



CPS Framework for Teaching Companion Guide

Arts Addendum

Visual Arts, Theatre, Music and Dance

Version 1.0 – September 2013





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Overview

About the CPS Framework for Teaching Companion Guide Addendum

Purpose of the Addendum

It is well known – certainly by teachers – that every teaching situation is unique. Every day, in every classroom, a particular combination of factors defines the events that occur. The personalities of both teacher and students interacting with one another and with the content create a unique environment. Some educators believe that because of this uniqueness, there can be no generic framework that defines teaching for all grade levels and content areas. Yet, beneath the unique features of each grade level or content area are powerful commonalities. It is these commonalities that the CPS Framework for Teaching addresses.¹

The purpose of this Addendum is to share how important and unique aspects of Arts teaching practice align with the CPS Framework for Teaching. School administrators and Arts educators should review this document prior to and during the REACH Students pre-observation conference, observation, and post-observation conference for more information about Arts practice.

How to use the Addendum

The CPS Framework for Teaching Companion Guide Arts Addendum should be used in conjunction with the full [CPS Framework for Teaching Companion Guide](#). In the full Companion Guide, each component is described and every element is defined. There are also reflection questions for each component and examples of artifacts to develop a deeper understanding of the CPS Framework for Teaching.

Arts educators (**visual arts, theatre, music, and dance**) and school administrators should use this Addendum to recognize that the work of Arts educators is articulated in the CPS Framework for Teaching and also as a guide to understand what is unique about Arts teaching practice.

The CPS Framework for Teaching describes what teachers should know, understand, and be able to do, but purposely does not list strategies for achieving those objectives. For example, the CPS Framework for Teaching says teachers must use assessment in instruction (3d), but doesn't prescribe specific strategies teachers must incorporate into their practice to achieve that end. Instead, teachers have the autonomy to select the tasks and instruction they believe will best engage their particular students in learning.

Examples of Arts educators' teaching practice at the proficient and distinguished levels of performance are provided for components in Domains 2 and 3.

¹ Danielson, C. (1996). *Enhancing professional practice: A framework for teaching*. Alexandria, VA: ASCD.

Overview

Notes for Classroom Observers

While observing Arts classes...

- Just as in other observations, it may not always be possible to observe every *element* in Domains 2 and 3 during a classroom observation. **Observation ratings should be assigned based on the preponderance of evidence for the component**, regardless of the number of elements observed.
- In this guide “arts” refers to all four state-recognized art forms: music, visual arts, theatre/drama, and dance.
- The *Chicago Guide for Teaching and Learning in the Arts* is a resource for teachers and can be downloaded online at <http://chicagoguide.cpsarts.org/>.
- Arts classroom environments can vary greatly depending on contextual situations and availability of dedicated space. Many teachers provide “arts-on-a-cart,” moving from classroom to classroom to deliver instruction. Arts teachers should strive to maintain consistent and clear classroom procedures and processes for managing student behavior, regardless of context. Collaboration with classroom teachers supports smooth transitions and consistency of behavior management and procedures.
- All teachers should develop instructional plans that demonstrate knowledge of appropriate disciplinary ways of reading, writing, and thinking within their subject areas and make an “elegant fit” for teaching literacy *through* their content.
- In arts classrooms, the definition of “text” is broadened to include works of art, scripts, films, lyrics, musical notation, etc. See the Appendix, *Broadening the Definition of Text in the Arts: Sequential Arts and Arts Integration Relations to CCSS*, for more information.
- Instruction in the arts will look different from classroom to classroom. The creative use of supplies, materials, spaces, and student groupings/collaborations may create an environment different from a traditional classroom yet still support high-quality arts instruction. An Arts classroom may appear messy, noisy, and disorganized to a non-arts teacher, and yet be extremely effective in deeply engaging students in the creative process of art making.

Domain 1: Planning and Preparation

Arts Educators and the CPS Framework for Teaching

This section lists unique characteristics of Arts educator teaching practice. School Administrators may wish to seek understanding of these practices prior to the REACH Students observation series. Arts educators may wish to utilize the pre-observation conference to explain and discuss any applicable unique characteristics of their practice.

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
<p>1a: Demonstrating Knowledge of Content and Pedagogy</p> <p><i>Knowledge of:</i></p> <ul style="list-style-type: none"> • Content Standards Within and Across Grade Levels • Disciplinary Literacy • Prerequisite Relationships • Content-Related Pedagogy 	<ul style="list-style-type: none"> • Illinois State Standards and National Standards for visual and performing arts guide practice. • Scope and sequence may be guided by the Chicago Guide of Teaching and Learning in the Arts. • Texts and works of art (scripts, films, lyrics, choreography, musical notation, scores, myths, etc.) are utilized (see Appendix for Arts definitions of text). • Instructional plans demonstrate knowledge of appropriate disciplinary ways of reading, writing, and/or thinking within their subject areas and make an “elegant fit” for teaching literacy <i>through</i> their content, such as: <ul style="list-style-type: none"> - <u>MUSIC</u>: notation, following verses, chord charts, etc. - <u>VISUAL ART</u>: visual literacy (text and words) - <u>DANCE</u>: choreography, improvisation, composition - <u>THEATRE/DRAMA</u>: original student work, in addition to published writing, and scripts, reflecting and comprehending performances • Lesson materials support the text (e.g. vocabulary, word wall, routines, procedures, flexible grouping, digital recordings, plot analysis, photo documentation). • Standard methods and pedagogic strategies include: <ul style="list-style-type: none"> - <u>MUSIC</u>: Orff, Kodaly, Dalcroze, Suzuki - <u>VISUAL ART</u>: Discipline-based arts education, Visual Thinking Strategies, visual culture, critical media literacy - <u>DANCE</u>: Improvisation, creative movement, problem solving; understanding of a variety of dance styles, forms and historical context; a basic understanding of anatomy, kinesiology and somatics - <u>THEATRE/DRAMA</u>: Readers theatre, storytelling, questioning, personal reflection (metacognition, collaboration) allowing for teamwork, problem solving • The “Best Practices for Arts Teachers” section of the Chicago Guide for Teaching and Learning in the Arts provides additional information.
<p>1b: Demonstrating Knowledge of Students</p> <p><i>Knowledge of:</i></p> <ul style="list-style-type: none"> • Child and Adolescent Development • The Learning Process • Students’ Skills, Knowledge, and Language Proficiency • Students’ Interests and Cultural Heritage • Students’ Special Needs and Appropriate Accommodations/ Modifications 	<ul style="list-style-type: none"> • Arts teachers communicate and coordinate with students’ classroom teacher, case worker and/or related service providers regarding behavior, progress, interventions, etc. • The “Teaching Students with Disabilities” and “Developing Arts Student” sections of the Chicago Guide for Teaching and Learning in the Arts provide additional information.

Domain 1: Planning and Preparation

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
<p>1c: Selecting Learning Objectives</p> <ul style="list-style-type: none"> • <i>Clarity of Objectives</i> • <i>Sequence and Alignment of Objectives</i> • <i>Balance of Objectives</i> 	<ul style="list-style-type: none"> • Teacher selects standards-based learning objectives that are transferable, contain big ideas, and have enduring value beyond a specific topic. Discipline-specific examples include: <ul style="list-style-type: none"> - MUSIC: Meaning in music can be a historical record and can describe how selected artists and artworks influence or reflect their time. - VISUAL ART: Close reading or observation of a piece allows one to understand the central ideas of a text (work of art). The arts employ a formal language to express ideas, reflect personal and community identity and reciprocal influences of society and the arts. - DANCE: Choreographers and authors make similar intentional choices that are designed to produce a desired effect on the audience and reader. We express key ideas about the characters and/or theme of a work through the carefully considered presentation of details. - THEATRE/DRAMA: Meaning in theatre is supported and constructed through analysis of details in scripts and scenes. Actors create characters based on details uncovered through script analysis. Meaning in a written text is demonstrated and supported by details. • When appropriate, objectives reflect linkages to Common Core Literacy and Math standards, STEM subjects, and other content areas.
<p>1d: Designing Coherent Instruction</p> <p><i>Design Incorporates:</i></p> <ul style="list-style-type: none"> • <i>Knowledge of Students and Their Needs</i> • <i>Learning Tasks</i> • <i>Materials and Resources</i> • <i>Instructional Grouping</i> • <i>Lesson and Unit Structure</i> 	<ul style="list-style-type: none"> • Modified instruments, large-print text, modified choreography, one-on-one simplified instruction, and/or verbal directions accommodate students' IEPs. • Texts and works of art relate to the cultural heritage and/or experiences of students. • Selected texts and works of art are appropriate for students' grade levels. • Guest artists are incorporated into the curriculum, when possible. • Teachers may wish to utilize a unit planning template such as the Department of Arts Unit Planning Template that supports Understanding by Design, available on the www.cpsarts.org website.
<p>1e: Designing Student Assessment</p> <ul style="list-style-type: none"> • <i>Congruence with Standards-Based Learning Objectives</i> • <i>Levels of Performance and Standards</i> • <i>Design of Formative Assessments</i> • <i>Use for Planning</i> 	<ul style="list-style-type: none"> • Formative assessments could include project completion or progress, performance, exhibition, auditions, competitions, etc. • Student self-assessment and peer assessment could include performances and video/technology (e.g. iMovie, animation, apps, Prezi).

Domain 2: The Classroom Environment

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
<p>2a: Creating an Environment of Respect and Rapport</p> <ul style="list-style-type: none"> • <i>Teacher Interactions with Students</i> • <i>Student Interactions with Other Students</i> 	<ul style="list-style-type: none"> • Student interactions with one another should include words and actions about others' works, processes, and performances. • Student etiquette for/during performance and exhibition in routines are embedded throughout the lesson.
<p>2b: Establishing a Culture for Learning</p> <ul style="list-style-type: none"> • <i>Importance of Learning</i> • <i>Expectations for Learning</i> • <i>Student Persistence</i> • <i>Student Ownership of Learning</i> 	<ul style="list-style-type: none"> • Teacher utilizes discipline-based visuals. • Teacher utilizes examples of work by professional artists, musicians, dancers, and performers – especially local artists. • Student work is exhibited and referred to during instruction in the classroom space and in school spaces. • Teacher provides opportunities for collaboration to emphasize group accountability, goal setting and support a culture of inquiry and creativity. • Prerequisite learning is made visible and accessed by the teacher and students (For example, previous work is displayed or showcased and teacher might support it by prompting students to remember what happened during the last class).
<p>2c: Managing Classroom Procedures</p> <ul style="list-style-type: none"> • <i>Management of Instructional Groups</i> • <i>Management of Transitions</i> • <i>Management of Materials and Supplies</i> • <i>Performance of Classroom Routines</i> • <i>Direction of Volunteers and Paraprofessionals</i> 	<ul style="list-style-type: none"> • Routines and transition procedures are clearly organized and understandable. <ul style="list-style-type: none"> – For mobile teachers (arts-on-a-cart), consider use or appropriate adaptation of shared spaces and advanced planning/collaboration with the classroom teacher. – Develop a clear and ongoing warm-up (or traveling) procedure. – Identify students to assist with materials management. • Teacher (and/or students, when appropriate) are able to access instruments and arts materials. • Teacher/students establish procedures for respectful usage of space and materials.
<p>2d: Managing Student Behavior</p> <ul style="list-style-type: none"> • <i>Expectations and Norms</i> • <i>Monitoring of Student Behavior</i> • <i>Fostering Positive Student Behavior</i> • <i>Response to Student Behavior</i> 	<ul style="list-style-type: none"> • Mobile teachers (arts-on-a-cart) need to determine if student behavior expectations will be specific for the Arts class or you will adopt the classroom teacher's expectations.

Domain 3: Instruction

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
<p>3a: Communicating with Students</p> <ul style="list-style-type: none"> Standards-Based Learning Objectives Directions for Activities Content Delivery and Clarity Use of Oral and Written Language 	<ul style="list-style-type: none"> Teacher may consider utilizing student word walls or review of vocabulary using chalk or white board, flash cards, projectors or other technology for mobile teachers (arts-on-a-cart). Expectations (agreements) are posted in classroom or reviewed by mobile teachers (arts-on-a-cart).
<p>3b: Using Questioning and Discussion Techniques</p> <ul style="list-style-type: none"> Low- and High-Level Questioning Discussion Techniques and Explanation of Thinking Student Participation 	<ul style="list-style-type: none"> Students engage in discussion about the arts process and creation utilizing high and low-level questioning. Teacher creates space for dialogue through critique and reflection opportunities of professional and student work. Teacher incorporates varied forms of critique – oral and/or written response. Teacher selects essential questions that stimulate thought, provoke inquiry, and spark student questions. Below are some discipline-specific examples: <ul style="list-style-type: none"> MUSIC: How do time, culture, and history influence intellectual thought, music, and who we are? VISUAL ART: How do artists reveal details, meaning, and the central ideas of a work of art? DANCE: How do choreographers and authors communicate the main idea or theme of their work through details like figurative language, pantomime or gesture? THEATRE/DRAMA: What kinds of details in text help us uncover or infer character traits?
<p>3c: Engaging Students in Learning</p> <ul style="list-style-type: none"> Alignment of Learning Objectives Task and Text Complexity Scaffolding and Differentiating Instruction Pacing and Sequencing Grouping 	<ul style="list-style-type: none"> Students engage in art-making and inquiry (e.g. singing, playing, listening, dancing, creating, responding, improvisation, etc.). Students collaborate with others and utilize new media tools (electronic, digital, etc.) to document and share work.
<p>3d: Using Assessment in Instruction</p> <ul style="list-style-type: none"> Monitoring of Student Learning with Checks for Understanding Assessment Performance Levels Student Self-Assessment Feedback to Students 	<ul style="list-style-type: none"> Teacher sets up critique and reflection sessions for peer review. Teacher and/or students track students’ progress throughout projects, units, or rehearsals, and utilize performance/exhibition as summative evaluation. Students engage/participate in group analysis, revision, critique, and peer collaboration. Students utilize self-assessment and self-monitoring tools such as checklists, journal entries, and participation forms/logs. Teacher utilizes a rubric or checklist for grading individual student or group work, depending on the task.
<p>3e: Demonstrating Flexibility and Responsiveness</p> <ul style="list-style-type: none"> Response to Student Needs Teacher’s Persistence Lesson Adjustment 	<ul style="list-style-type: none"> Lesson plans are adjusted as needed when unexpected situations may occur such as moved, miscalculated, or unavailable materials (arts-on-a-cart). The teacher responds to students’ needs in an organized manner by use of signals or simple verbal or non-verbal commands/prompts.

Domain 4: Professional Responsibilities

Arts Educators and the CPS Framework for Teaching

Component and elements	Unique Characteristics of Arts Educator Teaching Practice
4a: Reflecting on Teaching and Learning <ul style="list-style-type: none"> • <i>Effectiveness</i> • <i>Use in Future Teaching</i> 	<p style="text-align: center;">---Same as Other Content Areas---</p>
4b: Maintaining Accurate Records <ul style="list-style-type: none"> • <i>Student Completion of Assignments</i> • <i>Student Progress in Learning</i> • <i>Non-Instructional Records</i> 	<ul style="list-style-type: none"> • Teacher may record and recognize student performers/exhibitors/award winners (both in and out of classroom).
4c: Communicating with Families <ul style="list-style-type: none"> • <i>Information and Updates about Grade Level Expectations and Student Progress</i> • <i>Engagement of Families as Partners in the Instructional Program</i> • <i>Response to Families</i> • <i>Cultural Appropriateness</i> 	<ul style="list-style-type: none"> • Teacher communicates with families about arts-related activities or events. • Teacher facilitates connections with local arts community organizations/businesses and students and their families. • Teacher may host student-centered family and community events such as a family art-making evening.
4d: Growing and Developing Professionally <ul style="list-style-type: none"> • <i>Enhancement of Content Knowledge and Pedagogical Skill</i> • <i>Collaboration and Professional Inquiry to Advance Student Learning</i> • <i>Participation in School Leadership Team and/or Teacher Teams</i> • <i>Incorporation of Feedback</i> 	<ul style="list-style-type: none"> • Teacher may maintain artistic practice outside of the classroom (e.g. taking classes) or attend arts events (performances, museum visits, concerts, etc.) and make connections to implications for teaching practice. • Teacher may participate in additional professional opportunities, such as CPS' All-City Arts Programming, Advanced Arts Education Program, acting as an Arts Liaison, participation on schools' Instructional Leadership Team, arts education panels and workgroups, Department of Arts Education Think-Tanks, PTA liaison, parent council, other parent group, etc. • Teacher may share arts opportunities with students that take place both inside and outside of school hours such as All-City, state, national, and private competitions, auditions, workshops, and classes. • Teacher may participate in collaborative projects sponsored by cultural or community institutions or the school. • Teacher may collaborate with colleagues and community artists to coordinate and enhance learning experiences. • Teacher may participate in collaborative meetings with team-lead teachers or other arts, music, physical education, dance, or drama.
4e: Demonstrating Professionalism <ul style="list-style-type: none"> • <i>Integrity and Ethical Conduct</i> • <i>Advocacy</i> • <i>Decision-Making</i> • <i>Compliance with School and District Regulations</i> • <i>Attendance</i> 	<ul style="list-style-type: none"> • Examples of demonstrating professionalism in the arts could be: <ul style="list-style-type: none"> – Communicating with Department of Arts Education. – Working as or assisting with Arts Liaisons, gathering data and advocating for arts programming within the school – Knowing and/or adhering to district arts policies – Designing mock auditions, post scholarship and summer programming opportunities – Providing examples of college and career – post-arts jobs, college auditions, summer opportunities, and workshops – Working with other teachers to integrate arts across the curriculum

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

The following tables list examples of Arts educators’ practice that observers may see in the classroom, which are aligned to components of the CPS Framework for Teaching. The examples are in no way meant to be prescriptive (i.e. Arts teachers **do not have** to incorporate these practices into their lessons) or exhaustive (i.e. we could never list all the possibilities). It is included in this Addendum to illustrate teaching practice in the arts. Examples are written at the proficient and distinguished levels of performance.

Component and <i>Elements</i>	Examples of Practice
<p>2a: Creating an Environment of Respect and Rapport</p> <ul style="list-style-type: none"> • <i>Teacher Interactions with Students</i> • <i>Student Interactions with Other Students</i> 	<ul style="list-style-type: none"> • Teacher encourages students to strive for artistic excellence. • Student interaction is respectful, supportive, positive and encouraging. • Students are respectful audience members for peer-performance. • Students critique peer work respectfully and truthfully. • Students follow respectful procedures for engaging in peer review and self-reflection. • Teacher is knowledgeable about individual student’s interests and incorporates knowledge into student interactions both in and out of classroom time. • Teacher interaction with students is respectful, supportive, positive and encouraging. • Students encourage each other to strive for excellence. • Students clap for each other after performing. • Students are respectful audience members for peer-performance. • Students critique peer work respectfully and truthfully. • Students follow respectful procedures for engaging in peer review and self-reflection. • Students participate in individual/group critiques that provide constructive and substantive feedback. • Teacher regards students as artists with individual and unique perspectives and artistic visions.

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

Component and <i>Elements</i>	Examples of Practice
<p>2b: Establishing a Culture for Learning</p> <ul style="list-style-type: none"> • <i>Importance of Learning</i> • <i>Expectations for Learning</i> • <i>Student Persistence</i> • <i>Student Ownership of Learning</i> 	<ul style="list-style-type: none"> • Teacher motivates students to be the best they can be through practice, discipline, and reflection. • Teacher shares images and recordings of works by professional artists and performers, specifically related to current instruction in the classroom. • Student demonstrates understanding of teacher expectations and benchmarks for learning. • Teacher provides in-school and out-of-school information on opportunities for student performance, competition, and artistic growth related to current instruction in the classroom. • Teacher shares images and recordings of works by professional artists and performers, specifically related to current instruction in the classroom. • Teacher provides an opportunity for students to ask about the artist’s work and career path. • Students encourage each other to make improvements to work, edit work, add detail, etc. • Students view themselves as individual artists. • Teacher brings in a local guest instructor or artist to lead students in a workshop or class. • Student(s) provide(s) in-school and out-of-school information on opportunities for student performance, competition, and artistic growth, for example: a student in community choir announces audition for the choir.
<p>2c: Managing Classroom Procedures</p> <ul style="list-style-type: none"> • <i>Management of Instructional Groups</i> • <i>Management of Transitions</i> • <i>Management of Materials and Supplies</i> • <i>Performance of Classroom Routines</i> • <i>Direction of Volunteers and Paraprofessionals</i> 	<ul style="list-style-type: none"> • Classroom is clean and organized, with supplies and instruments accessible in proper receptacles and storage spaces. • Students follow established routines for handling materials, supplies, instruments, props, etc. with minimal reminders or disruption to instruction. • Mobile teachers (arts-on-a-cart) make creative/effective use of shared classrooms and spaces. • At the start of rehearsals for bands, choirs, or orchestras, students pick up instruments and sheet music, and are seated and ready to rehearse without direction. • Teacher clearly communicates classroom procedures to volunteers, aides, and visiting artists and includes them in contributing to the classroom environment. • Teacher maintains clearly established routines such as assigning students to help with classroom routines, classroom jobs, homework, etc. • Students initiate warm-up routines without direct teacher direction. • Students act in a variety of classroom leadership roles: section leaders, directors, scene coaches, etc. • Teacher prepares students in all aspects of performance, including clear warm-up schedule, proper performance procedures, and audience etiquette. • Teacher incorporates artists (volunteers) into the classroom to give presentations or help students with tasks.

Examples of Arts Educator Classroom Practice

Domain 2: The Classroom Environment

Component and <i>Elements</i>	Examples of Practice
<p>2d: Managing Student Behavior</p> <ul style="list-style-type: none"> • <i>Expectations and Norms</i> • <i>Monitoring of Student Behavior</i> • <i>Fostering Positive Student Behavior</i> • <i>Response to Student Behavior</i> 	<ul style="list-style-type: none"> • Expectations of students are posted (or catch phrases in lieu of posting for arts-on-a-cart teachers) on the classroom walls and revisited by the teacher at the beginning of each class (will vary depending on schedule and length of course). • Students self-monitor progress. • Teacher corrects behavior consistently and positively. • Students stay on-task and are productive during group/pair work. • Students correct and redirect each other, according to classroom procedures posted and spoken by teacher. • Students behave appropriately, as defined by the teacher, during guest performances and exhibitions. • Students demonstrate knowledge of the expectations and practice gentle reminders with each other, as modeled by teacher. • Student(s) utilize a behavior monitoring system. • Students hold each other accountable to classroom expectations and rules. • Teacher is positive, consistent, subtle, and preventative when managing student behavior. • Teacher gives directions to students in a way that provides clear and useful guidance. • Students display ownership of classroom rules and manage themselves and others in adhering to classroom rules.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and <i>Elements</i>	Examples of Practice
<p>3a: Communicating with Students</p> <ul style="list-style-type: none"> • <i>Standards-Based Learning Objectives</i> • <i>Directions for Activities</i> • <i>Content Delivery and Clarity</i> • <i>Use of Oral and Written Language</i> 	<ul style="list-style-type: none"> • Teacher makes connections with standards/objectives to student’s lives. • Teacher expresses the standards-based learning objectives in language students understand. • Vocabulary is discipline-specific, appropriate for students’ ages and interests. • Teacher utilizes word walls, KWL charts, graphic organizers, etc. • Teacher provides procedures for students on peer-to-peer and self-reflection. • Teacher makes connections between objectives and student’s lives (interest, knowledge, and experiences). • Teacher makes connections in learning goals including student choice. • Students are able to verbally express steps and outcomes of work. • Teacher posts a written list of directions for any specific skills or techniques to be learned that day. • Teacher extends students’ vocabulary in the arts discipline. • Students seek out further connections to their interests, knowledge, and experiences. • Teacher provides procedures for students on peer-to-peer and self-reflection.
<p>3b: Using Questioning and Discussion Techniques</p> <ul style="list-style-type: none"> • <i>Low- and High-Level Questioning</i> • <i>Discussion Techniques and Explanation of Thinking</i> • <i>Student Participation</i> 	<ul style="list-style-type: none"> • Teacher incorporates peer feedback/critique, peer instruction sessions to review student work/performance. • Teacher provides non-bias feedback on student performance. • Teacher avoids opinion-based feedback in favor of evidence-based discussion. • Students describe, analyze, and interpret by citing evidence using the language of the arts. • Teacher engages in questioning and discussion techniques to build accountability, active listening, and higher order thinking skills: <ul style="list-style-type: none"> - <u>Low-level questions</u> (knowledge, comprehension, application) evaluate students' preparation and comprehension, diagnose students' strengths and weaknesses, and review and/or summarize content. - <u>High-level questions</u> (analysis, synthesis, evaluation) encourage students to think more deeply and critically, engage in problem solving, encourage discussions, and stimulating students to seek information on their own. • Teacher incorporates peer feedback/critique, peer instruction sessions to review student work/performance. • Students describe, analyze, and interpret by citing evidence using the language of the arts.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and <i>Elements</i>	Examples of Practice
<p>3c: Engaging Students in Learning</p> <ul style="list-style-type: none"> • <i>Alignment of Learning Objectives</i> • <i>Task and Text Complexity</i> • <i>Scaffolding and Differentiating Instruction</i> • <i>Pacing and Sequencing</i> • <i>Grouping</i> 	<ul style="list-style-type: none"> • Teacher crafts appropriate enduring understandings and essential questions for student learning, rooted in standards and connected to CCSS when possible. • Teacher uses complex and age/grade-level appropriate texts/works of art that challenge student thinking. • Students work independently, discussing works of art and ideas. • Students will often be talking to each other during work time; teacher may choose activities or work that does or does not require talking. • Teacher uses complex and age/grade-level appropriate texts/works of art that challenge student thinking. • Teacher incorporates visual art and performance pieces by local Chicago artists and brings them in to the classroom for performance and Q&A sessions when possible. • Students reflect upon learning and help each other understand and complete tasks through peer interaction, leadership, and peer-instruction.
<p>3d: Using Assessment in Instruction</p> <ul style="list-style-type: none"> • <i>Monitoring of Student Learning with Checks for Understanding</i> • <i>Assessment Performance Levels</i> • <i>Student Self-Assessment</i> • <i>Feedback to Students</i> 	<ul style="list-style-type: none"> • Teacher conducts critique sessions at the end of a unit or sequence of study to provide students with feedback. • Students journal, create a portfolio, and/or complete performance-based assessments at the end of the lesson to reflect on their individual process, challenges, and obstacles toward meeting the lesson/unit objectives. • Teacher provides feedback to students (quotes, graded work, performance notes, etc.). • Teacher utilizes quantitative (technical) and/or qualitative evaluation methods. • Student work reflects understanding of objectives and is demonstrated by reporting out. • Student projects are tied to objectives and assessment. • Teacher provides verbal feedback to guide student’s creative process, providing suggestions for areas of further study and exploration. • Teacher conducts critique sessions at the end of a unit or sequence of study to provide students with feedback. • Students engage in self-assessment, peer assessment, and student-designed assessment. • Teacher and students provide feedback (quotes, graded work, performance notes, etc.). • Students contribute to the assessment criteria upon which they will be evaluated (rubric, project grading criteria, etc.). • Teacher sets up weekly (or daily when possible) check-ins with each student to gauge progress, obstacles, or potential opportunities. • Students perform periodic check-ins with whole class or small peer group to gain feedback on work and suggestions for new direction, resources, tips, etc. • Teacher reminds students of end goals or standards and objectives (such as performance or playing exam) and how components of learning relate to those outcomes.

Examples of Arts Educator Classroom Practice

Domain 3: Instruction

Component and <i>Elements</i>	Examples of Practice
<p>3e: Demonstrating Flexibility and Responsiveness</p> <ul style="list-style-type: none">• <i>Response to Student Needs</i>• <i>Teacher's Persistence</i>• <i>Lesson Adjustment</i>	<ul style="list-style-type: none">• Teacher allows time for students of varying skill levels and work speeds to complete projects or learn new skills.• Teacher explains content in various ways such as demonstrating/performing, stopping and examining various elements or pieces when students are struggling.• Teacher gauges where the majority of student interest in a given unit lies, and then provides examples of artists that will most appeal to the class in the specific media, possibly even bringing in local artists who are performers or practitioners.• When unique opportunities arise, teacher not only adjusts schedule to allow participation, but incorporates the special opportunity into existing or upcoming units.

Appendix

Broadening the Definition of Text in the Arts

MUSIC “Texts”

- Lyrics
- Music reading/deciphering
- Basal series
- Patterns
- Fractions
- Repetition
- Dynamics
- Music reading: notes, phrasing
- Instrument families
- Scales
- Piece
- Repertoire
- Rhythm/Beat
- Coda
- Recorders
- Pentatonic
- Extended pentatonic
- Melody
- Harmony
- Pitch
- Timbre
- Form

VISUAL ART “Texts”

- Elements and principles (unity, repetition, balance, etc.)
- Visual story/interpretation
- Perspectives
- Materials
- Historical vs. fictional painting
- Cultural connections
- Non-fiction writing prompts
- Descriptive writing prompts
- VTS
- DBQ analysis
- Prediction of artist’s next work

MEDIA ARTS “Texts”

- Storyboards
- Scripts
- Film
- Video
- Film treatments
- Visual storytelling
- Literature of cinema
- Pre-production
- Production
- Structure of film/written work
- Story structure: plot synopsis
- From word to visual iteration

DANCE “Texts”

- Written language
- Space
- Layer
- Form
- Geometry
- Body
- Choreography

THEATRE/DRAMA “Texts”

- Scripts
- Scenes
- Monologues
- Opening scenes
- Plot analysis
- Character analysis
- Film versions
- Writing/research
- Research board
- Costume renditions
- Stories/myths/folklore
- Poetry
- Body
- Stage
- Movement
- Pictures
- Student-written work



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