York Region
DISTRICT SCHOOL BOARD

Curriculum and
Instructional Services

Joining in the Journey

A Guide for Teacher and Artist Collaboration in the Elementary and Secondary Classroom

Based on the **Artists in Residence (Education) Program.** A collaboration between the York Region District School Board and the Ontario Arts Council
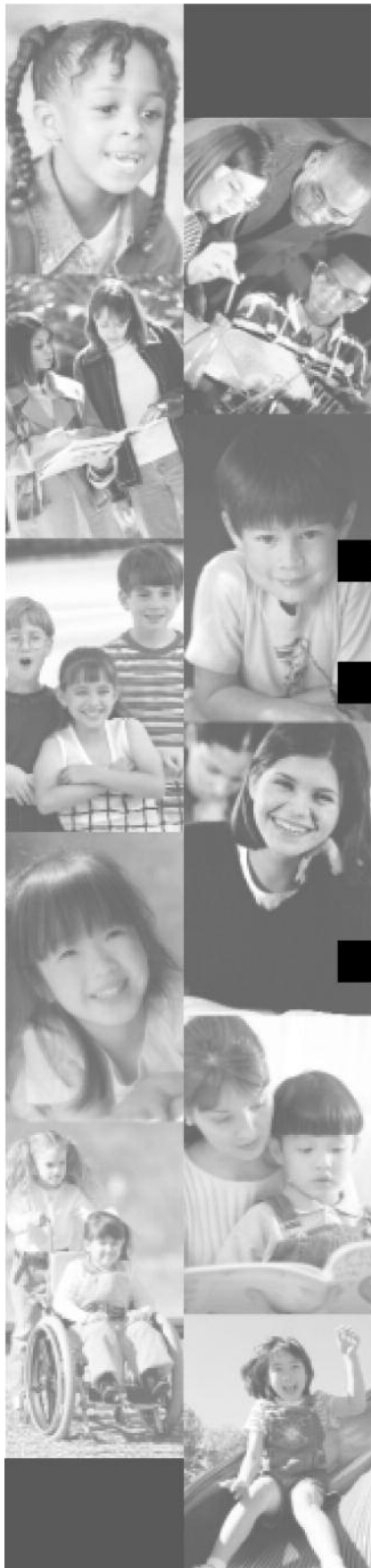
2008

Bill Hogarth
Director of Education

Diane Giangrande
Chair of the Board

York Region
DISTRICT SCHOOL BOARD

MISSION

We unite in our purpose to inspire and prepare learners for life in our changing world community.

VISION

We are the faces of public education. We understand our gifts and challenges. We are motivated by our dreams and act towards their fulfillment. We respect and celebrate our differences. We invite and value the spirit of community, creativity, and personal growth. We support each other. We have joy in who we are and who we are becoming.

VALUES

- We recognize and celebrate excellence, and the heart-felt efforts and contributions of our community.

- We strive for equity, inclusiveness, and diversity in all our programs, practices, facilities, and people.

- We value dedication and commitment.

- We value and will respond in an appropriate manner to the voices, ideas, and understanding of all our community members.

- We believe it is the right and responsibility of everyone to ensure a safe nurturing community.

- We embrace the spirit of innovation that acts to realize opportunities to transform our vision into reality.

- We are all responsible for our words and actions.

acknowledgements

INTRODUCTION

In 2007-08, Rogers Public School participated in the York Region District School Board/ Ontario Arts Council (YRDSB/OAC) Artists in Residence (Education) pilot project. Mr. Stephen Helston's grade 8 class engaged in a songwriting project on the theme of social justice with artist Glenn Marais. The project was part of a larger literacy study unit called Stand Up… Speak Out!!! The process of writing a song, recording and performing it with a professional artist was a culmination of the acquired knowledge and insight gained by the students through their curricular unit of study on social justice.

This document has evolved from the successful collaboration between the artist and teacher. We hope that the lessons learned and captured within will encourage future teacher and artist collaborations in support of increased student engagement and achievement in learning.

TABLE OF CONTENTS

JOINING IN THE JOURNEY
A Character Development Perspective

Howard Gardner has suggested that, with respect to a child's education, he is not concerned with matters of content but rather that students become aware of their world, the good and the bad, the beautiful and the ugly and learn how to think and act on their beliefs. Ultimately this is the goal of education …to create the spaces and the opportunities that engage our students in learning how to "think critically, feel deeply and act wisely", (Finding Common Ground: Character Development in Ontario Schools, K-12, 2008).

"We unite in our purpose to inspire and prepare learners for life in our changing world community."

~ York Region District School Board

As you move forward in your pursuit of the work in this document, please keep in mind that the creation of these spaces and opportunities does not happen in isolation, but rather as a result of an intentional focus on developing quality relationships among learners, mentors and subject content that provide safe places where all students feel a strong sense of belonging. Environments of this nature are essential if learners are to have the autonomy to explore the boundaries of their understanding individually and with their peers. In doing so, they develop a personal sense of confidence that leads to competence and an ability to adapt and apply their knowledge, skills and attitudes to make meaning of complex real-world situations.

For teachers and the artists in residence, this is a wonderful opportunity to develop lasting relationships that will enable such partnerships to "unlock" student potential in ways that lead to deeper understanding and continued commitment to sustainable learning.

Stephen Rensink
Student Engagement Team

Information Sharing

Your Communication Plan: Sharing Key Messages

In order for the AIR (Education) Project to get off to a successful start, clear and effective communication with all stakeholders is essential. It is important to provide opportunities for all staff to learn about the AIR (Education) Project that will be taking place in the school. This can be achieved by presenting an overview of the AIR (Education) Project, including goals, at a staff meeting, and following up with more specific program details for participating teachers. Tips to help prepare your school community for the AIR (Education) Project opportunity include:

- Share rough timelines, people involved, choice of available artist programs.

- Build a sense of excitement among staff and students about the approaching visit of the artist to your school.

- Include information about the AIR project in school newsletters, websites, teacher letters to parents and bulletins in staff room.

- Make a copy of this document to use as a guide for discussion.

- Share artist profiles and program descriptions.

- Discuss timelines for the artist project including duration, term and specific dates. Consider how the AIR Project might impact on the following: prep schedules, rotary classes, pre-planned field trips, significant faith days, classroom coverage with all teachers concerned.

- Share expected resource demands and equipment needs.

- Discuss common forum to present student work.

"I want a classroom full of craftsmen. I want students whose work is strong and accurate and beautiful. Students who are proud of what they do, proud of how they respect both themselves and others"

~ Ron Berger
An Ethic of Excellence

CREATING AN ARTS-FRIENDLY
LEARNING ENVIRONMENT

Often, classroom organization, structures and routines may not be supportive of arts-based activities and learning. It is important to be open-minded about adjusting your classroom to assist the artist. Thinking about and having discussions with colleagues regarding the physical set up of desks or tables, sound levels, and migrations within the classroom are all important in creating the best learning environment for the AIR (Education) Project.

Helpful Hints

- Provide space in the room for specialized equipment needed for the program.
- Consult with the artist about their specific program needs.
- Keep colleagues informed about future dates and activities.
- Have an open door policy! Invite colleagues in to share in the AIR (Education) Project learning.
- Be open with your students through ongoing discussions about changes in classroom routines and practices during the artist workshops.

TEACHER REFLECTION

Creating different workspaces in the classroom is a critical part of having an arts-friendly environment. By utilizing different configurations of table groups, or completely moving them out of the way on a regular basis, we learn to be flexible about all the different ways to arrange our set-up to make it most conducive for the type of work we are doing. It also helps to build teamwork and class cohesion with everybody pitching in. We learned to do this really quietly because our classroom is directly above the office.

TAKE NOTE

Stephen is open to having flexible workspaces. He allows his students to share the responsibility for organizing their classroom space, and helps them understand how important it is for the work they are about to do.

CREATING AN ARTS-FRIENDLY
LEARNING ENVIRONMENT

TAKE NOTE

Stephen lays the foundation for a successful visit by organizing a welcoming team. He allows his students to take responsibility for the guest artist. Students are already excited and fully engaged -- they can't wait for the artist to arrive!

TAKE NOTE

Great care is taken by both teacher and artist to make sure students clearly understand what they will be expected to do, and what they will learn.

ARTIST REFLECTION

When I arrived at the school, I was met at the front door and helped in with my equipment by a group of students. They escorted me to the office to meet the administrator and administrative assistants before proceeding to the classroom. I was given a very warm welcome and a great introduction by the teacher which included my bio and a selection of my music. Then, with a team that included the teacher, another teacher, a custodian and a student, we performed a song that was in the protest song model to demonstrate for students the kind of work we expected from them at the end of the unit. The entire experience left me with a real sense of belonging, comfort and instant connection with the class as a whole. It really helped to lay the groundwork for our project.

TEACHER REFLECTION

Early in the unit, we used the genre of protest songs to model how artists can express themselves and speak out against social injustices. One of the first songs we studied was *War* by Edwin Starr. First we listened to the original recording and then all the students received a copy of the lyrics. Through small group conversations focused around a critical analysis worksheet and whole group discussion, the students deepened their understanding of the learning expectations. They got a feel for what they were having an opportunity to create. "You mean we get to write our own song, and get it recorded on a CD?" asked a male student.

"Yup, just like Edwin Starr! I responded.

BUILDING A COLLABORATIVE
TEACHER/ARTIST RELATIONSHIP

Ideally, the teacher and collaborating artist will meet at least one week prior to the first workshop class. The purpose of this meeting is to build a collaborative relationship, share ideas and create a specific plan for success.

This will include:
• sharing background information and beliefs about the arts in student learning;
• establishing the learning expectations / goals for the arts project;
• identifying the context for the work (e.g., social justice through literacy and music);
• designing appropriate instructional and assessment practices to support the learning strengths, needs and interests of the students;
• establishing schedules and timelines;
• block planning for the workshop (e.g. five sessions); and
• strategizing the public sharing of work.

It would be best to meet in the classroom where the project will occur so that the artist can get a feel for the space. As well, a tour of the school will help orient the artist and assist him/her in finding washrooms, staff room, etc. This may be your first time meeting, so it helps to be prepared and have a clear vision about how you would like the project to start, develop and end.

TAKE NOTE

Stephen makes sure Glenn has a good sense of the classroom and the school in general. He comes to the meeting with a clear idea about what he wants to have happen from the beginning to the end of their project.

The ARTIST Needs to Ask the Collaborating Teacher

1. What is your arts background? Are you experienced teaching in and through the arts?

2. Are you knowledgeable of, or experienced in the art form that will be explored in the AIR (Education) Project? (e.g., appreciation, play an instrument, love photography, paint, write…)

3. What is the vision you have for your classroom?

4. What is your level of under-standing so far about the AIR (Education) Project/creative process?

5. What are your beliefs and understandings regarding utilizing the arts for individual student development and achievement?

6. Do you use the arts strategies to support learning in other subjects? If so, how often and in what learning contexts, using which art forms? How have these strategies been successful in supporting individual student development, engagement and achievement?

The TEACHER Needs to Ask the Collaborating Artist

1. What is your art form and do you make your living using these skills?

2. Have you ever worked in a school/class environment with intermediate students?

3. How do you showcase and share your art? Can you share some examples?

4. How can your artistic skills motivate and encourage all students to engage in learning?

5. What techniques will you use to get the students to buy into this program?

6. What special needs or equipment will you require for this program to be successful?

7. What do you need from me as the collaborating teacher?

8. How will you be actively participating in the creative process?

TAKE NOTE

Both the artist and the teacher ask questions to ensure that students get the most out of the experience. As each gains a clearer understanding of what is expected, they are better able to provide meaningful experiences for students and each other.

PLANNING FOR SUCCESS
INTEGRATING THE ARTIST WORKSHOP MEANINGFULLY

Embedding the artist workshop within a curricular unit of study is the recommended practice for implementing AIR (Education) projects. Between artist visits, students working with their teachers, consolidate and extend their learning through self and peer assessment activities, opportunities to revisit and revise their work, and by further developing their understanding of the curriculum content. The student work at the end of the AIR (Education) Project is the learning product that demonstrates the curriculum expectations allowing the students to "show what they know" in an engaging and relevant way.

After the artist and teacher have established their AIR (Education) Project plan, it's time for implementation! All artist sessions must be effectively utilized to ensure that art products are completed to the best standard within the time allotted. When the sessions are over, that's it with the artist! It is also important to reserve time for coming together at the beginning of each session to clarify the learning goals and expectations, and at the end of each session to reflect on the learning and to plan next steps. A safe and supportive learning environment is essential for students to take risks in their thinking and their art making.

ARTIST REFLECTION

The teacher's work in preparing students for the workshop really helped the whole process. We wasted no time in getting to the creation of the songs. The fact that the students were already studying Social Justice and were in the middle of their study unit, gave them a clear understanding of the project goals and a solid background in their chosen subject. Without this preparation, writing 26 individual songs with accompanying music in three weeks would have been impossible.

TAKE NOTE

Students were able to apply what they had already learned in the Social Justice unit to their song writing. This was a rich and meaningful way for them to demonstrate a full range of Language Arts skills and abilities, while at the same time learning about the power of music and song writing.

STAND UP! SPEAK OUT!

A UNIT ON SOCIAL JUSTICE

Overall Expectations

Reading
Reading for Meaning (1)
Understanding Form and Style (2)
Reading with Fluency (3)

Writing
Using Knowledge of Form and Style in Writing (1)
Developing and Organizing Content (2)
Applying Knowledge of Language Conventions and Presenting Written Work Effectively (3)
Reflecting on Writing Skills and Strategies (4)

Oral Communication
Listening to Understand (1)
Speaking to Communicate (2)
Reflecting on Oral Communication Skills and Strategies (3)

Media Literacy
Understanding Media Texts (1)
Understanding Media Forms Conventions and Techniques (2)
Creating Media Texts (3)

Subject Area(s):   Language, The Arts

Unit Theme/Topic: Social Justice

Unit Length: 4 - 6 Weeks

Grade: 8

Academic Goal(s):
- Students will become aware of many social justice issues facing our global community today.
- Students will explore how song can act as a catalyst for social change.

Social Goal(s):
- Students will demonstrate respectful collaboration with others.
- Students will develop empathy and consideration for others.

Differentiation Strategies:
- Content: choice of topic
- Product: choice of informational poster format
- Process: texts of different reading levels

Accommodations/Modifications:
- Struggling students will require extra teacher support/scaffolding, perhaps extra time
- Possible enrichment activities may include: incorporating technology, media literacy (creating a powerpoint presentation on their issue), dramatic monologues/script writing, personal interviews

ARTIST WORKSHOP PLAN

FIVE SESSION SONG WRITING PROJECT

ARTIST REFLECTION

I used a five session plan with my workshop that was designed to maximize the amount of time spent in the classroom with the students and to ensure completion of the project. I found it valuable to share this with the teacher and students so that we were all on the same path and clear on each day's expectations and desired outcomes for the final program.   Below is the five session plan used for the Social Justice Song Writing project.

TIME	DAY ONE	DAY TWO	DAY THREE	DAY FOUR	DAY FIVE
8:15 - 10:15	Artist Meet and Greet	Project Review and Creation	Project Review and Editing	Set-up and Rehearsal and Recording	Review and Rehearsal for Performance
10:30 - 12:00	Modelling of Artist's Work	Project Creation	Project Creation and Editing	Recording	Performance
1:00 - 2:30	Project Beginning and Daily Summary	Project Creation and Daily Summary	Final Edits Project Completion Rehearsal and Daily Summary	Finalize Recording of Project	Project Summary

"Students need to know from the outset that quality means rethinking, reworking and polishing. They need to feel that they will be celebrated, not ridiculed for going back to the drawing board."

~ Ron Berger
An Ethic of Excellence

TAKE NOTE

Teacher and artist model the attitudes and behaviours they expect from students. Students learn from what they do, as much as from what they say.

- Meet and Greets should be student led. Students should greet the artist at the entrance to the school, offer assistance with equipment, facilitate introductions and sign-in at the main office, and escort the artist to the classroom.

- Student Groupings should be made with careful consideration to student relationships and group size.

- Create a Classroom Environment that is welcoming and arts-friendly.

- Prepare the students for the artist workshop by setting up the class in advance and having all project related materials ready to go.

- A Daily Summary before lunch and at the end of the day will allow the class to come together to process the learning (social, emotional and academic) and discuss successes and challenges.

- Emphasize Social and Emotional Learning by explicitly teaching co-operative group work skills which allow equal participation by valuing and respecting individual strengths, needs and interests.

- Plan how you will Publicly Share the students' art creations

TEACHER REFLECTION

I truly believe that one of the main reasons the AIR (Educationa) Project was such a success was the respectful relationship that Glenn and I developed. We sincerely cared that each of the students write a powerful song that they could be proud of, and be willing to talk about, and share publicly. Our acceptance and valuing of each and every student for who they were helped them to feel safe to take big risks. After each day, Glenn and I would talk about how the day went - both its success and challenges. These discussions strengthened our relationship, which the kids noticed too.

SHARING AND PRESENTING
STUDENT WORK

The public sharing of student work is a vital component of the AIR (Education) Project. The format of the sharing (e.g., coffee house, art gallery, documentary/ animation film festival, theatre performance) does not need to be large scale, but it does need to occur within the division, the school and/or school community. All decisions regarding the public sharing should be discussed and mutually agreed upon with input from the collaborating teacher, artist and students.

Ensuring that the learning products are shared publicly motivates students to follow through with the creative process (from conception through refinement to the end product). When students know they'll be on stage performing, or that their work will be in a gallery, it can act as a motivating force in the refined development and completion of their art.   Conversely, if there is no accountability for their finished products, the project can lose its integrity, energy and focus.   Often the pride of excellent artistry comes through only after it has been shared and others comment on the works.

"Not every project or assignment can have life importance, but when students know that their finished work will be displayed, presented, appreciated and judged - whether by the whole class, other classes, families or the community - work takes on a different meaning."

~ Ron Berg
An Ethic of Excellence

Helpful Hints

• Begin with a performance or exhibit for just your own class.

• If other AIR (Education) projects have occurred within your grade/division/school, invite that class to view your performance or exhibit.

• Use a graffiti board or other method for the student artists to get feedback about their work. Challenge students to provide specific, deeper responses beyond 'It was good" or "I liked your song - it was cool."

• Consider using student artwork as a fundraiser or school event.

• Create welcoming opportunities for parents or other staff members to view the work.

"The day of the performance emotions were definitely running high. Everyone was nervous but very excited. We got to perform in front of over 300 teachers! Presenting something we believed in. WE got to act and sing. It was so amazing, we got such loud cheers and while we were performing our final song, all eyes were on us. It made me realize we are heard and that what we think matters."

~ Rogers PS Student
Grade 8

REFLECTING ON OUR LEARNING

AND PLANNING NEXT STEPS

"Travelling to the theatre, (we were) presenting to people who want to make a difference as well. We had created this, it was OURS. This was one of the most thrilling parts, standing in the backroom waiting to be called to the stage. No matter what we were doing, drumming, singing, acting, etc. it was a stupendous experience."

~ Rogers PS Student
Grade 8

The end of one journey can be the beginning of another. The strength and depth of the artistic experience is often realized through a reflection process. Rich, reflective conversations which include all voices (student, teacher, artist and audience) allow deeper insights which may not have been gained reflecting in isolation. A community circle format using a talking stick (or similar device) is an excellent strategy to enable participants to openly comment on their own work and the work of others. It is important to pre-teach the social skills needed for effective participation in a community circle (e.g., attentive and respectful listening, responsibility to contribute/right to pass, focus on constructive feedback, etcetera).

It is recommended that the community circle is conducted immediately following the performing or sharing of student artworks. Having the participants write AIR (Education) impact statements about what they have learned (e.g., about themselves and others, how they have improved their artistic skills, what supported or hindered them during the process) can help focus thoughts and opinions before participating in the community circle.

REFLECTING ON OUR LEARNING
AND PLANNING NEXT STEPS

Reflecting on the learning at the end of a unit of study creates a bridge that can propel the learner forward to new learning. Asking "What comes next?" will lead students to consider ways that they can enrich and apply their new knowledge, skills and attitudes in other contexts. Their ideas can be used by the teacher to develop direction and ideas for future units of study.

Helpful Hints

• Use a think, pair, share technique for students to scribe their own thoughts, practice them with a partner, and build community through sharing their ideas with the whole class.

• Reviewing media documentation of the art works (e.g., digital photos, videos, etc.) shifts the focus from the personal to the product, freeing students to appreciate and critique their works objectively.

• Ask the question, "How can we make it better next time?" Listing the responses on chart paper creates a supportive record which can be referred to in future art projects.

Ensure that your reflection process includes the artist and allot the necessary time required for that. (e.g., the afternoon block of the last artist workshop day)

"The first step in encouraging high-quality student work is to have assignments that inspire and challenge students."

~ Ron Berger
An Ethic of Excellence

Student Reflections

My ending thoughts on this whole subject are that it was outstanding and memorable. This subject is my most favourite memory I will honestly never forget it. It was so amazing how everyone in our class found their voices to stand up and speak out. I think other kids should experience the same memories and thrills as we did. I have one word to sum this whole subject up and that word is Unbelievable!!!

I appreciated the fact that Glenn (our artist in residence) worked with us on our songs; it was a great opportunity. He helped me break things down and find the key points of my song. Glenn worked hard on all our songs, and I hope at the end of the day he enjoyed himself with our class.

Isn't the point of school to find your talents? Well this is the perfect way to find those talents.

If you're asking what did I learn, then it's simple. I learned how to be a better person, by not being afraid to be myself and not care about what others think of me. Also that I can do whatever I put my mind to and the bumps in the road are only there to show you how badly you really want something.

This program taught us to express ourselves and break out of our shells. The AIR (Education) artist in residence(Glenn), made everyone feel comfortable around their peers and teachers. We were taught to always support each other and listen to everyone's ideas. Those are simple life skills that we can take with us as we grow. Everyone had something to say but, some people just need time to speak up.

You learn about your potential as a human being and how you can affect everyone around you. There are many new perspectives on life that you will be opened to.

TAKE NOTE

Students are excited about their learning. They comment on the **process** -- *hands-on, fun, out-of-your desk*, the **concepts** -- *finding my voice*, and the **affect** -- *our class came together*. They are fully engaged.

STUDENT VOICES

WHAT THEY LEARNED

In my opinion, expressing learning through the artist in residence program was definitely worth it. It gives a chance to be hands-on and does not stick you behind a desk.

We were lucky enough to have the wonderful Glenn Marais as our AIR (Education), artist in residence. Glenn had a very different way of teaching us to say no to things we disagree with, no matter what anyone says, one person can make a difference, and that even when something is hard to accomplish never give up. Glenn showed these life lessons with writing our own protest song.

The arts are a wonderful way to learn, it keeps me interested in what needs to be learned. My experience with the artists in residence program or AIR (Education) for short was unforgettable, and not many kids get a chance to find out their talents or learn like this and should be allowed their rights to…. AIR (Education) brought our class together. If every teen got a chance to do this program then they might not be as afraid to speak up for what they believe in.

Personally I think that all intermediate students should have the opportunity to work with an artist in residence. This unit that we did was absolutely amazing. In it we all got to make our own song, learn about all the social issues in our world, and to top it all off we did a performance on everything in this unit at the Power of Literacy (Through the Arts) conference at the Vaughan City Playhouse.

Kids need to have some fun with learning and what better way than to work with the AIR (Education) program so they can learn about the different people that work there and how much fun they have working with kids… You know how parents always say, "Oh try something new"? Well this could be that thing. Do you know how good it feels for a kid to be trying something they thought of never doing in their life? I do and it is a great feeling.

The song that I wrote was about war and how pointless it is. I had a lot of help on it by my friend and the artist that came to work with us, Glenn. They helped me make my song really good by giving me some good beats and really good words to go with my song. It was a lot of fun recording and singing the song with my classmates. Here is the chorus of my song called *Too Precious*.

War is just mindless violence
In the end all is in silence
We remember the ones who fought
We remember how much it cost

APPENDICES

Joining in the Journey

A Guide for Teacher and Artist Collaboration in the Elementary and Secondary Classroom

APPENDIX A

ARTIST IN RESIDENCE PROJECT IMPLEMENTATION PLAN

Artists in Residence (Education)
A Collaboration between the York Region District School Board
and the Ontario Arts Council

Curriculum and Instructional Services supports system and school planning in order to implement the literacy priority using a multi-faceted approach to achieve increased student achievement by:
- using assessment data for instruction and selection of resources;
- building teacher and administrator capacity in literacy instruction; and
- establishing sustainable, collaborative professional learning communities within schools and among schools across the district.

Inquiry Question
What impact will the ongoing collaboration between teachers and professional artists have on student engagement and achievement in cross curricular literacy learning, the learning environment, and the creation of learning products within the intermediate program (grade 7-10)?

Specifically, the project will
- investigate the impact of arts education on student engagement and achievement, with a focus on boys; and
- identify strategies and practices that the arts/ artists employ to support "real world", authentic learning opportunities in which students invest intellectually and emotionally in their learning and in the creation of their learning products.

Implementation Strategies
- Artists supported through Ontario Arts Council (dance, drama, media arts, music composition, visual arts) will work collaboratively with teachers in elementary and secondary schools (intermediate division) to support student learning through the arts (cross curricular literacy learning)
- Teachers and artists will identify grade/ subject area focus (e.g. language, history, geography, media, science)
- CIS will coordinate facilitated teacher/ artist learning and planning opportunities.
- Teachers working with artists will develop rich (arts infused) culminating tasks that engage students in their learning
- Supported by the YRDSB Research and Assessment Services, this project will draw insights from various types of data, including questionnaires, observation checklists and focus groups.
- Project participants (including teachers, artists, CIS staff) will report to the Gender and Achievement Steering Committee, Student Success Steering Committee, Intermediate/ Secondary Literacy Collaborative Content Sessions and Power of Literacy through the Arts Conference

Anticipated Benefits
- Learn best practices to support a sustainable model of artist- educator collaboration across YRDSB schools.
- Build teachers capacity through refined/ extended repertoire of strategies to support individual student achievement through intentional, personalized, differentiated instruction.
- Contribute to board level understanding of successful arts practices to support student engagement, cross curricular literacy achievement and artistic development
- Access intermediate student voices over time to learn what educators need to do to best support their learning

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

✔	Designate a coordinating teacher for your school. (Name:_____)
✔	Identify learning goals (academic and social) and theme (e.g., Social Justice) for your unit of study.
✔	Discuss timelines for the artist project including duration, term and specific dates.
✔	Identify overall / specific expectations and assessment tools that will be used to assess student achievement.
✔	Share AIR (Education) Project overview and learning goals with your students.
✔	Create a five day plan and daily schedule.
✔	Finalize scheduling and exchange contact information with artist / teacher.
✔	Plan and book any special equipment and resources needed for the project.
✔	Discuss and strategize public sharing of work.

APPENDIX C
TEACHER/ARTIST PLANNING MEETING GUIDE

This form has been created to facilitate the Teacher/Artist Planning Meeting.

Today's Date: _____

Artist Name: _____

School Name: _____

Teacher Name: _____ **Grade:** _____ **No. of students:** _____

Dates of the Workshop(s)

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5

Specifics of Artist Workshop Timetable (ie., Class times, 9 am to 11:30 am etc.)

CLASS 1	CLASS 2	CLASS 3	CLASS 4	CLASS 5

What supplies will be required for the workshop?

Provided by the artist: _____

Provided by the teacher: _____

What equipment will be required for the workshop?

Provided by the artist: _____

Provided by the teacher: _____

What subject area(s) and curriculum expectations will be reflected in the workshop(s)?

_____

_____

Other ideas for discussion:
- ✓ How can the teacher prepare the students ("set the scene") for the artist workshop?
- ✓ Are there any students who have special learning needs/ strengths/ interests that the artist should know about?
- ✓ How can the classroom teacher participate during the artist workshop?
- ✓ What is the classroom atmosphere during the artist workshop? (collaborative? etc.)
- ✓ Does the classroom require a special set up?
- ✓ Will the students need to wear special clothing?
- ✓ Are there opportunities for other staff members to visit and become involved in the process?
- ✓ What will the final performance, demonstration and/or display look like? Will it include an audience of students, parents and/or school community?
- ✓ Does the teacher have professional learning goals that they would like to address during the AIR (Education) Project?

APPENDIX D
PLANNING BLOCK TEMPLATE SAMPLE

TIME	DAY ONE	DAY TWO	DAY THREE	DAY FOUR	DAY FIVE
8:15 - 10:15					
10:30 - 12:00					
1:00 - 2:30					

APPENDIX E

SAMPLE ASSESSMENT RUBRIC

Stand Up .... Speak Out!
Grade 8 Language

Social Justice Unit of Study
Summative Evaluation

Student Name: _____

Overall Expectations

Reading - Reading for Meaning (1), Understanding Form and Style (2), Reading with Fluency (3)

Writing - Using Knowledge of Form and Style in Writing(1), Developing and Organizing Content (2), Applying Knowledge of Language Conventions and Presenting Written Work Effectively (3), Reflecting on Writing Skills and Strategies (4)

Oral Communication - Listening to Understand (1) Speaking to Communicate (2), Reflecting on Oral Communication Skills and Strategies (3)

Media Literacy - Understanding Media Texts (1), Understanding Media Forms, Conventions and Techniques (2), Creating Media Texts (3)

Categories	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding	Student demonstrates limited knowledge and understanding of their social justice issue	Student demonstrates some knowledge and understanding of their social justice issue	Student demonstrates considerable knowledge and understanding of their social justice issue	Student demonstrates thorough knowledge and understanding of their social justice issue
Thinking (song analysis, song writing, GAP, debate, Journal Reflections, Poster…)	Student shows limited planning, processing and critical thinking processes	Student shows some planning, processing and critical thinking processes	Student shows considerable planning, processing and critical thinking processes	Student shows thorough planning, processing and critical thinking processes
Communication (expression and organization of ideas, conventions)	Student demonstrates limited sharing of meaning re: their social justice issue	Student demonstrates some sharing of meaning re: their social justice issue	Student demonstrates considerable sharing of meaning re: their social justice issue	Student demonstrates thorough sharing of meaning re: their social justice issue
Application	Student shows limited application, transfer and connections between their lives and social injustices	Student shows some application, transfer and connections between their lives and social injustices	Student shows considerable application, transfer and connections between their lives and social injustices	Student shows thorough application, transfer and connections between their lives and social injustices

Strengths: _____

Next Steps: _____

Overall Comments: _____

Parental Comments: _____

Policy Statement

The York Region District School Board is committed to equity and excellence in arts education for all students. The arts are a powerful tool used to assess and instruct students thus enhancing student engagement and achievement. To that end, every student shall receive a balanced and comprehensive arts program based on the expectations defined in the Ontario Curriculum. As well, every member of the learning community shall be provided with opportunities for on-going growth as educators in and through the arts. Excellence in arts education is achieved when:

i) the arts and literacy are taught in a seamless manner;

ii) student engagement and a sense of belonging are demonstrated;

iii) students gain a better understanding of themselves and others;

iv) students experience success, develop confidence and a commitment to lifelong learning; and

v) the creative and critical thinking processes of the arts are used to learn in other content areas.

Responsibilities

Administrators are responsible for:

• ensuring that schools provide the facilities and resources required for working safely and creatively in the arts;

• ensuring that teachers have opportunities for ongoing growth as educators in the arts; and

• ensuring that there is dedicated, on-going time for instruction in and through the arts.

Students are responsible for:

• respecting all safety practices in the arts;

• working cooperatively with others in arts activities; and

• developing the skills, knowledge and attitudes that enable them to learn successfully in and through the arts.

Teachers are responsible for:

• offering all students the opportunity to express their creativity in all areas of the arts;

• continuously developing the skills and knowledge necessary to provide an effective and balanced arts program;

• providing the modifications and/or accommodations necessary to ensure that students identified as exceptional are able to participate in all areas of the arts; and

• differentiating classroom instruction, using the arts to support students learning styles and intellectual strengths and needs.

BOARD POLICY #301.0
ARTS EDUCATION CONT'D

Parents are responsible for:
• providing students with activities which will enable them to develop appreciation for the arts and creativity in all areas of the arts;
• demonstrating interest in the artistic expressions of the students in order to foster positive
• promoting the practice of proper safety habits as well as proper habits for the care of arts materials and equipment.

Definitions
Learning Community
A learning community is a community in which students, parents, school staff, trustees, Board personnel and community members work together to enhance student learning through a collaborative process with a focus on the Board and school plans for continuous improvement.
Arts Education
Arts education, which includes dance, drama, media arts, music and visual arts, involves:
• the ability to apply critical and analytical skills;
• the capacity for students to express themselves in verbal and non-verbal ways;
• the development of the whole child, including cognitive, affective, social, emotional and physical competencies;
• the ability to appreciate diverse perspectives, openness and flexibility in thinking;
• the ability for students to recognize and honour their heritage through culturally diverse and culturally sensitive arts experiences;
• a capacity to take risks and solve problems creatively;
• the willingness to embrace a variety of unique ways to gain insights about cultural and historical issues; and
• a rich and healthy sense of beauty and imagination.

Department
Curriculum and Instructional Services

Policy History
Approved 2001
Revised 2008
It is the expectation of the York Region District School Board that all employees, students and persons invited to or visiting Board property; or partaking/volunteering in Board or school-sponsored events and activities will respect the policies and procedures of the Board. The term "parents" refers to both biological/adoptive parents and guardians in all Board policies and procedures