appropriate workspaces for the project and ensure that they are reserved
- Discuss and resolve equipment issues related to the project
- Discuss safety issues related to the project (personal space, policies regarding equipment, footwear, etc.)
- Establish "start" and "stop" times. Ensure that LAIR sessions are uninterrupted

- Complete and submit by the deadline given, all project reporting and evaluation paperwork.
- Use observation, student-teacher conversations, and student products to evaluate and report individual students' achievements of the Ontario Arts Curriculum
- Create a means of displaying the process and outcomes of the project, such as exhibits of student work and photos, recordings &/or videos of the activities, etc. that can be shared electronically (Powerpoint, website posting, youtube, or other electronic means)

LAC ADMINISTRATION ROLE

- Acknowledge the Artist and LAIR Partners in promotional materials
- Ensure that the Artist receives access to provincial curriculum documents
- Ensure that once the Artist has submitted their invoices, the Artist is paid for their services within the agreed upon timeframe
- Facilitate the building of relationships with the Project Teacher and the Artist through professional development and other means
- Support artists and teachers in developing rich project plans linked to curriculum that are designed to deeply engage students
- Track and submit program documentation, invoices and forms as required
- Ensure that an insurance certificate, as required by TVDSB & LCDSB, is arranged for the artist by LAC at no cost to the Artist

Any project equipment purchased through LAIR becomes the property of the London Arts Council, so that it is subsequently available for other Artists & Projects.

LAIR artists: Top of Mind' key skills or learnings developed as a result of LAIR experiences.

- organization, self-confidence, simplification of lessons
- Learning how to take advantage of the teachers' in class control. They spend a lot of time with these students and know them far better than I will be able to in the time I am there. Encourage them to direct your efforts to the kids that need your time the most.
- to be flexible with my course planning, as some days a terrific class might not have the focus to engage in the scheduled lesson. Being flexible and able to shift gears can make for the best outcomes.
- each class is a unique entity, don't take anything for granted but assess knowledge levels on a class by class basis.

- keep good notes as a way to quickly recall what has been covered and what techniques/teaching styles work best for each group.
- do one step at a time
- offer lots of ways to get the result you want
- OPENNESS – to those without formal training who have an innate artistic ability or awareness and are finally able to express it, even though the product may not be a "technical" product
- ADAPTABILITY – to all situations, school scheduling needs, skill and grade levels, and different goals per class/teacher.
- APPRECIATION – for the hard work that teachers and students put in every day, especially in schools where income or family situations are not ideal.
- always be willing to adapt and change at a moment's notice given the fluid nature of life in the schoolhouse.
- adaptability, patience, humility
- articulation of directions, step-by step, organization of materials
- Keep it simple & break things down
- You have to be prepared to toss your plan out the window and work with what you've got that day. You never know what mood the students may be in when you arrive, they could be totally unfocused or especially hungry to learn.
- adapting quickly to how to handle when children left home materials, drawings, etc. and finding alternative materials in the classroom (straightened paperclips for example instead of using copper wire)
- adjusting and adapting the project plan to each class' needs based on my and the teacher's observations

Examples of teachers demonstrating full engagement with LAIR.

- Pre-teaching the theme so students were ready to do their designs when I arrived.
- Spending time discussing issues so students are prepared.
- Engaging in each lesson, co-teaching and coaching students to excel. Communicating value of art-making.
- I had one teacher that got so excited each time I broke out a new vocabulary word, that she would stop the lecture, point out the word excitedly to her students, cross reference it with other curriculum they were currently studying, write it on a card and hang it on a wall. She brought older students in to help with the hands on work so that any kids needing assistance could get it, (a class of almost thirty younger students), and brought examples of work being done by some of my older students so that they could see what the results of the processes

they were struggling with would be. She constantly observed the students and pulled in those mentally drifting, forewarned me if anyone was having a bad day, and let me know which students would need support the most, but made sure that those who were putting the most into the project got fair attention to.

- The teacher each day gets the class set after the bell rings and actively listens along with the students, circulating and helping out as needed.
- The best example I had of a fully engaged teacher was when the teacher would be asking questions alongside the students, bridging the gap between myself and the students. By them being involved, asking questions it was a sign that students could do the same and the level of the students' engagement deepened because of it.
- encouraging students to seek advice and opportunities from me as an artist
- videotaping (teachers love documenting their class' work!)
- provide examples of teacher engagement from previous projects at your pre-project planning meeting
- When students were engaged in group work the teacher circulated and helped students solve problems and stay on task. The teacher actively participated in project brainstorming with the students and connected my lessons to other topics they were studying. The teacher spent time outside my sessions discussing and researching dance with their class, and took time to rehearse the video choreography in between my visits.
- Excited to pass on good remarks to principals
- Teachers have taken part in printing, planning exhibitions, spreading the word, having the students prepared, helped clean up and set up.

Top strategies for engaging teachers in your LAIR project

- Using teachers' curriculum ideas as a theme.
- Inviting them to participate in the art projects.
- Verbal communication about lesson content each time.
- Upon meeting ask about the artistic abilities within their classroom, discuss fears/challenges and reassure them that this project will be successful.
- Email weekly about the next lesson happening in the classroom (many enjoy knowing what will happen and specifically any materials that are needed on hand from them)
- As the project unfolds, ask how they feel and share successes of individual students.
- Getting them inspired at the beginning and in on the plan.
- Listening to their contributions and working with their plans to exhibit or add something.

- Giving them supplies so they can participate along with the students.
- Subtly suggest that they see what students were working on.
- Humour (if they laugh they'll stay engaged!)
- choosing music, video clips or facts that are relevant to the teachers' generation (they love to share stories and knowledge with their students, from "their good old days")
- Maintain a relaxed, positive, passionate attitude even when things are not going as well as you'd like
- Always dress in a presentable manner even when they dress down and wear jeans and sandals
- Involve teachers in modeling exercises for their class
- have teachers mentor individuals/groups that are facing challenges with exercises/assignments,
- giving them room to incorporate their ideas into the lesson plans, but not too much responsibility for planning the lessons
- trying to learn something about them outside of their job to develop a friendly rapport
- routinely checking in with them, always asking them... "what do you think worked best about today's lesson, how could I improve it"... they love having input. Always thank them for sharing their space and children; make an effort to communicate and simply be nice and considerate to the custodian, office administration and principal.
- I introduce a lot of unusual elements in my project so teachers will be naturally curious like the children.

Building a Collaborative Teacher/Artist Relationship

At the pre-project planning meeting present the project in a clear, concise, exciting, engaging, non-threatening manner to the teachers in the pre-planning session

Make the pre-project planning session inviting, entertaining and not too long and wordy.

Ask the Collaborating Teacher

1. What is your arts background?
2. Please share an example of some of your favourite art activities you've done with your students.
3. Do you use arts strategies to support learning in other subjects? If so, can you give some examples

4. What are some of the challenges or constraints you have experienced in teaching the Creative Process?
5. Which stages of the Creative Process are your students most familiar with?
6. Which stages of the Creative Process do you and your students find most challenging?
7. What knowledge and skills do you hope to gain in co-teaching with a professional artist in your classroom?
8. What are some key experiences and/or 'take-aways' you want your students to have after the project?

Teachers will be asked to provide the following for LAIR Artists:

Logistics

- Prepare an announcement to school community (students, parents and all school staff) acknowledging key project details and the presence of the artist in the school
- Tour of the school including parking, staff room, phone, washrooms, storage, classroom etc
- Introduce artist to school staff including administration and custodial staff
- Identify needs for space, classroom & materials set-up, storage of supplies & students' work, etc.
- Provide/create student nametags
- Provide school hours to the artist
- Schedule the project sessions collaboratively, considering both artist & teacher time constraints
- Book required space (gym, library, computer lab, etc) and any special equipment required

Classroom Orientation For The Artist

- What is the general classroom atmosphere? What is unique about this class?
- What types of differentiated instruction is effective for specific special needs students?
- What are the behavioural challenges in the class? How are they addressed?
- What are key classroom management strategies that the artist can use to be consistent with the teacher's practice and the expectations of the students?

Safety information

- **The artist and classroom teacher are aware that the artist cannot be left alone with students in the classroom, under any circumstance.**
- Inform artist about fire drill procedures and other health & safety issues in the school/classroom
- Are there any health or safety issues for specific students the artist needs to be made aware of?

☐ Communications protocol

- What to do in case of lateness, cancellations;
- How much time does the teacher have for providing feedback after sessions, tweaking lesson plans in between sessions, emails & phone calls, etc. What is the preferred method of communication? (in person before, during or after class, email, text, etc)

☐ Communications protocol where teachers are not engaging adequately

- Have a conversation with the teacher early on outlining your need for their support in engaging more actively and consistently in the project activities
- If lack of teacher engagement continues to be an issue, contact the LAIR Program Manager. You will be asked to provide examples and details of lack of teacher engagement and given support.
- The LAIR Program Manager will speak to the Arts Consultants at LDCSB & TVDSB who will either speak to the teachers, reminding them about their commitment to the program, or speak to the teacher's principal, who will then speak to the teacher regarding program expectations for teacher engagement.

Evaluation of student achievement for report cards is the responsibility of the teacher

London Artist in Residence (LAIR) Program Project Plan Components

Write a paragraph synopsis of the overall scope of your project: key elements, skills, process, culminating activities.

For each session in your project plan include the following:

1. Curriculum links:

- **cut and paste from the PDF or list the Code eg D2.1**
- **can be overall expectations, fundamental concepts, specific expectations or creative process based content**

2. List sequence of student activities in point form

- **consider including introductory activities as warm-ups that allow for safe exploration of new skills, inspiring videos, games and discussions**
- **consider ending with student reflection such as small group or whole group discussion, journaling, gallery walks, mini 'show & tells' etc.**

3. Teacher's role – list in point form

Eg. help to lead discussion, participate with students, circulate, evaluate, organize students into groups, assist with set up and clean up etc.

4. Extension or Follow-up Activities: optional for teacher, allowing the teacher to revisit skills or concepts between visits and try some arts enriched activities on their own

5. Space & Materials

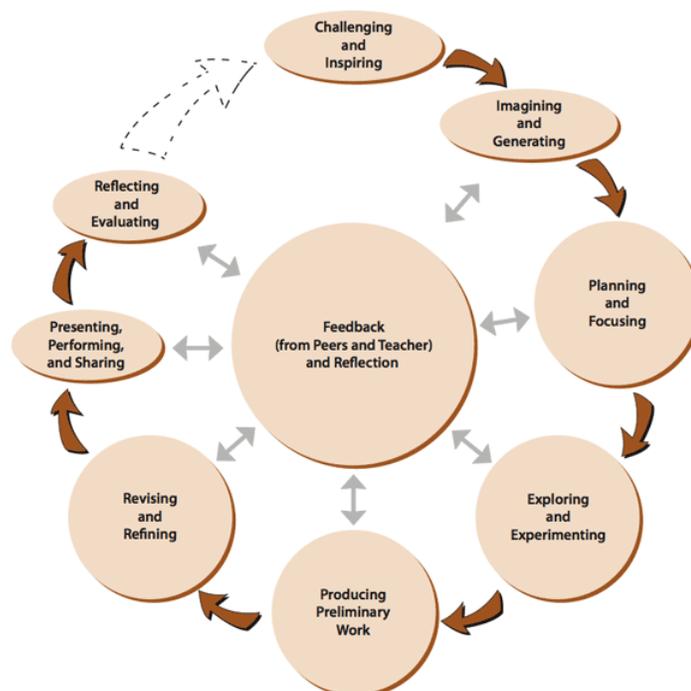
- list in point form
- include storage needs

Note: For the first 60 minute session, you may choose to observe students for a half hour in a subject chosen by you and the teacher, and then for the 2nd half hour, tell your story – share your experiences with arts in school, your training, what inspired you to have a career in the arts, career highlights, samples of your work, etc. The rest of the session can be fun, playful, exploratory activities designed to get students excited about the project and your next visit.

15 hours with each teacher = 9 hundred minute sessions (TVDSB balanced day schools)

15 hours with each teacher = 11 eighty minute sessions

The Ontario Arts Curriculum describes the creative process as follows:



- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting, performing, and sharing
- reflecting and evaluating

Key Considerations when planning your project:

- How will you make the project personally and culturally relevant to the students?
- How will students be able to express their ideas in their own voice?
- How will student collaboration be encouraged in the classroom?
- Ensure that students have the opportunity to make their own decisions and choices
- Plan experiences and activities that involve grade level specific and general expectations and vocabulary from the Ontario Arts Curriculum?
- Plan experiences and activities that explicitly create student exposure to and practice of the creative process as outlined in the Ontario Arts Curriculum
- Think about scaffolding; building skills from previous ones, or exploring a variety of skills, and then working towards integrating several new skills into a final culminating activity
- How can each activity be adapted to meet the needs of students with varying skill levels and diverse learning styles?
- What additional open-ended activities can be offered to students who complete an activity or project stage well before others or before the end of class – how can you keep all students engaged and working at their own level?
- How will you ensure that teachers feel confident and understand their role in your planned activities? Consider what specific tasks you can request teachers to take for each project activity.

- Create a written project plan that teachers can use on their own as a resource to replicate, adapt or build upon in subsequent years
- Include activities that provide opportunities for students to have choice and make decisions, solve problems, and/or develop their unique voice.
- How will your project help to move students beyond a fear of failure to a place where they recognize failure as a seed for growth?

Ontario Ministry of Education Elementary Provincial Report Card:

Learning Skills and Work Habits

Responsibility

The student:

- fulfils responsibilities and commitments within the learning environment;
- completes and submits class work, homework, and assignments according to agreed-upon timelines;
- takes responsibility for and manages own behaviour.

Organization

The student:

- devises and follows a plan and process for completing work and tasks;
- establishes priorities and manages time to complete tasks and achieve goals;
- identifies, gathers, evaluates, and uses information, technology, and resources to complete tasks.

Independent Work

The student:

- independently monitors, assesses, and revises plans to complete tasks and meet goals;
- uses class time appropriately to complete tasks;
- follows instructions with minimal supervision.

Collaboration

The student:

- accepts various roles and an equitable share of work in a group;
- responds positively to the ideas, opinions, values, and traditions of others;
- builds healthy peer-to-peer relationships through personal and media-assisted interactions;
- works with others to resolve conflicts and build consensus to achieve group goals;
- shares information, resources, and expertise and promotes critical thinking to solve problems and make decisions.

Initiative

The student:

- looks for and acts on new ideas and opportunities for learning;
- demonstrates the capacity for innovation and a willingness to take risks;
- demonstrates curiosity and interest in learning;
- approaches new tasks with a positive attitude;
- recognizes and advocates appropriately for the rights of self and others.

Self-regulation

The student:

- sets own individual goals and monitors progress towards achieving them;
- seeks clarification or assistance when needed;
- assesses and reflects critically on own strengths, needs, and interests;
- identifies learning opportunities, choices, and strategies to meet personal needs and achieve goals;
- perseveres and makes an effort when responding to challenges.

Questioning Techniques

Do ask:

Open Questions

Open questions elicit longer answers. They usually begin with what, why, how. An open question asks for knowledge, opinion or feelings and gives students the opportunity to develop higher level thinking skills. "Tell me" and "describe" can also be used in the same way as open questions. Opinion questions, comparative questions, reflection questions are examples of open questions.

What happened when we did that exercise? What do you think would happen if we.....?

Why do you think that happened? How could we improve on..... How can we solve this problem?

Avoid using:

Choral Questions:

Choral questions are questions that are designed for a whole class response. You will either get no response, too much response, have responses blurted out chaotically, or not get the type of response you were hoping for. These types of questions often create classroom management issues.

Eg. ***Does everyone understand..... Who wants to Who knows***

Instead, rephrase your request into more of a directive statement, from

Does anyone know where the scrap paper is?

To more of a direction/invitation statement that invites all to engage:

Raise your hand if you can tell me where the scrap paper is.

Closed Questions or **Yes/No Questions**

A closed question usually receives a single word or very short, factual answer. For example, "Are you thirsty?" "Where do you live?" These questions generally do not give students an opportunity to express their thoughts in detail.

Descriptions of some strategies that are effective in teaching the arts:

Analysis of Bias and Stereotype. Teachers can use this critical thinking strategy to help students examine inequities based on race, ethnicity, gender, class, point of view or perception, and any number of physical or mental attributes of individuals. Students can examine their own prejudices, as well as systemic discrimination, and learn to understand how social, political, economic, organizational, and cultural structures contribute to these perceptions. Students learn the skills to make critical assessments with respect to their reading, listening, and viewing in order to be aware of biases and stereotypes reflected therein. Students consider how the variety of motivations, controls, and constraints related to media directly influence our perceptions and views

Brainstorming. Teachers can use brainstorming as a thinking strategy to help students generate questions, ideas, and examples and to explore a central idea or topic. During brainstorming, students share ideas that come to mind and record these ideas without making judgements about them. When introducing a topic, teachers can use brainstorming sessions to determine what students already know or wish to learn, and to provide direction for learning and reflection. Brainstorming stimulates fluent and flexible thinking and can also be used to extend problem-solving skills.

Conference. During a student–teacher conference, students can report on their progress, consider problems and solutions, and note strengths and areas for improvement. Teachers can discuss students' work with pairs or small groups of students in order to facilitate learning. Conferences therefore require an inviting and supportive atmosphere to encourage open discussion, as well as a high level of trust between participants. Conferences provide teachers with an opportunity to guide and support learners and a forum for students to demonstrate their learning through discussion, sketchbooks, or portfolios.

Cooperative Learning. Cooperative-learning techniques allow students to work as a team to accomplish a common learning goal. For example, a group of students may work together to prepare a drama, dance, or music performance, to create an art work, or to complete a research project. In addition to the final product produced by the group, an important aspect of the cooperative-learning process is having each group member examine how the group functioned in its task and evaluate his or her own contribution to the group process. Discussions, journal entries, and self-evaluation checklists are some ways in which students can reflect on the group work process and their part in it.

Discussion. Discussion is a cooperative strategy through which students explore their thinking, respond to ideas, process information, and articulate their thoughts in exchanges with peers and the teacher. Discussion can be used to clarify understanding of concepts, ideas, and information. Emphasis is placed on talking and listening to each other. Through discussion, students can make connections between ideas and experience, and reflect on a variety of meanings and interpretations of texts and experiences.

Experimenting. Experimenting is central to the arts, and is frequently used in making connections between the concrete and the abstract. Experimenting requires that students investigate, test, explore, manipulate, solve problems, make decisions, and organize information in hands-on ways. Experimenting also encourages students to use cooperative skills effectively in interpreting and communicating findings. Experimenting enhances student motivation, understanding, and active involvement and can be initiated by the teacher or the student.

Focused Exploration. This is a method of instruction in which students use the materials and equipment available in the classroom in ways of their choosing. The teacher observes and listens while students are exploring, and provides guidance as needed, using information gathered from assessment. For example, the teacher may pose a question, prompt deeper thinking, or introduce new vocabulary

Free Exploration. This is a key instructional activity that is initiated by students, using the materials available in the classroom in ways of their choosing. Teachers observe and listen as part of ongoing assessment while students are exploring freely, but do not guide the exploration as they do during focused exploration.

Graphic or Visual Organizers. The use of visual supports is an especially powerful teaching strategy. Graphic organizers, often also referred to as key visuals, allow students to understand and represent relationships visually rather than just with language, providing helpful redundancy in making meaning from a text. Graphic organizers can be used to record, organize, compare, analyse, and synthesize information and ideas. They can assist students in accessing prior knowledge and connecting it to new concepts learned as well as consolidating their understanding. Examples of common graphic organizers include the following: timeline, cycle diagram, T-chart, Venn diagram, story map, flowchart, grid, web, and problem-solution outline. The use of a graphic organizer is extremely helpful when carried out initially as a class or group brainstorming activity. The graphic organizer provides a way of collecting and visually presenting information about a topic that will make it more comprehensible for students. When using different graphic organizers, teachers should point out and model for students the usefulness of particular graphic organizers. For example, the T-chart provides an ideal framework for visually representing comparison and contrast, while the flow chart is well suited to illustrating cause-and-effect relationships.

Guided Activity. This is a key instructional activity that is initiated by the teacher. On the basis of assessment information, the teacher may pose a series of questions, provide prompts to extend thinking, ask students to demonstrate a familiar concept in a new way, encourage students to try a new activity, and so on.

Guided Exploration. The teacher models a concept or skill that is part of a larger set of skills or knowledge, and guides the students as they practise this first step. The process is repeated until the students master the expected knowledge and skills of the lesson. This strategy is particularly useful for introducing new skills that are developed sequentially.

Jigsaw. Jigsaw is a cooperative group activity in which a different segment of a learning task is assigned to each member of a small group (the “home” group). All home group members then work to become an “expert” in their aspect of the task in order to teach the other group members. Jigsaw activities push all students to take equal responsibility for the group’s learning goals. In the arts, jigsaw activities can be done in creating/performing, listening, and reading formats. In a jigsaw activity in creating/performing, each student becomes a member of an “expert” group, which learns a particular arts skill. Experts then return to their home groups to share information and demonstrate the skill. Each expert must ensure that all members of the home group understand the information and the method of performing the skill. A similar procedure can be followed for a jigsaw listening activity or a jigsaw reading activity.

Lateral Thinking. This is a thinking process first described by Edward di Bono, who recognized that the mind can perceive issues from many angles and is thus able to generate many creative solutions, even unorthodox ones. Lateral thinking involves reviewing a problem or challenge from multiple perspectives, often breaking up

the elements and recombining them in different ways, even randomly. Use of lateral thinking methods develops skills in bringing positive and negative aspects of a problem to the fore and evaluating the whole picture.

Media Analysis. Media analysis is a critical literacy strategy in which commercial media works are examined for the purpose of “decoding” the work – that is, determining the purpose, intended audience, mood, and message of the work, and the techniques used to create it. Through media analysis, students evaluate everyday media, maintaining a critical distance and resisting manipulation by media producers, and they learn about media techniques that they can then use to create or enhance their own works. Key concepts of media analysis include recognition that media construct reality, have commercial implications, contain ideological and value messages, and have social and political implications.

Modelling. Teachers can demonstrate a task or strategy to students, and may “think aloud” while doing it to make the process clearer. By imitating the model, students become aware of the procedures needed to perform the task or use the strategy.

Multiple Points of View. Teachers can encourage students to adopt another point of view in order to develop their ability to think critically and to look at issues from more than one perspective. In this activity, students identify which person’s point of view is being considered and the needs and concerns of the person. They also locate and analyse information about the person and summarize the person’s position. They learn to examine issues and characters and to form conclusions without letting personal bias interfere. This strategy can be used in both creating and viewing activities in the arts.

Oral Explanation. Students may use oral explanation to clarify thinking, to justify reasoning, and to communicate their understanding in any of the arts.

Panel Discussion. A panel discussion provides opportunities for students to examine controversial issues from different perspectives. A moderator introduces the topic, and the panel members then each present to an audience a prepared statement of three to five minutes that elucidates a particular viewpoint. The moderator facilitates audience participation and allows panel members to clarify previous statements or provide new information. After the discussion period, the moderator asks each panel member for some general conclusions or summary statements. Topics chosen for a panel discussion should engage students intellectually and emotionally, allowing them to use higher-order thinking skills as they make reasoned and logical arguments.

Role Play. Role play allows students to simulate a variety of situations, using language for different purposes and audiences. Through role plays, students can practise and explore alternative solutions to situations outside the classroom. The role-play strategy also allows students to take different perspectives on a situation, helping them to develop sensitivity and understanding by putting themselves in the shoes of others. An important phase in any role-playing activity is the follow-up. Debriefing after a role play allows students to analyse the role-play experience and the learning in the activity.

Simulation. Through simulation, students can participate in a replication of real or hypothetical conditions and respond and act as though the situation were real. Simulation is useful when students are learning about complex processes, events, ideas, or issues, or when they are trying to understand the emotions and feelings of others. Simulation requires the manipulation of a variety of factors and variables, allowing students to explore alternatives and solve problems and to take values and attitudes into consideration when making decisions and experiencing the results. Simulation can take a number of forms, including role playing, dramatizations, and enactments of historical events.

Sketching to Learn. Through making quick sketches, students can represent ideas and their responses to them during or immediately following a presentation or lesson. They can also take notes in pictorial or graphic form while reading a story for a dance or drama project. Sketching to learn is often used during a listening or viewing experience in order to help students understand new or complex concepts or techniques.

Think-Aloud. In the think-aloud strategy, the teacher models out loud a thinking or learning process while using it. It is particularly useful when students are learning a difficult concept or reinforcing learning. Think-alouds can also be done by students on their own as they learn a skill, with a peer, or with the teacher for assessment purposes.

Think-Pair-Share. During a think-pair-share activity, students individually consider an issue or problem and then discuss their ideas in pairs or in a small group. A few students are then called on by the teacher to share their thoughts and ideas with the whole class.

Visualization. Visualization is a process of making an object, an event, or a situation visible in one's imagination by mentally constructing or recalling an image. Teachers can use visualization with students as an exercise in image creation prior to creating an art work. Visualization allows students to draw on their own prior experience and extend their thinking creatively. Teachers can also make use of a variety of visual stimuli (e.g., illustrations, photographs, reproductions, videos, real objects, graphics) to assist students in generating ideas for various kinds of works in all the arts.

ENVIRONMENTAL EDUCATION AND THE ARTS

p.48

Environmental education is education about the environment, for the environment, and in the environment that promotes an understanding of, rich and active experience in, and an appreciation for the dynamic interactions of:

- *The Earth's physical and biological systems*
- *The dependency of our social and economic systems on these natural systems*
- *The scientific and human dimensions of environmental issues*
- *The positive and negative consequences, both intended and unintended, of the interactions between human-created and natural systems.*

Shaping Our Schools, Shaping Our Future: Environmental Education in Ontario Schools (June 2007), p. 6

It is an approach to critical thinking, citizenship, and personal responsibility, and can be modelled. It is a context that can enrich and enliven education in all subject areas, and offer students the opportunity to develop a deeper connection with themselves, their role in society, and their interdependence on one another and the Earth's natural systems" (page 10).

There are many opportunities to integrate environmental education into the teaching of the arts. Nature often provides an inspirational starting point for creativity in both representational and more abstract art forms. Indeed, a sense of connection to the immediate environment and the natural world is frequently reflected in the arts – for example, Paleolithic cave paintings of animals, traditional dances and performances that evoke aspects of nature, landscape painting, and Impressionist music. To facilitate these connections, arts teachers are encouraged to take students out of the classroom and into the world beyond the school to help students observe, explore, and investigate nature, and to design activities that allow students to integrate natural materials into

their creative works.

The arts can also be used as powerful forms of expression for students to use to explore and articulate the social and political impact of issues related to the environment. They can also serve as effective media to advocate protection of and respect for the environment. As well, the actual use of arts materials can be related to environmental education.

CROSS-CURRICULAR AND INTEGRATED LEARNING p.42

Integrated learning can also be a solution to fragmentation and isolated skill instruction – that is, in integrated learning, students can learn and apply skills in a meaningful context, not merely learn how to mix colours or play technical musical exercises. In such contexts, students can also develop their ability to think and reason and to transfer knowledge and skills from one subject area to another.

LITERACY, NUMERACY, AND INQUIRY IN THE ARTS p. 51 & 52

Literacy, numeracy, and inquiry and research skills are critical to students' success in all subjects of the curriculum and in all areas of their lives.

Literacy is defined as the ability to use language and images in rich and varied forms to read, write, listen, view, represent, and think critically about ideas. It involves the capacity to access, manage, and evaluate information; to think imaginatively and analytically; and to communicate thoughts and ideas effectively.

Literacy includes critical thinking and reasoning to solve problems and make decisions related to issues of fairness, equity, and social justice.

Literacy connects individuals and communities and is an essential tool for personal growth and active participation in a cohesive, democratic society.

Reach Every Student: Energizing Ontario Education (2008), p. 6

In the arts, literacy includes writing artistic statements and storyboards, connecting illustrations and text, role playing to make meaning from stories, learning songs, researching, discussing, listening, viewing media, and – especially important for kinesthetic learners – participating in action and physical activity. Students use language to record their observations, to describe their critical analyses in both informal and formal contexts, and to present their findings in presentations and reports in oral, written, graphic, and multimedia forms. Understanding in the arts requires the use and understanding of specialized terminology. In all arts programs, students are required to use appropriate and correct terminology, and are encouraged to use language with care and precision in order to communicate effectively.

Fostering students' communication skills is an important part of the teacher's role in the arts classroom. Students need to be able to use aural, oral, physical, and visual communication as well as reading, writing, and media literacy skills to gain new learning in the arts and to communicate their understanding of what they have learned.

Oral communication skills are fundamental to the development of arts literacy and are essential for thinking and learning. Through purposeful talk, students not only learn to communicate information

but also explore and come to understand ideas and concepts, identify and solve problems, organize their experience and knowledge, and express and clarify their thoughts, feelings, and opinions.

To develop their oral communication skills, students need numerous opportunities to listen to information and talk about a range of subjects in the arts. The arts program provides opportunities for students to engage in various oral activities in connection with expectations in all the strands, such as brainstorming to identify what they know about a new topic they are studying, discussing strategies for solving a problem, presenting and defending ideas or debating issues, and offering critiques or feedback on an art work and expressed opinions of their peers.

Whether students are talking or writing about their arts learning, teachers can prompt them to explain their thinking and reasoning behind a particular solution, design, or strategy, or to reflect on what they have done, by asking questions. Because a rich, open-ended question provides the starting point for an effective inquiry or for addressing a problem, it is important that teachers model such questions for their students and allow students multiple opportunities to ask, and find answers to, their own questions.

In addition to providing opportunities for literacy development, the arts program also builds on, reinforces, and enhances mathematical literacy. For example, clear, concise communication often involves the use of diagrams, charts, tables, and graphs, and many components of the arts curriculum emphasize students' ability to interpret and use symbols and graphic texts.

Inquiry is at the heart of learning in all subject areas. In the arts program, students are encouraged to develop their ability to ask questions and to explore a variety of possible answers to those questions.

CRITICAL THINKING AND CRITICAL LITERACY IN THE ARTS p.53

Critical thinking is the process of thinking about ideas or situations in order to understand them fully, identify their implications, make a judgement, and/or guide decision making. Critical thinking includes skills such as questioning, predicting, hypothesizing, analysing, synthesizing, examining opinions, identifying values and issues, detecting bias, and distinguishing between alternatives. It involves an inquiry process of exploring questions about and solutions for issues that are not clearly defined and for which there are no clear-cut answers. Students who are taught these skills become critical thinkers who do not merely accept the obvious as a given. Students use critical thinking skills in the arts when they assess, analyse, and/or evaluate the impact of something and when they form an opinion about something and support that opinion with a rationale. In order to do these things, students need to examine the opinions and values of others, detect bias, look for implied meaning, and use the information gathered to form a personal opinion or stance, or a personal plan of action with regard to making a difference.

MULTIPLE LITERACIES IN THE ARTS

p. 54 – 55

In developing their understanding of the world, young children respond to gesture and movement before they react to the spoken word. They understand and explore the use of sound before they learn to speak. They draw pictures before they form letters. They dance and role-play stories before they learn to read. Gestures, movement, sound, and images are symbol systems for forms of thinking and communication that allow children, as students, to formulate ideas and express observations and understandings.

Literacies in the arts are developed as students learn in, through, and about different art forms within the arts disciplines and as they learn to use the “languages” of these disciplines to communicate and to interpret meaning. There are many ways of knowing and of communicating what we know and

understand, and the arts provide multiple avenues for expression. These include the visual (e.g., still and animated images, layout, design, hypermedia, three-dimensional forms), oral (e.g., timbre and tone of voice), gestural (e.g., body language, kinesthetic movement), and aural (e.g., music, sound effects) – in fact, anything that can be “read”, whether it uses print or other symbol systems to communicate. Visual, auditory, or kinesthetic signs and symbols are used by artists, choreographers, composers, dancers, dramatists, and musicians as part of the language of their discipline.

Because the arts offer various ways of knowing and different forms of communication, they provide students with relevant options for developing and representing their understanding. Education in arts programs is relevant to learning in all subjects because it offers students different means of expression while strengthening linguistic literacy, and it offers teachers various ways of differentiating instruction and engaging students in learning. In addition, since art forms, genres, styles, and techniques are rooted in a cultural context, students have an opportunity to develop an understanding of the meaning of the artistic languages used in art forms from various cultures by studying art forms in their cultural context.

The various arts disciplines are therefore a vital component of literacy education. The arts disciplines promote literacies that contribute to students’ ability to explore, negotiate, communicate, interpret, and make sense of the changing realities of contemporary culture, technology, and society. Since technological advances continue to develop at an unprecedented rate, educators should promote the learning of multiple literacies as crucial to living successfully in an age in which communication and change have so much importance.

Education in the arts prepares students not only to adapt to change but also to be active participants in bringing about change.