APPENDIX

Learning to think like an artist means:

- looking at things more closely than most people do.
- finding beauty in everyday things and situations.
- making new connections between different things and ideas.
- going beyond ordinary ways of thinking and doing things.
- looking at things in different ways in order to generate new perspectives.
- taking risks and exposing yourself to possible failure.
- arranging things in new and interesting ways.
- working hard and at the edge of your potential.
- persisting where others may give up.
- concentrating your effort and attention for long periods of time.
- dreaming and fantasizing about things.
- using old ideas to create new ideas and ways of seeing things.
- doing something simply because it's interesting and personally challenging to do.

Above: "The Thinker" by Auguste Rodin, 1879-1889,

Appendix 1

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2003-2004	Mentor, Cesar Chavez Charter School for Public Policy
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2002-2003	Curriculum Consultant, Tandem Friends School
2002	Consultant, Del Campo International School, Honduras
1998-2002	Director, Tandem Friends Middle School
1996-1997	History Consultant, Curriculum Developer, St. Anne's-Belfield School
1992-1996	Science Coordinator, St. Anne's Belfield School
1994-1996	Education Consultant, W. Alton Jones Foundation
1994	Director, Summer Science Training Program Tufts University
1991-1992	Co-Director, University of Virginia/British Council, World Bank Training Project in Educational Supervision for Sri Lankan Administrators
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1985-1988	Co-Director, Eastern European Collaboration, Educators for Social Responsibility
1983-1998	Institute Leaders of Intensive Teacher and Student Education Programs, Topics included Educating for Social Responsibility, Science and the Environment, Citizen Participation, Teaching in a Democracy, Nurturing Social Conscience, Conflict Resolution, Peer Mediation and Counseling, Improving School Performance, Creating Middle School Program.
1985-1987	Director, Program Development Educators for Social Responsibility National Organization
1982-1984	Director, Education and Democracy in a Nuclear Age, Harvard Medical School
1980-1982	Director, Nuclear Education Program, Facing History and Ourselves Project
1979-1982	Dissemination Director and Teacher Training, Facing History and Ourselves
1977-1979	Assistant Principal, Lincoln School, Grades K-8
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Major Academic Appointments

1993-1994	Instructor, University of Virginia, Falls Church, VA
1983- 1990	Research, Lecturer, Center for Psychology and Social Change, Harvard Medical School, Cambridge, MA
1990	Visiting Lecturer, University of Michigan, Flint, Michigan-Summer Institute
1983-1989	Lecturer, Harvard Graduate School of Education, Teaching, Curriculum And Learning Environments.
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1983	Instructor, Center for Parenting Studies, Wheelock College, Boston, MA
1981-1982	Instructor, Department of Education, Simmons College, Boston, MA
1979-1980	Instructor, School of Education, Lesley College, Cambridge, MA

Awards and Board Memberships

2015	State Charter School Review Board Member
2007	Awarded a charter for the Community Public Charter School in Albemarle County, Virginia
2006-	Urban Vision, Board Member
2005	Awarded $450,000 federal grant for implementation of a charter school
2001-2003	Citizen Representative to Charlottesville School Board Charter School Committee
1996	Received National Endowment for the Humanities Fellowship

1990-1992 "On the Cutting Edge", A Multi-Cultural Media Project, Advisory Board
1991 "Millennium", a Multi-Cultural Media Project, Advisory Board
1986 Received Humanitarian Award, Massachusetts Psychological Association
1985 Institute for Soviet American Relations, Board Member
1984-1987 International Student Pugwash, Washington, D.C., Board Member
1982-1987 S.T.O.P. Student Organization, Board Member
1982-1994 Center for Psychology and Social Change, Harvard Medical School, Board Member
1982-1999 Atrium School, Watertown, Ma, Founding Board Member
1981-1986 President and Founder, Educators for Social Responsibility National Organization
1996-1998 House of Musical Traditions, Chair of the Board
1997-1999 Oakland School Parents Association, President

Teaching Experience

1997-2003 Tandem Friends School, Charlottesville, Virginia
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1972-1977 Lincoln Public School, Brookline, MA
1970-1972 John Eaton Public School, Washington, D.C.
1969-1970 Skola, Washington, D.C.
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1966-1967 Chevy Chase Elementary Public School, Chevy Chase, MD

Education

1979 M.A., Administration and School Governance, Lesley College, Cambridge, Massachusetts
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Administrative Experience

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12th Grade Dean; History Department Chair; Director of Admissions; Committee Chair and Member positions, varied.

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St. Margaret's School, Tappahannock, VA. 1979-1983.
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Additional Experience:

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Awards and Grants:

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Appendix# 2

Some additional thoughts on "at-risk" students

Researchers have found that it is possible to identify at-risk students as early as elementary chool (McDill, Natriello and Pallas 1986). Hodgkinson (p. 12) found in his research a widely held iew that "we intervene too late in tbe course of a student's development, that certain parts of the profile of a highly at-risk student may be visible as early as the third grade."

At the same time, there are a great variety of conditions associated with being at- risk. Researchers who have investigated characteristics correlated with a high likelihood of dropping out mention demographic, socioeconomic and institutional characteristics such as:

- Being a member of a low-income family
- Having low academic skills or performance (though not necessarily low intelligence)
- Retained for one or more years in school
- Having parents who are not high school graduates
- Speaking English as a second language
- Being single-parent children
- Having negative self-perceptions; being bored or alienated; having low self-esteem
- High crime neighborhoods
- Unemployment of one or both parents
- Emotionally or physically abused
- Few support systems
- Neglect or abandonment
- Negative contact with police agencies or social services

The central dilemma about at-risk students is that we have framed the problem incorrectly and, as a result, have been looking for solutions in the wrong places. This predicament derives from four widespread, but nonetheless incorrect, assumptions:

- The way we currently 'do school' is the way school should always be done.
- The ways in which schools are organized and teaching is practiced has always worked before and was good enough for 'us.'
- The change in patterns of performance can be traced to changes in characteristics of the students, families, and communities that schools now serve.
- Statistical analysis (or sometimes simply personal assumptions) can provide the information necessary to plan the solutions we need.

While each of these assumptions has grains of truth, on the whole they have led us down the wrong paths, as the results clearly indicate. In order to get on the right path, or at least in the right direction, we must begin by reframing the manner in which we view the problem. The following three axioms provide the foundation for beginning that effort.

- Students are not 'at risk,' but are placed at risk by adults.
- Building on student strengths (e.g., knowledge, experiences, skills, talents, interests, etc.), rather than focusing on remediating real or presumed deficiencies is the key.
- It is the quality ofthe entirety of the school experience, rather than the characteristics of the students, that will determine success or failure--both theirs and ours. The two can never be separated.

Appendix

What are the Key Elements of The Community Public Charter School's Program?

The Community Public Charter School will create a school culture and student-centered learning environment that reflects the community-based values and affirmations of staff, parents and other stakeholders who want students to develop self-discipline, self-respect and ambition. The Community Public Charter School's culture will evolve based on the following set of beliefs and with the ongoing contributions of people, internally and externally, who share this vision:

- All students succeed if they are expected to learn and if they are provided alternative instructional strategies that suit their learning styles.
- All students benefit from arts-infused learning experiences that draw upon the multiple intelligences and accommodate a variety of learning styles.
- All students deserve to be valued for their unique abilities, creativity and potential, and to receive the necessary support to reach such potential.
- All students need to feel that they are an important part of something larger than themselves: family, school, community, and world.
- All students need to learn self-responsibility, self-discipline, self-direction and self-nurturing.
- All students naturally learn to value the intrinsic worth and the rights of others – given the right circumstances.
- All students and teachers will agree to the principles of Choice Theory and benefit from practicing the axioms of Choice Theory.

Choice Theory

1. The only person whose behavior we can control is our own.
2. All we can give another person is information.
3. All long-lasting psychological problems are relationship problems.
4. The problem relationship is always part of our present life.
5. What happened in the past has everything to do with what we are today, but we can only satisfy our basic needs right now and plan to continue satisfying them in the future.
6. We can only satisfy our needs by satisfying the pictures in our Quality World.
7. All we do is behave.
8. All behavior is Total Behavior and is made up of four components: acting, thinking, feeling and physiology.
9. All Total Behavior is chosen, but we only have direct control over the acting and thinking components. We can only control our feeling and physiology indirectly through how we choose to act and think.
10. All Total Behavior is designated by verbs and named by the part that is the most recognizable.

Arts-infused Projects

Arts-infused projects will be used to cover the standards of learning in all subjects. Mathematics and Language Arts will also be taught by using methods that are appropriate to the skill level of the student. Projects will be interdisciplinary and will follow the model of teaching *through the arts*. We believe that the arts are a great facilitator in the learning process and help in the retention of information and, more importantly, in the application of knowledge. For example, music or dance may be used to help students understand mathematical concepts, clay may be used to teach how river currents affect erosion, or a resist dye linoleum block print may help students discover Gujarat, a small region on the far western edge of India that juts out into the Arabian Sea and is an important center of trade.

Technology

Assistive Technology and Computer Program Suppott- The Community Public Charter School will provide students with wireless Laptop computers for research, computing, and assisting with the writing process. Students will use the laptop computers in their classrooms, under the guidance oftheir teachers.

Governance

Social responsibility and participatory school governance- We have developed a framework that helps students assume responsible roles in the school community (Student senate, morning meetings, student standards committee). Service learning and community service tit into this component with an emphasis on creating a tulture where young people feel needed and give something to the community.

Community

Strong community (Intimate, caring relationships)- Effective schools address the social, emotional and academic development of students. This requires the deliberate construction and maintenance of an intellectual community that embodies respect and responsibility for learning. We believe a healthy and productive community is critical to our mission. Learning is an inherently social activity and research in the field of psychology and cognitive development indicates the critical role community plays in learning (Brown, Collins, Duguid, 1989). For instance, schools that create a strong sense of belonging and trust are more likely to improve attendance, participation and achievement, and prevent future risky or negative behaviors (Gordon, 2002; Hawkins, Farrington, & Catalano, 1998). Schools influence their sense of community through their organizational structures, procedures and values (Osterman, 2000).

The school's small size and extended day and year are designed to support the development of solid and meaningful relationships between students, teachers, parents and other stakeholders. We will incorporate community-building activities to build a strong school identity and promote a sense of belonging. Students will loop with teachers and students will know everyone in the school which will further support this goal. We will start the school year each year by going away for a one week overnight camp-like experience in mid-August where we will create the community expectations and do the necessary team building for such a demanding program. We will create a family for students who need connections, support and guidance.

Parental Involvement

Strong parental involvement- We hope to create a shift in the relationship that parents traditionally have with schools. Parents will constitute 50% of the management team and will also have a strong advisory to help create and maintain strong parental involvement in the school. Most importantly, we plan to invite parents to have a true collaboration with us. One indication of this is that students will be doing their homework at school where they will also learn homework skills- how to study, how to organize their notebook, how organize their time. Kids will go home without a backpack during the week, just a pleasure reading book and perhaps an educational game. We want parents to enjoy time with their child. We want them to come to school and celebrate their child's achievements. We want parents to walk in the doors of our school and feel a sense of excitement and perhaps jealousy that they might have gone to such a school.

Reaching out to parents- School improvement is easy to accomplish for children whose parents were successful in school. But for parents who did not enjoy success in school or can seriously envision success for their children it takes more than reading programs, parent organizations, parent conferences and after school programs. It will take a consistent, nonjudgmental effort to help parents prepare their students for learning. We are committed to this task. We know it will take time for parents to trust us- but we plan to offer support groups based on the Montgomery County, Md. model for Supporting Parents in Public Housing which offers help in job support, parenting support, nutrition, finances, health and other parenting and life challenges.

Three CPCS parents will sit on the School Management Team. In addition, a parent advisory group will develop strategies for ensuring strong parent/guardian participation. Community Public Charter staff will develop and maintain a close relationship with parents and guardians that includes frequent communications, meetings and events designed to share information and ideas. It will also sponsor an ongoing series of teacher-parent education opportunities that address child-rearing challenges and education about choice theory.

The successful creation and implementation of a well-constructed learning environment is at the core of the Community Public Charter School model.

Democracy

Community Public Charter School's philosophy integrates the principles and practices of democracy with those for education to help each student achieve a sense of and responsibility for becoming a good citizen who practices a democratic way of life. It follows the philosophy that, in order to maintain a democratic way of life, one must learn what such a way of life means and how it should be led (Dewey 1916). Beane (1990) identified the foundations of pursuing a democratic way of life that should be central concerns of "democratic schools" as follows:

1. The open flow of ideas, regardless of their popularity, that enables people to be as fully informed as possible
2. Faith in the individualized and collective capacity of people to create possibilities for resolving problems
3. The use of critical reflection and analysis to evaluate ideas, problems, and policies
4. Concern for the welfare of others and "the common good"
5. Concern for the dignity and rights of individuals and minorities
6. An understanding that democracy is not so much an "ideal" to be pursued as an "idealized" set of values that we must live and that must guide our life as a people
7. The organization of social institutions to promote and extend the democratic way of life

Ernest L. Boyer (The Carnegie Foundation) eloquently described six essential conditions needed for schools to develop a sense of community and equality among students. *The school must be a purposeful place, with a clear and vital mission. The school must be a communicative place, where people speak and listen with care to each other. The school must be a just place, where everyone is treated fairly. The school must be a disciplined place, where clearly defined rules of conduct are established. The school must be a caring place, where students feel secure. And, finally, the school, to be a community, must be a celebrative place, with ceremonies and other times when everyone in the school comes together* (Boyer, 1995).

Appendix # 4 Model Lesson

Goal: Creating a democratic classroom environment: Using the class meeting to engage students in shared decision making and in taking responsibility for making the classroom the best it can be.

Key Ideas

1. Creating a democratic classroom environment means involving students, on a regular basis and in developmentally appropriate ways, in shared decision making that increases their responsibility for helping to make the classroom a good place to be and learn.
2. A democratic classroom contributes to character because it:
    - Provides an ongoing forum where students' thoughts are valued and where any need of the group can be addressed
    - Creates a support structure that calls forth students' best moral selves by strengthening community and holding them accountable to practice respect and responsibility
    - Mobilizes the peer culture on the side of virtue, because students are working with the teacher in a continuing partnership to create the moral culture of the classroom.
    - The chief means of creating a democratic classroom environment is the class meeting, a face-to-face circle meeting emphasizing interactive discussion and problem solving.

Teaching Strategies

1. Meetings go better when there are clear rules for talking and listening and consequences of breaking them, and when students help to set the agenda.
2. Meetings can deal with problems (cutting in lunch line, put- downs, homework problems) or help to plan upcoming events (the day, a field trip, a cooperative activity, the next unit).
3. Problem-solving class meetings have the best chance of helping students go beyond "saying the right words" to actually improving their. moral behavior when:
    - The teacher poses the problem in the collective voice: *"How can we, working together, solve this problem?"*
    - After a solution is reached, asks: *"What should we do if someone doesn't keep our class agreement?"*
    - Writes up the agreement and consequence(s) as a Class Agreement or Contract
    - Has everyone sign it to show personal commitment.
    - Posts it in a visible spot for easy reference.
    - Plans with the class when to have a follow-up meeting to assess how the new plan is working; then follows through.

Appendix # 5 Educating the Whole Child

Students will be offered a comprehensive and connected educational program that reflects the philosophy of educating the whole child and recognizes that individuals learn in different ways. The use of the arts-infused instruction will engage and stimulate learners. This balanced curriculum will incorporate exposure to each area of study in relation to all others. All areas are considered essential to learning in school and beyond. The arts -infused, balanced curriculum will challenge students and allow them to demonstrate their knowledge in a variety of ways. Students will be involved in project-based work within and across the core academic subjects. Projects within disciplines will refiect curriculum guidelines for that subject and incorporate guidelines from other ubject areas as well. It is important that content be taught in context in order for students to ftnd meaning in and relevance in their learning. Therefore, no teacher will teach in isolation and no course offered without reference or connection to other courses of study. Teachers will plan together, creating more comprehensive lessons for their discipline and designing joint projects that pull together skills and knowledge from other areas of instruction. In planning the projects, teachers will determine when and how best to use block periods for separate instruction or in combination with each other for integrated teaching and learning.

This curriculum is designed to meet the needs of all students and provide opportunities to develop and demonstrate individual (and group) strengths, talents and abilities while strengthening areas of weakness. Learning facts in isolation to simply restate on a test will not help students develop the necessary connections for true learning to occur. Providing students with a balanced, arts-infused curriculum exposes them to more creative thinking and problem solving processes that will enable them to be successful in a variety of venues, including, but not limited to, performance on standardized tests.

Assessment at CPCS will be carried out by discipline-based evaluations, activities, projects and performances as well as more expansive, integrated work involving two or more core subject areas.

The Community Public Charter curriculum and instruction model also incorporates Howard Gardner's eight modes of intelligence. (Linguistic intelligence, Logical-mathematical intelligence, Spatial intelligence, Musical intelligence, Bodily-kinesthetic intelligence, Interpersonal intelligence, Intrapersonal intelligence, Naturalist intelligence)

There are two major components of the Community Public Charter School's program that address the needs of students who are struggling learners. One is a concentration on quality inquiry-based teaching done by highly trained teachers and middle school teachers and artists who make up the instructional core of the program, and the second is related to the infrastructure of the school.

Instruction at the Community Public Charter School will develop and improve procedural skills such as reading, writing, computation and keyboarding. Our goal will be to move students to a level where these basic skills become automatic so they can focus on more complex and abstract thinking.

While basic skills and knowledge are important, research on the brain and memory indicates that the techniques for effectively developing fluency in basic skills and retention of information do not generally support the development of deep conceptual understanding (Wolfe, 2001, Bransford, Brown & Cocking, 2000). Moreover, a primary focus on basic skills does not provide students with the desired ability to transfer what they know to new situations (Salomon & Perkins, 1989).0n the other hand, instruction that explicitly promotes critical thinking can at the same time reinforce the development of basic skills and retention of knowledge. This suggests the

benefit of an integrated approach to learning (Means & Knapp, 1991; Bryson & Scardamalia, 1991). Thus, our school design will combine skills development with inquiry-based learning. Inquiry-based learning develops students' critical thinking skills by actively involving them in the learning process.

Effective inquiry is more than just asking questions. A complex process is involved when individuals attempt to convert information and data into useful knowledge. Useful application of inquiry learning involves several factors: a context for questions, a framework for questions, a focus for questions, and different levels of questions. Well-designed inquiry learning produces knowledge formation that can be widely applied.

In addition to covering basic skills in the projects, instruction will be designed to increase retention of core content. Brain research shows that students retain more information if it relates to their existing knowledge and experiences and if it has an emotional aspect (Wolfe, 2001). The arts in particular offer students opportunities to incorporate personal experiences in meaningful ways that help them absorb new information. The projects are based on the Virginia Standards of Learning.

Our curriculum will have many different components of using the arts to engage students in other academic areas. One example can be seen in our approach to using a text and engaging in a Performance Cycle. The Performance Cycle provides teachers, artists, and students with the tools to engage in a process of deep understanding by building a classroom community of learners that centers on a text. Students respond to the text and demonstrate their knowledge through high-quality performance and artistic presentations. The process is particularly important to at-risk students as it provides opportunities to connect academic achievement with identity formation, to involve students in communities of practice as apprentices and active learners, to access high-level language environments unparalleled in other classrooms and in students' homes, and to solidify self-regulatory behaviors that transfer to academic work.

A unique model, the Performance Cycle, was developed at Brown University and designed with research clearly demonstrating the strong causal link between arts-learning and academic performance. The model encourages the creation of personal bonds between students and core texts: students respond both formally and artistically to the core literature. Additionally, students use their own interpretations and responses to create a final performance under the guidance of the professional artist. Through these final performances, students solidify and demonstrate the deep understanding they have gained by creating, performing, and responding to text through the cycle.

The year starts with Building Community, a process involving 'getting to know you' and 'trust-building' activities that transform the classroom into a safe place for students. Community building activities not only set up later text-based work by ensuring an open learning environment, but they are also purposefully connected to the unit at hand, giving students opportunities to really get to know each other and to become interested in the core text around which the unit is built. After establishing a sense of trust, students use the text that we have chosen. The text we choose will be part of the social studies curriculum and will be the focus of one of the project based, arts-infused blocks. This phase consists of exercises to help students form connections between the characters and themes of the core text and their own lives. Visual art, photography, dance, rap, music, puppetry, and comedy are examples of art forms used to invite students to become more involved with the text in entering text workshops, as well as throughout entire units. The purpose of these multiple art forms is also to engage, inspire, and expose participants to a variety of mediums through which to interpret and respond to a text.

Once students begin to find their personal connections to the text, their engagement is brought to the next level through comprehending the text. Comprehension activities focus on specific reading, writing, and communication skills and are also designed to correlate with classroom

activities that take place when an artist is not in the classroom. Students spend quality time interacting with text in a number of ways—for example, students read the text to themselves, read out loud with peers, hear the texl read out loud, and work in partners to discuss the text. Activitie focus on main events, vocabulary, themes, images, and the texture oflhc original writing. Students perform lines or scenes that embody the meaning of the text using performance techniques that have been taught throughout the two previous phases of the cycle.

The next stage, creating a text, explicitly initiates students' artistic processes and takes students from reading text to writing text. Teachers and artists facilitate activities in this phase that help students bring the original text to life by creating a classroom environment where students have avenues to respond to the text with their own interpretations and personal responses. Student writing might take the form of playwriting, prose, poetry, analytical essay, personal narrative, monologue, or fiction. Students might also work on a short movie, a dance, or a piece of original music that explores core text's themes. Whatever form the new text might take, the activities that lead to text production are designed to explore spaces around a text, for example by examining possibilities of what might happen after a text ends, between scenes, in the minds of characters, or in the lives of similar characters in similar times and places. The text that students create during this period of the unit becomes a rough draft for the final performance.

Rehearsing and revising a text is the next stage of the cycle. The rehearsal process provides a chance for students to continuously revise and consolidate the text and structure of their performance. Throughout the revision process, students give and receive feedback on Uleir own and each other's work. This feedback- from peers, the teacher and the artist – allows for continuous assessment and enables students to elevate the quality of their work. This kind of attention to revision is a key element of furthering students' literacy skills. At this stage, the artist and teacher are addressing three main concerns: I) the quality of student understanding and comfort with the original text; 2) the quality of student writing in both creative and technical realms; and 3) students' comfort with giving a public performance.

Finally, students perform the text. Through their performance, students have opportunities to show off their reading and writing skills to their peers, teachers, family, and friends in the community in a high-stakes yet supportive environment. Performances include both student writing and selections from the original text. The expertise of the artist is called upon to maximize the production quality of the performance; other guest artists also often contribute to making the performance a high-quality event.

At the center of cycle is reflection, the embedded meta-cognitive "thinking-about-thinking" process that forces teachers, artists, and students to constantly evaluate and increase the quality of their participation and performance. From five-minute activities to entire blocks of time, reflection through debriefing is essential to our work and is embedded throughout activities and phases to ensure teachers, artists, and students consistently engage in discussion about their work as a way to highlight successes and areas for improvement, as well as to make visible what everyone in the community is learning. Mentor teachers help teachers and artists reflect on their practice, teachers help their classrooms think about the work they are doing (often with the intent of applying new skills to a range of activities), and students help peers become aware of the importance of reflection in and out of the classroom.

The three primary purposes for writing nonfiction will be used as organizing concepts for writing instruction. They are:

1. writing for information and understanding
2. writing for critical analysis and evaluation
3. writing for literary response (and expression- expression is the creative writing component)

Because knowing why we write is not enough to gain power in written expression, students will learn the six traits that are common to all effective wriling: ideas, organi zation, word choice, voice, sentence fluency, and conventions. Through a balance of different types of sensory inputs and instructional strategie students will learn to analyte a piece of writing for these six traits and subsequently use this analysis l revise and refine their writing.

Visual and Performing Arts will be infused into the project-based units. Drawing, Painting, Sculpture, Vocal & Instrumental Music, Dance, Theater, Film, Television. Video General Skills:

1. Use critical judgment, reflection and refinement to create artwork.
2. Apply both emotion and reason to the creation of artwork.
3. Use a variety of art styles and methods to convey complex meaning and emotions.
4. Present and perform art publicly.
5. Reflect critically on the characteristics and assess the merits of artwork.
6. Understand aesthetics and explain preferences and interpretations of artworks.
7. Understand and make connections between the arts and technology.
8. Recognize the role of art in history and contemporary life.
9. Make connections between the arts.
10. Use arts literacy to enhance understanding of other subjects and personal experiences. I
I. Use artistic expression for the benefit of the community.

Dance Skills:
1. Identify and demonstrate movement elements and skills in dance.
2. Understand choreographic principles, processes and structures.
3. Improvise dance movements to a variety of musical accompaniments.

Visual Arts Skills:
1. Understand and apply media, techniques and processes.
2. Use knowledge of structures and functions.
3. Use tools and materials properly.
4. Understand distinctions between different styles, including representational art and abstraction.

Drama Skills:
1. Write improvisational scripts based on personal experience, imagination, literature and history.
2. Assume roles and interact in improvisations and scripted productions.
3. Visualize and arrange environments for dramatizations.
4. Direct dramatizations.
5. Identify and describe dramatic elements.

Music Skills:
I. Sing or perform on instruments a varied repertoire of music.
2. Improvise melodies, variations and accompaniments.
3. Compose and arrange music.
4. Read and notate music.
5. Analyze and describe music.

Appendix # 6 SOL crossover areas (examples)

6th grade:

Using the History curriculum (U.S. History to 1877) as a base of reference, points of integration are as follows:

Language Arts has the broadest crossover. The three primary areas of concentration (Oral Language, Reading and Writing) contain a wide range of items that can be emphasized and supported within the History curriculum.

Oral Language: 6.1 a-d; 6.2 a-f
Reading: 6.3 b-d; 6.4 a-h; 6.5 a-g
Writing: 6.6 a-e; 6.7 a, b, d, f

Science is a combination of pieces from the Life and Physical Sciences. There are several areas of possible coordination from the far-reaching goal of the use of inquiry to more specific areas of ecosystems, adaptation, human activity, electricity, work, force and motion.

6.1, 6.2, 6.5, 6.6, 6.7, 6.9

The areas of concentration for Math (Numeracy, Algebra, Geometry and Statistics) provide points of integration for the use tables and graphs, interpreting data and using measurement.

6-1 (6.8); 6-4; 6-5

The broad goal contained in the Math guidelines of developing and practicing problem solving skills is one that transfers readily into all areas of study within the History curriculum.

i" grade:

History (U.S. History 1877 to the present). As with the 6th grade, there are numerous areas for interdisciplinary work for either specific lessons or whole units. Among the points of interconnection are:

Language Arts (Communication in Language and Literature):

Oral Language: 7.1, 7.5
Reading/Literature: 7.6
Writing: 7.8, 7.9
Research: 7.10

These cover the broad topics of strengthening fundamental skills in reading and writing, oral communication, inference and interpretation, vocabulary building, use of research resources and understanding the impact of the media.

Life Science. Key elements for crossover between science and history are the use of investigative methods and learning to apply knowledge for understanding.

LS.4; LS.8; LS.9; LS.11; LS.12; LS.14

Math (a combination ofnumeracy, algebra, geometry and statistics).

7.1; 7.5; 7.6; 7.7; 7.9; 7.18; 7.20; 7.26

sth grade:

History (Civics and Economics: The basic principles of constitutional government, the American system, the rights and responsibilities of citizens, elements of economic decision-making, the American economy. relationship to the global economy and the role of government in economics

Language Arts (Universality if Language and Literature):
Oral Language: 8.1
Reading: 8.3; 8.4; 8.5
Research: 8.6

Physical Science.
PS. 1; PS. 6; PS. 8

Math (the continued combination ofnumeracy, algebra, geometry and statistics).
8.4; 8.12; 8.13; 8.14

Grade Six Arts-infused Lessons

PLANETS IN BALANCE

Lesson Overview:

Students conduct independent research on one of the planets in our solar system, specifically discovering a planet's composition, weather, atmosphere, and satellites. Using information on equilibrium and levers, students create their own mobiles containing planets and satellites. Finally, they will teach the class about the planet they researched via oral presentations.

Science

6.1 The student will plan and conduct investigations in which
- a) observations are made involving fine discrimination between similar objects;
- c) precise and approximate measurements are recorded;
- d) scale models are used to estimate distance, volume and quantity;
- h) date are collected and recorded and analyzed
- j) models are designed to explain a sequence; and
- k) an understanding of the nature of science is developed and reinforced.

6.8 The student will investigate and understand the organization of the solar system and the relationships among the various bodies that comprise it.

English

6.1 The student will analyze oral participation in small- group activities.
6.2 The student will listen critically and express opinions in oral presentations.
6.3 The student will read and learn the meanings of unfamiliar words and phrases.
6.5 The student will read and demonstrate comprehension of a variety of informational selections.
6.6 The student will write narratives, descriptions and explanations.

Math

6.7 The student will use estimation strategies to solve multistep practical problems involving whole numbers, decimals, and fractions (rational numbers).
6.10 The student will estimate and then determine length, weight/mass, area, and liquid volume/capacity, using standard and nonstandard units of measure.
6.18 The student, given a problem situation, will collect, analyze, display, and interpret data in a variety of graphical methods

Visual Art

6.2 The student will use the principles of design, including proportion, rhythm, balance, emphasis, variety, and unity, to express ideas and create images.
6.5 The student will use visual memory skills to produce a work of art.

6.6 The student will use appropriate art media and techniques to create both visual and tactile textures in works of art.
6.12 The student will identify the components of an artist's style, including materials, design, technique, and subject matter.
6.17 The student will demonstrate inquiry skills and appropriate art vocabulary for
1. describing works of art;
2. responding to works of art;
3. interpreting works of art; and

4. evaluating works of art.

Instructional Objectives:

Students will:

- compare the size of Earth to other planets in the solar system.
- create a mobile based on the work of Alexander Calder.
- demonstrate knowledge of one planet's properties and characteristics through oral presentation.
- make connections between science and sculpture.

Supplies:

Example of a mobile
Wooden skewers or dowels of differing lengths
Markers
Cardboard
Scissors
Fishing line
Notebook paper

Instructional Plan:

Explore the Planets

Review information about levers, equilibrium, and Alexander Calder, including Vocabulary. Tell students that they will be making a mobile using a process similar to Alexander Calder's. Show them the mobile created in preparation for this lesson as an example.

Review the nine planets of the solar system with students. (Yes, Pluto is considered a planet for this lesson.) Tell students that they will conduct research, in pairs, on one of the planets (except for Ear1h), either assigned by the teacher or chosen by the students. They will then create a mobile depicting bow tbe size of the planet compares to its largest satellite, as well as to Earth. Since neither Mercury nor Venus has a satel lite, if students decide to pick one ofthese two planets, they must depict botti in their mobiles. Mention that while planets seem to float in space-much like the objects hanging from Calder's mobiles appear to float in space-the planets are kept in orbit around the sun due to gravity.

Students should research the physical features ofthe planet, including its composition, weather, atmosphere, and satellites. In pairs, students should decide how to equally divide who will research which properties of the planet. They should take notes on the information they find, and write a report on the planet., which lhey will presenllo the class later. Tell students that it will be helpful to incorporate visual aids in their presentations, using pictures they can prinl off of suggested Web sites.

Students may use the following Internet resources to research information on their planet:

NASA: Solar System

Observing the Sky: Observing the Planets: Retrograde Motion

Demonstrate how to make planets to scale using NASA's Observing the Sky: Observing Lhe Planets: Retrograde Motion Web site. Students should first cut out their models of Earth, the planet(s) of their choice, and the planet's satellite (where applicable) using notebook paper. They can spend time in class and/or at home researching their planet's properties.

Make Your Own Mobile

Using the paper cut-outs created using NASA's Athena site, students will trace the paper planets and satellites onto heavy cardboard, and cut out all pieces. These will be the objects hanging from the mobile. Students can color their planets with markers, based on photographs they have seen on Web sites.

Pass out the dowels or skewers and fishing line. To make the mobiles, students should follow the procedure below:

Tape the end of each piece of fishing line to each of the cardboard cut-outs.
Take the Earth cut-out and tie the loose end of the fishing line to one end of a long wooden dowel or skewer.
Take a short dowel or skewer, and tie the planet they researched to one end of the short dowel. Tie the satellite (or other planet in the case of Mercury or Venus) to the other end of the short dowel.
Tie fishing line to connect the short dowel to the end of the long dowel opposite of the Earth cut-out.
Tie fishing line near center (according to how the mobile balances) of the long dowel. This will be used to hang the mobile, so make sure that students have an adequate amount of fishing line.

Tell students they should problem solve in pairs to create a mobile that is in equilibrium. Remind students that the length of the fishing line, the distance between objects, and the weight of the objects are all factors that will affect the equilibrium of the mobile, so they should adjust each of these factors until they find proper equilibrium. Students should write their observations on notebook paper, so that they know which combinations produced certain results.

Explain to students that they will have to use trial and error to figure out the correct balance. Tell them that even Alexander Calder acknowledged how this process could be difficult. In his own mobiles, Calder had to make constant adjustments in order to find the perfect balance.

Of his process for making mobiles, Calder stated:

"I used to begin with fairly complete drawings, but now I start by cutting out a lot of shapes.... I arrange them, like papier colle, on a table, and "paint" them-that is, arrange them, with wires between the pieces if it's to be a mobile, for the overall pattern. Finally I cut some more of them with my shears, calculating for balance this time.

I begin at the small ends, then balance in progression until I think I've found the point of support. This is crucial, as there is only one such point and it must be right if the object is to hang or pivot freely. I usually test out this point with strings to make sure before bending the wires."

-Alexander Calder (From the NGA's Alexander Calder: Yeltical Constellation with Bomb)

Class Presentations

Give the Our Solar System handout to the group. Students will present the planet they worked on to the rest of the class, explaining the planet's composition, weather, atmosphere, and satellites, particularly the satellite represented in the mobile (where applicable). Each student in the audience should pay careful attention to their classmates' pl·esentations in order to complete their handouts. Presenters should also explain any difficulties they experienced creating the mobiles, making sure they use the vocabulary they learned about levers (i.e., "I had difficulty finding the right place for the *fulcrum* on the long *lever* to find *equilibrium.").*

Assessment:

Hang the mobiles in the classroom. Evaluate whether they are balanced. Assess the oral presentations of each pair of students. Did they cover all topics they were asked to research? Was the information accurate? Could they cite appropriate vocabulary when explaining the difficulties of creating a series of levers in equilibrium? Review the submitted Our Solar System handout. Is it complete?

Sources:

Beatty, J. Kelly, et al., ed. *The New Solar System.* Cambridge, UK: Cambridge University Press, 1998.
Web: *http://www.nineplanets.org*
Observing the Sky: Observing the Planets: Retrograde Motion
http://www.onr.navy.millfocus/spacesciences/observingsky/planets4.htm

Swing Your Partner! *From Moccasills to Tap Shoes*

This unit will introduce how Colonial America was shaped and how various immigrant groups who followed the original settlers brought their own history and culture to America.

Standards:

Social Studies and Social Sciences

USI.5b Students will demonstrate knowledge of the factors that shaped Colonial America.

USI5c Students will demonstrate knowledge of the factors that shaped Colonial America.

USI 5d Students will demonstrate knowledge of the factors that shaped Colonial America.

English

6.2 Students will listen critically and express opinions in oral presentations.

6.3 Students will read and learn the meanings of unfamiliar words and phrases.

6.5 Students will demonstrate comprehension of informative selections.

6.6 Students will write narrative, descriptions and explanations.

6.7 Students will edit writing.

Dance

DMI Students will demonstrate correct alignment while performing axial movements.

DM2 Students will demonstrate correct alignment while performing basic locomotor sequences.

DM3 Students will develop dance technique skills and movement vocabulary.

DM7 Students will create and perform short choreographic studies.

DM12 Students will identify various dance styles from different cultures and historical periods.

Music

M 6 Students will Listen to, analyze, and describe music

M 9 Students will Understand music in relation to history and culture

Bam Dance by Bill Martin, Jr. and John Archambault, read aloud, will introduce (or reintroduce) students to the American dance style called barn dancing or square dancing. Students will hear square dance calls and a Iiddle providing music. They will learn, practice, and perform a square dance. Tbey will then read other books or literary selections that include this kind of dance before writing a friendly letter that carefully and thorOllghly describes the dance in their reading selections.

Background:

The square dance is an American institution. It began in New England when the first settlers and the immigrant groups that followed, brought with them their various national dances, which we now call folk dances, but which were the popular dAnces of the day in the countries of their origin- the schottische, the quadrille, the jigs and reels and the minuet, to name a few. After a week oftoil in building new homes and carving homes out of virgin forest, the settlers would gather in the community center on Saturday evening and enjoy dancing their old-world favorites. As the communities grew and people of different backgrounds intermingled, so did their dances. As the repertoire increased, it became increasingly difficult for the average person to remember the various movements.

In almost any group, however, there would be at least one extrovert, the hail-fellow-well-met, the life-of-the-party type, with a knack for remembering the dance figures. With typical Yankee ingenuity, the settlers let this person cue or prompt them in case they happened to forget what came next. In due course, the prompter (or figure caller, as he became known) acquired a repertoire of various colorful sayings or patter that he could intersperse with the cues. Quite often he would learn the dances of other communities and he would teach them to the group. Some of these men were quite ingenious and developed dances and routines of their own, including dances for groups offour couples. This is the manner in which square dancing and its director (or caller) developed.

As the population spread southward and westward, so did the dances. Lacking the organized recreation of today, the hardworking pioneers felt a need for an activity that would provide recreation as well as social contact with neighbors. Square dancing filled this need. The only requirements were a wooden floor, music and a caller. A barn, somebody's living room, the town hall or, in later years, the grange hall provided the place. A caller was not always a basic requirement. If one was around, fine; if not, they did dances that they remembered or that someone in the group could prompt. As far as music was concerned, there was always someone on hand who could play a guitar, a fiddle or an accordion.

Instructional Objectives:

Students will:

- distinguish fiddle playing and violin playing.
- read descriptions of barn/square dances in literature.
- describe a barn/ square dance after reading a variety of descriptions in literature.
- write a friendly letter and address an envelope correctly.

- perform a square dance while following selected calls.

Supplies:

Stationery
Envelopes
Folk Dancing for Elementary School Grades. Hoctor Records. Freeport, New York. HLP 4027.
Gil Shaham, violin. Akira Eguchi, piano. *The Fiddler of the Opera*. Sony 447-640-2.
Johnson, Anne and Susan Spalding. *Step Back Cindy: Old Time Dancing in Southwest Virginia.* 28 min. Whitesburg, Kentucky: Appalshop, fnc. 1990. Videocassette.
Seeger, Mike and Ruth Pershing. Talking Feet: Solo Southern Dance-Buck, Flatfoot and Tap. 90 min. El Cerrito, California: Plower Films and Video, 1987. Videocassette.
Louisiana Cajun Classics. American Masters Series, vol. 15.

Instructional Plan:

Before the class begins, write the following square dance calls on the board:

"Begin! Get yourself a partner an' jump right in!"

"Right hand! Left hand! Around you go!"

"Now back-to-back your partner in a do-si-do!"

"Mules to the center for a curtsey and a bow!"

"Now spin once again an' that's a-plenty!"

When the class comes in, go over these calls. Ask the following questions:

Can anyone guess what these are?
What are they used for?
Has anyone ever seen or heard anything like this before?

Read aloud *Barn Dance!* by Bill Martin, Jr. and John Archambault. Talk about this book, written in verse that is about a distinctive American dance style, barn or square dancing. Note the calls in the book are on the board. Divide the students into pairs and have students go through the calls with their partner.

Point out the fiddler in the book. Play a CD of fiddle playing and another of traditional, classical violin playing. Discuss the violin's sound on the two recordings. Are they alike? Are they different? Give examples of how they are alike or different. Are the instruments any different? Have a demonstration by a music teacher or a student who plays the violin.

Show a video of a square dance. Tell the class about square dancing using the following notes. Square dancing is the most widely-known type of folk dance in the United States. Especially popular in rural areas, it is performed by groups of four couples. These couples may dance in a square, a circle, or longwise in two lines of couples facing each other. A caller gives directions to the dancers. These calls include: "Promenade," "Swing Your Partner," and "Form a Star."

following the directions of the caller, the dance couples do many kinds of movements all based on a mooth, shuffling walk. The dance style is lively and free. The dance is traditionaLly accompanied by an accordion, banjo, fiddle, and guitar. The square dance derives from courtship dances brought by European immigrants to America. English, Scottish, and Irish country-dances were important influences as well as French couli dances. The square dance call is an American invention and is a response to the complexity of dance patterns. With a caller, anyone could join in the dance. The caller also insures that order is kept on the dance floor.

Tell students that they are going to learn certain calls that, when put together, form a square dance. Remind them of the book, *Barn Dance* that you read to them previously. Tell them that the class will do the Virginia Reel, a square dance. Remind the class that a square dance has a caller. On the recording they will hear the caller telling the dancers what square dance steps to do. Explain to the students that square dance calls started about the same time as the Wru· of 1812.

[11]---Some smart American invented 'calling' which made it unnecessary to memorize the dance beforehand. Like all great inventions, it was simple: the fiddler or the leader of the orchestra merely kept telling the dancers what to do next. Nobody who knew the six or eight fundamental calls could go very far wrong.[11] (Damon, p.25)

Assign students partners or have them choose and stand across from a partner, forming two long parallel lines facing each other. Name the calls, demonstrate, and then have the students execute the calls:

forward up and back: take three steps to your partner, bow or curtsey and take three steps back.

right elbow swing: in eight counts, walk or step forward, hook right elbows with y01,lr partner, go around one time, then let go of the elbows and go back to place.

left elbow swing: same as the right elbow swing, only with the left arm.

two hand swing: walk or skip forward and join both hands, moving clockwise, go around the circle one time and go back to place.

do-si-do move forward: while facing the same direction all ofthe time, make a circle around your partner, passing right shoulders first back to back and then left shoulders and back to place.

head couples-sashay down: the couple at the end or top steps forward and joins hands out to the sides and slides down the center for eight counts while the others are stomping and clapping.

sashay back: the same head couple slides back the other way in eight counts and ends up back where they started.

cast off: everyone turns in the direction of the head couple and walks forward- each of the two people as the head couple turns toward the outside of the group and walks back to where the end ofthe line of2's used to be. The others in his/her line follow.

make an arch and pass through: the head couple comes together again, makes an arch, and the other couples join hands as they go under the arch and then straight forward to form two lines again, but with a new head couple.

After teaching forward up and back, right elbow swing, left elbow swing, two hand swing, and do-si-do move forward, have the students practice these calls with music. Then teach head couples-sashay down, sashay back, cast off, and make an arch and pass through, and do these calls with music. Later, do the entire dance with music. Repeat a number oftimes. Have the students practice saying two or three of the calls that you select. If someone can play the fiddle, the sheet music to the Virginia Reel can be found in Durlacher, E. p.64.

Distribute various books in which square dancing appears. Students may work in teams, pairs, or individually; whichever is appropriate for the class. Sample books include: *Barnyard Dance* by Sandra Boynton, *Little House on the Prairie* by Laura Ingalls Wilder, "The Legend of Sleepy Hollow" by Washington Irving, *Lyrics of Lowly Life* by Paul Lawrence Dunbar, and *Bigfool Doesn't 'quare Dance* by Debbie Dadey and Marcia Thornton Jones. There are many others. (See Materials.) Note the online resources for bibliographies with other possible selections. Distribute the Barn Dance/Square Dance Study Guide handout. Tell the students they are to read the dance passage and complete the study sheet. Have the students read the entire book if it is short. Otherwise, identify the passage containing the dance. Have students read the entire chapter in which the dance appears.

Collect the students' worksheets when completed.

Review with the class the parts of a friendly letter. Remind them that this type of letter has five parts: the heading, the salutation, the body, the closing, and the signature. It might be helpful to compose a class friendly letter as a group and review it.

Return the students' Barn Dance/Square Dance Study student guides. Tell the students to pretend that they were at the dance they read about previously. They are then to write a friendly letter carefully describing the dance they witnessed. Distribute the Swing Friendly Letter & Envelope Assessment. Make sure the students understand what they are to do. Help the students as they write their letters. At the end of the period collect the students' work. Edit it for use in class the next period.

Distribute the edited letters and the Swing friendly Letter & Envelope Assessment. Review with the class how to correctly address an envelope, including the return address. Emphasize that this is important so that the letter reaches its destination. Show the students how to fold their letters to fit neatly into the envelope. Have students re-write, incorporating your edits and comments. Have students recopy the letters on regular notebook paper. You should work with them as they are doing this. Re-check all student work before having them recopy the friendly letter on the stationery and, as they complete the re-write, distribute envelopes. Have students correctly address the envelope to themselves. Collect all work.

Assessment:

Use the Swing Friendly Letter & Envelope Assessment Rubric and the Dance Assessment Rubric to assess the work of your students.

Extensions:

Invite a local square dancer to the class. There often are square dance clubs in many communities. Ask the guest to talk about square dancing, model square dance clothing, demonstrate and teach a favorite square dance.

Learn more square dance calls. Have groups learn and then teach the calls to the rest of the class. See: Mainstream Square Dance Calls.

Lesson Overview:

Students will read either ofTomie DePaola's versions of two Native American legends: *The Legend of the Bluebonnet* or *The Legend of the Indian Paintbrush.* After learning basic dance movements, they will create a dance for the legend they read. They will also write about the dance for this legend.

Instructional Objectives:

Students will:

read either DePaola's version of *The Legend of the Bluebonnet* or *The Legend of the Indian Paintbrush.*
practice basic dance steps.
create a dance for either of the DePaola legends.
write a version of the DePaola legend describing this dance.
demonstrate their dance for the class.

Supplies:

Some type of drum (Native American drum, if possible)
Charts created from teacher worksheet
The Legend of the Bluebonnet as retold and illustrated by Tomie DePaola
The Legend of the Indian Paintbrush as retold and illustrated by Tomie DePaola
Videotape of *American Indian Dance Theatre: Finding the Circle* produced by Catherine Tatge and directed by Merrill Brochway
Videotape of *How to Dance Native American Style* by Drumbeat Indian Arts
Videotape of *State Arts Council of Oklahoma: Into the Circle: An Introduction to Native American Powwows* produced by Scott Swearingen and Sandy Rhoades

Instructional Plan:

Before starting the lesson, instruct the students to make classroom charts using the Ideas or Concepts handout.

Show students a pair of moccasins and discuss them. Ask students if they know the origin ofthese shoes. Note that many slippers we wear today are moccasins or like moccasins, not like the hard, leather, heeled shoe most people wear.

Read aloud or have students read a Native American legend that contains a dance. *Dancing Drum, a Cherokee Legend* written and adapted by Terri Cohlene is a good choice. Other selections to read include the dance in Hiawatha's Wedding in *The Song of Hiawatha* by Henry Wadsworth Longfellow. Talk about the dances in these selections. Explain and discuss the fact that Native American dance were religious or ceremonial, unlike the social dancing of today.

Divide the class. One half ofthe students will read Tomie DePaola's version of *The Legend of the Bluebonnet* and the other half will read Tomie DePaola's version of *The Legend of the Indian Paintbrush.* Distribute the DePaola books and the Tomie DePaola Legends Reading handout. Make sure the students understand what they are to do: read the book, answer the questions on the Tomie DePaola Legends Reading handout. One or two word answers are not acceptable. Complete

explanations must be given. Students may refer to the story/book as they compile their answers. Have students begin the worksheet. When completed, collect the worksheets and the book.,.

Display the three charts based on the Ideas or ConceQts handout and begin to discuss and introduce the fundamentals of Native American dances. Tell the students that Native Americans used a variety of movements. These movements varied among the tribes, who created dances from them. They based their movements on what they wanted to express.

Refer to the locomotor movement chart. Teach or review some basic locomotor movements. With each of the following movements, go over the definition from the chart, demonstrate the movement, have the students execute the movement with a rhythmic beat of the drum, and do it in various directions (forward, backward, sidewise, diagonally.) These movements can be done in scattered positions, moving around the room, or lines moving across in one direction; but they are to be done individually. Explain to the students that the locomotor movements can serve as a basis for creating movements that use other parts of the body. Review the levels of the body, referring to the chart.

Next, present the chart with the list of ideas and concepts from the two books of legends. Demonstrate and then have the students do the movements associated with each concept/idea. Later, add a rhythmic beat of the drum while the students demonstrate these movements on their own, and then as a group.

Legend of the Bluebonnet

The rain - arms reaching up and coming down in a wavelike movement to the floor; running a few steps, reaching up and having the arms come down as though it is raining in various places.

The jay bird - with arms extended, run in curved pathways around the room, at times swooping down and changing levels and then lifting up again, changing the pace or speed of the run.

Scattering the ashes - walking or running with arms initially close to the body then stretching out or reaching to the sides as though scattering; this is done to the four sides or walls in the room.

Fire -jumping in place with arms thrusting up and out as though fire sparks are shooting out. The arms are thrust at different levels-low, medium, high; and in different directions- forward, back, side, up. This also can be done with a hopping movement.

Deer spirit - running a few steps and then leaping; facing a different direction, repeat the movement and then keep repeating, facing different directions each time.

Legend of the Indian Paintbrush

Flower-growing- starting at a low level, students slowly rise, their arms extending up or out, depending on the shape of their imagined flower.

Sunset- the body begins extended, with the arms raised out, run quickly to the opposite side of the room, gradually having the arms and body come down to a low level. Repeat a few times traveling in different directions and speeds.

Running and shooting - running a variety of distances, stopping at different levels and shooting, running while shooting.

Sky growing dark- move slowly around the room as the arms gradually extend out as though hovering above the earth moving around throughout the room as though covering the entire space.

Divide the students into groups of four or five. Hand out the Dance Assessment Rubric. Read through it, making sure the students understand it. Note that they will need to use what they just learned about Native American dances for this part of the lesson.

Discuss and review with the students what they have learned about Native American dances. Remind them that dance is structured with a beginning, a middle and an end. The questions for the following discussion of dance structure may be put on the board to aid the discussion. Tell the students that the beginning answers these questions:

How does the dance start?
What position (shape) are your bodies in and why?
Where are you in relation to one another? (In a line, a circle, a diagonal, scattered, some front, some back.)

Remind the students that the middle is the major and the longest part of the dance. Tell them that it is here that they share what they want to say through the use of their bodies. This section answers these questions:

What are the movements?
How many times do you do or repeat the movements?
Does everyone move at the same time?
Does everyone move in the same way?
Do your facial expressions change when you are doing the movements? Where are you looking (focusing?)
What part of the story are you identifying to be in your dance?

The ending answers the questions:
How are you going to bring the dance to the class?
What is the last thing you do?
What position are you in, and where are you in relation to each other?

Remind the students that these three parts are clear and evident in their dances.

Return the completed Tomie DePaola Legends Reading handouts and the books. Have students reread the DePaola legends. Emphasize that each legend contains a dance that is not fully described. Tell the students that their job is to create a dance that belongs in the story. Remind them that they know a lot about this kind of dance and that they learned how to perform several steps in a previous lesson. They are to write a description of their dance. They are to practice their dance before performing it for the class.

Assessment:

Use the Tomie DePaola Legends Dance Assessment Rubric and the Self and Teacher Dance Assessment Rubric to assess your students' works.

Extensions:

Instruct the students to research Native American instruments. They will make a drum and a rattle and learn to play the instruments.

Sources:

Print:

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Media:

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How to Dance Native American Style. 30 min. VHS. Drumbeat Indian Arts, Inc. 1996. Videocassette.

State Arts Council of Oklahoma. *Into the Circle: An Introduction to Native American Powwows.* Produced by Scott Swearingen and Sandy Rhoades. 58 min. Tulsa, Oklahoma: Full Circle Communications. Videocassette

Tappin' to My Tune *:From Moccasins to Tap Shoes*

Lesson Overview:

After viewing videos and films of such famous tap dancers as Fred Astaire, Ginger Rogers, and Bill "Bojangles" Robinson, students will examine and discuss the historical aspects as well as learn basic tap dance steps. Later, students research a tap dancer and write a dual bio-poem. These poems are published in a class book or displayed on a classroom poster.

Instructional Objectives:

Students will:

- view tap dancing in film and on video.
- recognize tap dancing from film or video.
- research a famous tap dancer.
- write a dual bio poem.
- learn basic tap dance steps.

Supplies:

Pair of Tap Shoes
Easter Parade. Produced by Arthur Freed. Directed by Charles Walters.
On The Town. Produced by Arthur Freed. Directed by Gene Kelly and Stanley Donen.
Tap Dancin ', Produced and directed by Christian Blackwood.
That's Entertainment, Produced by MGM.

Instructional Plan:

Introduce students to tap dance by showing dance segments from films. Suitable films include *On the Town, Easter Parade, That's Entertainment, White Knights, Tap Dancing* and a variety of Shirley Temple films. Discuss the viewing with the class. Talk about tap shoes (have an example available, if possible) and the basic tap movements. Ask students which movements they identified, and name some of them: tap, brush, heel drop, and stomp. If you have a student who takes tap, or a teacher or a parent who has experience in the dance form, utilize their expertise.

Use the following information as a guide to explaining the historical and cultural beginnings of tap dancing:

Tap dancing is believed to have been created by the blending of the Irish jig and the English clog with the shuffle. In Ireland, the shuffle or gliding steps are associated with reels, and the jigs and hornpipes with clog or tap steps. In the jigs and hornpipes, the steps are executed with the dancer's body erect, hands at the side. Exact and intricate footwork is characteristic in this type of dancing.

In the Irish jigs, the ball of the foot makes rapid pattering sounds on the floor. There are about seventy-five taps per quarter minute. These are the most difficult dances. Controlling the variety of sounds produced by the taps of heels and soles on the floor. The clog is a kind of solo step performed with clogs or wooden-soled shoes to emphasize the rhythm. The dance form comes from the industrial areas of northern England and southern Scotland in the 19th century. The Lancashire hornpipe is a well-known example of a clog dance. Many of the Irish and Scottish Immigrants to America settled in Appalachia and clogging is still a part of their culture. It has become extremely popular in recent years with a big resurgence among young peoples' dance groups.

The Shuffle originates from the mid 19th century and was called the Negro Minstrel Dance in America. It was very similar to the Irish Clog except that the American Tap included hand movements. Originally the hand movements and the body movements were very animated and exaggerated. Loud talking and singing and laughing were part of the presentation. It has since evolved into a smoother and simpler form, with balance and syncopated sound. Tap dancing dominated the vaudeville shows ofthe late 1800's and remained popular well into the twentieth century. It is a style of dance in which rhythmic sounds are produced by moving the feet. Shoes are worn with metal taps on the bottom which produce the distinctive tap sound against the floor.

Teach students the following tap dance steps.

tap: hitting the floor without putting any weight on it. Do this with the right and left foot.
brush: hitting the weight on one leg , move the leg forward, making a sound and then back- again, making a sound.
step-taking: a step in any direction, transferring weight to that foot.
heel drop: when the ball of the foot is already on the floor, the heel drops to the floor, making a sound.
stomp: the entire foot is placed on the floor with extra emphasis and a stronger sound.

Do each of the five steps with music.

Combine some of the steps. Model the tap dance step combinations before having the students practice the steps. Here are some examples of combinations:

Right fool-tap (1), tap (2), step(3-4 counts)
Left foot-tap (l),tap (2),step (3-4 counts)
Right foot-brush forward (1), backward (2), step (3-4 counts)
Left foot-brush forward (1), backward (2), step (3-4 counts)
Stomp-right (1-2), left (3-4) right (5-6), left (7-8)
Step with right, right heel drop (1-2)
Step with left, left heel drop (3-4)
Brush right forward (5-6) step on right (7-8 counts)
Step with left, left heel drop (1-2)
Step with right, right heel drop (3-4)
Brush left f-orward, backward (5-6), step on left (7-8 counts)

Have students practice the combinations with music.

Read aloud *Song and Dance Man!* by Karen Ackerman. In this story, Grandpa once danced on the vaudeville stage. Tell students that vaudeville is a kind of theatrical entertainment that has many different kinds of acts, using the following citation:

"The word 'vaudeville,' some say was derived from the French 'viox de ville,' which means voices of the town. The expression referred to the dances and dance songs of the market place." Knowles, p. 135.

For a long time in the United States, from about the 1880's to the 1930's, it was the most popular form of entertainment, even requiring the use of special vaudeville theatres. About eight to 10 acts were presented together on the same bill. Acts included jugglers, animal acts, skits or small plays, recitations, important people of the day, comics, and magicians. The dancing acts were a popular part of vaudeville. Tell the students that during the next class period they will conduct online research on famous tap dancers, some of whom they saw in videos or films. They also will write a poem about a famous dancer.

Before taking the class to the library, distribute the 11amous American Tap Dancer Research worksheet. Famous tap dancers students may research include: Fred Astaire, Gene Kelly, Leslie Caron, Ginger Rogers, Ann Miller, Gregory Hines, Maurice Hines, Bill "Bojangles" Robinson, Jeni LeGon, Shirley Temple, the Nichols Brothers, Cyd Cherisse, Sammy Davis, Jr. Go over the worksheet with the class, making sure the students understand the assignment. In the library, assist students with their online research. Selected sites are on the research worksheet. Collect the student's Famous American Tap Dancer Research worksheets at the end of the class period.

Return the students' research worksheets. Tell students they will write two poems: one about themselves, and one about the tap dancer they researched. Explain that a bio poem is a poem about one's self. The poem gives information introducing ourselves to another and basically tells someone else who we are and what we are about. Tell them that they are about to write a bio poem about themselves and one about the famous tap dancer they researched. Although they are not the tap dancer, ask them to place themselves in the body of the dancer they research and from what they found out write the poem as if they are the dancer. Talk a little about the format of a simple rhyming poem. Distribute the Tap Dual Bio Poem worksheet. Make sure the students understand the assignment. Assist students as they write their poems, including the editing and rewriting stages.

Collect the students' works at the end of class. After students have completed a final draft of their poems, the poems and the picture of the famous tap dancer may be published in a class book on tap dancers or made into a poster for classroom display.

Day Six: Return the students' bio poems. Ask students to share their poems. Using any of the tap steps they learned in class, or using one of the combinations, students are to introduce their poem with a short eight count combination of tap sounds. The students may also make up the tap sounds to their tap dancer's name.

Assessment:

Use the Dance Assessment Rubric to assess your students' works.

Extensions:

Students may research vaudeville. Their findings can be collected in a class bulletin board or poster that emphasizes the great variety of acts that made of this most popular American entertainment. Students can also research Savion Glover.

Students can further explore Harlem and the Harlem Renaissance at the ARTSEDGE Web site, Drop Me Off in Harlem.

Sources:

Print:

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Driver, Ian. *A Century of Dance. A Hundred Years of Musical Movement, From Waltz to Hip Hop.* London: Hamlyn, an imprint of Octopus Publishing Group Limited, 2000.
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Knowles, Mark. *Tap Roots-The Early History of Tap Dancing.* Jefferson, North Carolina: McFarland & Co., Inc, Publishers, 1998.
Nash, Barbara. *Tap Dance.* Dubuque, Iowa: Wm.C. Brown Publishers, 1969.
Roan, Carol. Illustrated by Ann Gross. *Clues to American Dance.* Washington and Philadelphia: Starhill Press, 1993.
Sachs, Curt. *World History ofthe Dance.* New York: Norton & Co. Publishers, 1963.

Media:

Easter Parade. Produced by Arthur Freed. Directed by Charles Walters. 104 min. MGM, 1948. Videocassette.

On The Town. Produced by Arthur Freed . Directed by Gene Kelly and Stanley Donen. 98 min. MGM,1949. Videocassette.

Tap Dancin ',Produced and directed by·Christian Blackwood, 58 min. Michael Blackwood Productions, Inc.: New York. Videocassette.
That's Entertainment, Produced by MGM, 1974.Videocassette.

The National Standards For Arts Education:

Dance (5-8)
Standard 1: Identifying and demonstrating movement elements and skills in performing dance

Dance (5-8)
Standard 2: Understanding choreographic principles, processes, and structures

Dance (5-8)
Standard 4: Applying and demonstrating critical and creative thinking skills in dance

Other National Standards:

Historical Understanding II (3-5) Standard 1: Understands and knows how to analyze chronological relationships and patterns

Historical Understanding II (5-6) Standard 2: Understands the historical perspective

Historical Understanding III (6-8) Standard I: Understands and knows how to analyze chronological relationships and patterns

Historical Understanding III (7-8) Standard 2: Understands the historical perspective

Language Arts II (3-5) Standard 1: Uses the general skills and strategies ofthe writing process

Language Arts II (3-5) Standard 3: Uses grammatical and mechanical conventions in written compositions

Language Arts III (6-8) Standard 1: Uses the general skills and strategies of the writing process

Language Arts III (6-8) Standard 3: Uses grammatical and mechanical conventions in written compositions

Language Arts III (6-8) Standard 5: Uses the general skills and strategies ofthe reading process

FANCY FENCING

This set of lessons will serve to introduce "A Midsummer Night's Dream" to students.

Lesson Overview:

Stage-fighting, and especially sword-fighting, is important to the plot of many Shakespearean plays. In theatre, fights are based on precise choreography. This lesson introduces students to the art of stage-fighting. Although there is no actual physical fight in "A Midsummer Night's Dream" there are many verbal fights.

English

6.1 The student will analyze oral participation in small-group activities

6.2 The student will listen critically and express opinions in oral presentations

6.3 The student will read and team the meanings of unfamiliar words and phrases

6.4 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.

6.5 The student will read and demonstrate comprehension of a variety of informational selections

6.6 The student will write narratives, descriptions, and explanations.

History and Social Sciences

USI.1 The student will develop skills for historical and geographical analysis, including the ability to

identify and interpret primary and secondary source documents
make connections between the past and the present
interpret ideas and events from different historical perspectives;
evaluate and discuss issues orally and in writing;

P.E.

6.1 The student will demonstrate competence in locomotor, non-manipulative, and manipulative skill combinations and sequences in dynamic game, rhythmic, and fitness activity applications.

6.2 The student will apply movement principles and concepts to movement-skill performance.

6.4 The student will work independently and with others in physical activity settings.

Instructional Objectives:

Students will:

identify and practice several ballet posilions and movements.
identil)' and practice several swo rd fighting movements and stances.
create a 16-beat movement combining the sword fighting moves.
present their 16-beat sword fight to the class.

Supplies:

Wrapping paper or paper towel tube for each student (optional)

Instructional Plan:

Warm Up

Students should wear comfortable clothing and shoes. Divide students into pairs and move furniture so that each pair has a good space in which to move. Have students warm up with a mirroring activity. Each pair should choose a leader for the first round of the game.

Students will face one another but not touch or talk. The leader will begin a slow movement and the partner will mimic it precisely. Partners should look each other in the eye. Remind students not to move too quickly. When the teacher says, "Switch leaders," the person who was the mirror should become the leader. This activity should take approximately five minutes. Explain that working with and anticipating the movements of your partner are key in fight sequences.

Introductory Activity

Tell students that they will be learning about fencing. Explain that they will begin by learning basic ballet moves for balance, an important skill in fencing. They may use a chair for support.

Have students begin in a neutral position. They should stand up straight with hands at side, shoulders down and relaxed, chest up, and feet parallel. Tell students to imagine lhat a balloon is attached to their chest and head, and it is pulling them upright.

Next warm up the body with the following ballet positions and moves:

First Position: Feet begin parallel, then the hips rotate and the toes tum-out. Heels remain touching. Weight is evenly distributed to each leg.

Releve: Facing the chair and holding onto it for balance, lift heels off the floor. The body should remain straight and upright. Hold for eight counts.

Demi-plie: Holding onto the chair for balance, bend the knees. The heels remain on the floor and the body remains straight. Repeat this for eight counts.

Second Position: Starting in First Position, move the feet to an open position, shoulder-width apart. Weight is evenly distributed.

Releve: Facing the chair and holding onto it for balance, lift heels off the floor. The body should remain straight and upright. Hold for eight counts.

Demi-plie: Holding onto the chair for balance, bend the knees. Heels remain on the floor and the body remains straight. Repeat for eight counts.

Third Position: Standing in Second Position, point the right foot, and in a small curved move, get the right foot's heel to touch the instep of the left foot. Weight is evenly distributed. Do eight relve and demi-plie movements with the right foot in the Third Position. Then switch so that the left foot's heel is touching the right foot. Repeat the relve and demi-plie moves.

Fourth Position: Standing in Third Position, take the left foot and slide it about four to six inches away from the right foot's instep. Weight is evenly distributed as eight relve and demi-plie moves are practiced on the left and right side.

Lunges: While in Fourth position, shift to the front foot. The foot slides across the floor, with toe leading, to about 12 inches away from the original Fourth Position. The knee bends deeply, with the knee over the foot, while the foot remains flat. The back leg elongates and the heel presses up with the toes down. Do lunges on the right and left feet holding the position for about 15 seconds. Hands rest on the lunging leg.

After learning these moves, go back to First Position to stretch. Shake out the right arm, then the left arm. Shake out the right leg and left leg. Slowly roll the spine down so that the body is flopped over from the hip. The head and arms should dangle down like a rag doll. The legs should be bent a little. Slowly roll up, vertebra by vertebra. Repeat one more time.

Next, go to Second Position and inhale, lifting both arms over the head. Slowly exhale as the arms lower. Repeat two more times.

Curve and lead the left arm slowly toward the right side and stretch. Repeat eight times and then repeat on the right side. With both curved arms together, stretch left and right. Finally, curve the left

arm over the head going right and the right arm going left across the middle, stretch. Then switch directions. Repeat eight times.

Now roll the shoulders slowly front and back. Breath in with arms raised and release.

Tell students that sword-fighting came into vogue in the 14th, 15th, and 16th centuries, among Europe's upper classes, after gun power and fire mns made it impractical for knights to wear armor. Fencing masters taught foot soldiers how to attack and defend themselves. IL1 Shakespeare's Lime, many plays featured sword fights and battles. The players and apprentices practiced fencing extensively so that it would look real, but no one would be injured. Today, Cight directors teach actors the same safe fight moves thal have been practiced in the theatre for hundreds of years.

Have students line up in rows, leaving enough space to extend their arms without touching anyone beside or in front of them. Stand in front of the class, and instruct students to mirror your movements.

Ask a student volunteer to model the area of safety for the fencing activity. The target area is from the shoulders to the hips. At no time is any move to target the head or groin. Students sbould pretend they are holding a fencing weapon in their dominant hand. (Students should practice empty-handed iu the beginning. Wrapping paper Lubes are not recommended to be used as "weapons" at this ea1·ly stage. Tell the stude11ts that once they practice the moves and create their own, then they can perform with the tubes.) Right-handed people should lead with their right foot, left-handed with their left foot.

Model the moves in slow motion for safety. Remind students that their knees should always be slightly bent. Introduce the following moves, continually reviewing the moves as you add new ones:

Salute: Stand straight in Third Position with the dominant arm bent close to the body and raised in front of the face. Keep the non-dominant arm straight at the side. The hand goes down and straightens out toward the opponent.

En Guard: Stand straight in Third Position with the dominant arm waist-high, bent, and facing the opponent at a right angle. Keep the other arm shoulder high and bent. That hand is flat and the palm faces the floor. Open tJ1e feet to the Fourth Position. The am1s remain the same.

High: 'Sword' held about chest high at a diagonal.

Low: 'Sword' held at a diagonal, pointing toward the floor.

Thrust: The arm is extended and the 'sword' is directed toward the opponent's mid-section.

Lunge: Start in Fourth Position, like the lunge in ballet, except to get into it, the feet move starting with the heel first, then the toes. (This is usually a two-step move.) The front knee is over the ankle and the back foot is flat on the floor. The arms are extended straight and in opposite directions. The dominant arm is thrusting.

Retreat: Start from Fourth Position and as the opponent advances, the move is toe to heel. The arms are straight and extended in opposite directions.

Highward: Stand in Fourth Position. Find the center of the body and raise the dominant arm to about 12 o'clock. Make a semicircle in clockwise motion. Practice this a few times, stopping about 6

o'clock. Then practice moving in a full circle from 12 to 12. Finally practice moving counter clockwise.

Loward or *Baseward:* Stand in Fourth Position, find the center of the body, and turn from 6 o'clock to 12 o'clock in a curved sweeping motion, moving clockwise. Practice a few times, stopping at 12 o'clock. Then practice moving in a full circle from 6 o'clock to 6 o'clock. Finally, practice moving counterclockwise.

Top Hal: Each student should return to their paltner from the earlier "Mirrors" activity. Facing a partner, but at a safe distance, both do a "Highward" move in a full circle, moving clockwise. Where boU1 'swords) and crosses slightly meet is called "Top Hat." Try meeting at a "Loward" position.

Engage: 'Swords' are touching.

Disengage: 'Swords' separate by both moving counterclockwise. Point 'sword' in a low

position. NOTE: The book, *Shakespeare For Kids,* has a very clear fight sequence in it, as well

information on
how to make a sword.

Independent Practice

Students work in pairs to create a fencing sequence. Instruct students that they have sixteen moves to make. They should use the moves taught in the Guided Practice section. You may wish to introduce the wrapping paper tubes, but the activity can also be done without them. Remind students that all moves should be practiced and presented in slow motion. This will ensure that students pay attention to each other and that the moves are completed correctly and safely. Inform students that choreographers always make sure the actors practice in slow motion first. Give them ten to fifteen minutes to create the sequence before they present it to the class.

Assessment:

Use the Assessment Rubric to evaluate students'

learning. Sources:

Print:

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A Way with Words or Say What?

Lesson Overview:

Shakespeare invented over 2,000 words and expressive phrases. In this lesson, students use drawing and pantomime to identify and analyze some of Shakespeare's phrases. They then write a story using the newly-identified words, lines, and phrases.

Instructional Objectives:

Students will:

identify words invented by William Shakespeare.
interpret the meaning of words through drawing.
identify words by interpreting drawings.
analyze the meaning of a line or phrase.
pantomime to communicate the meaning of a line or phrase.
interpret pantomime to identify a line or phrase.
write a short story using Shakespeare invented words, lines, and phrases.

Supplies:

Index cards with Shakespearean words:
mountaineer, fortune-teller, bandit, watch-dog, schoolboy, football, worm hole, hom-book, shooting star, moonbeam, dew-drop, glow, dawn, alligator, lady-bird, luggage, eyeball, love- letter, puppy-dog, farmhouse, bedroom, birthplace, fairy land, worthless, long-legged, pale-faced, hot-blooded, flea-bitten, green-eyed, upstairs, downstairs
Stopwatch for timekeeping
Large chart paper
Markers
Lined paper
Pencils

Instructional Plan:

Note: Prior to class, prepare a list of approximately 60 words invented by Shakespeare. Good points of reference for the following exercise are Cable in the classroom's Shakespeare: Subject to Change and the book *William Shakespeare and the Globe* by Aliki.

Warm Up

Explain to students that many of the words and phrases we use today were invented by William Shakespeare. Words like "zany," "lonely," "critic," and "fair play" are just a few of about 2,000 words introduced through his poetry and plays.

Write Shakespeare's words on index cards to use during the game. Select words that could be easily conveyed through drawing. Some examples might be:

mountaineer, fortune-teller, bandit, watch-dog, schoolboy, football, worm hole, horn-book, shooting star, moonbeam, dew-drop, glow, dawn, alligator, lady-bird, luggage, eyeball, love-letter, puppy-dog, farmhouse, bedroom, birthplace, fai1y land, worthless, long-legged, pale-faced, hot-blooded, flea-bitten. green-eyed, upstairs. downstairs

Tell students that they will now play a game in which they must "draw" Shakespeare's invented words. The instructions are as follows:

I. Select a time-keeper from the class. He/she will keep time and record the team points on the board.
2. Divide the class into two to four groups. [A way that works well is to put the class in a circle and go around the circle counting off however many groups there are. Each person holds the number with his/her fingers. (Ones hold one finger, twos holds two fingers, etc.) Once the whole class has received a group number, then all ones go to one side of the room, and twos go to another side of the room, etc.]
3. Select a person from each group who will be responsible for putting a hand up when the team has figured out a word. This person will be able to look at the word being drawn in advance, but he/she MAY NOT give hints to others on the team, nor te11 the player who is drawing and how to draw the picture.
4. Have teams count off numbers to see who will go first, second, third, etc.
5. Post large sheets of newsprint paper with markers in each team's area.
6. Have one member from each team come up to be given the word to draw. Show the word on the card or quietly say the word in the player's ear. All teams should get the word at the same time. They will have 45 seconds in which to draw and guess the word.
7. The first team to guess correctly gets a point for the word.
8. Allow the next player from each team come up to get a word. Repeat until each person has had one to two turns.

After playing the game, ask students to name some of Shakespeare's words. Students should record these words and identify their meanings.

Guided Practice

Shakespeare also put phrases into our language that we still use today. "Too much of a good thing," "Good riddance," and "In my mind's eye," are all word combinations made famous by him.

Put several phrases on the board. They may include: "Every inch a king," "Not budge an inch," "Wild-goose chase," or "Sweets to the sweet." Enlist a student volunteer to select a phrase and pantomime it for the class. Have the class guess the phrase that is being depicted.

Independent Practice

Divide the class into groups of no more than four. Refer to the S hakespearean Lines handout. Assign each group a Shakespearean line from the handout. (Yau may wish to cut the handout into strips and assign one line per group or write individual lines on index cards for each group. Or simply distribute the handout and assign the lines to groups by number.) Have students interpret their lines and create a pantomime to present to the class. The objective is to make the meaning clear to others. Allow each group to pantomime the line, and have the class guess which line.

Closure

Discuss what the students learned about Shakespeare and his linguistic inventions. How did drawing the words and pantomiming the lines force the students to search for meaning?

For homework, each student should write a short story using a sampling of Shakespeare's words, phrases, and lines meaningfully. Have the student underline the Shakespearean words, phrases, or lines used within the story.

Assessment:

Evaluate the extent to which students successfully completed the following tasks:

worked cooperatively in assigned groups.
identified ways to draw the words or their meanings.
used pantomime to communicate the meaning of a line or phras
wrote a story using Shakespeare's words, phrases, or Jines correctly.
used correct grammar and mechanics in writing the short story.

Sources:

Print:

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Appendix# 7 Arts-Infused Curriculum and Instruction:

om muni ly Public C harter's arts- infused and arts discipline-based curriculum and instruction reflects recent research from the arts education field that provides significant ev idence of the value of the arts in the learning process, and places the arts "fir mly within current discussions and debates about the education policies and practices that will best bring about school reform and improvement and high achievement for students" (Deasy. 2002). Burton, Horowitz, and Abeles (1999) found that student learning and achievement in non arts domains is heightened in environments featuring high quality arts ed ucation programs and a school climate supportive of active and participatory learning.

School curricula have traditionally been structured to provide students with opportunities to tudy separately each of the disciplines (e.g., history, literature, mathematics, science). There is great merit to this specia lization and work withjn a discipline. Equa lly important, however, is to bring wholeness to st udents' study. Students must have opportunities to see how disciplines meet, overlap, and inform each other. The arts provide an excellent vehicle for exploring these connections. In particular, the arts offer aesthetic, personal, and creative dimensions to various disciplines included in the curriculum. (Kennedy Center Changing Education Through the Arts (CETA) program, unpublished paper, 2004).

DuPont (1993) found that sixth grade remedial readers using creative drama as a learning strategy scored consistently higher on the Metropolitan Reading Comprehension Test. In a national longitudinal study of 920 high-risk elementary school students in the arts-infused Different Ways of Knowing Program, Catterall (1995) reported an 8 percentile-point gain on standardized tests for one year of participation and a 16 point gain after two years.

We believe that arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reaso11ing, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one.

It is our philosophy that *all* children can learn. We maintain that the arts enable individuals, to achieve educational, employment, and other life goals. Infusing the arts into the standard curriculum increases academic achievement. After the arts were integrated into Chicago's Guggenheim Elementary Schoo l curTiculum, daily attendance rose to 94 percent and 83 percent of the students achieved at or above national norms for reading and math.

A study of student performance at Chicago Arts Partnerships in Education (CAPE) schools and at control schools demonstrated improved academic performance by low-SES students in arts-integrated schools based on test scores (Catterall & Waldorf, 1999).

The use of the arts has proven to be a highly effective tool in student achievement in both the academic and social arenas (Fiske, 1999). For example, music integrated into the elementary curriculum promotes self-esteem, language development, creativity, and class teamwork. Music is also effective in reaching non-verbal students (Warner, 1999). Educators participating in the "Whirlwind" program in Chicago, which used theatre techniques to teach elementary school aged students, found that as a result of drama instruction, students performed better in reading exams and developed a sense of community pride and teamwork (Anderson, 1998). A 10-year study of 30,000 students participating in after school programs promoting the arts found that participants were more likely to acquire honor roll status, get involved in the community, improve school attendance, and enter math and science fairs (Recent Research Shows Benefits of Arts Education, 2000).

Research has found that participation in the arts is positively correlated with academic achievement. Students highly involved in the arts are more likely to have higher grades, better standardized test scores, and lower dropout rates; the connection is particularly strong among low-income students (Catterall eta!., 1999; Heath, 1998). Arts education also develops valuable skills for the wot·kplace such as creativity, organization and collaboration (Ohler, 2000). Finally, the arts are a defining feature of culture; study of tbe arts helps students understand their own identities md provides a window into other historic and contemporary cultures (Ballengee-Morris & Stuhr, 200 I; McCullough, 1995)

.Teac hing in and through the visual and performing arts will allow for an emphasis on creative thinking and action around content standards within each discipline and for the integration of material across disciplines. The arts become the medium through which students acquire expected knowledge, skills and habits. Research findings demonstrate that not only do students with high levels of arts participation outperform "arts-poor" students by virtually every measure, but that high arts participation makes a *more sign!flcant difference* for students from low-income backgrounds than for high-income backgrounds (Catterall, Chapleau, & lwanga, 1999). A major goal of Community Public Charter School's arts-infused instructional model is to engage students to improve their learning in all core subject areas across the curriculum by providing them with opportunities to see how disciplines meet, overlap, and inform each otber. "Curriculum integration is a way to increase student understanding by teaching across the disciplines, teaching subject areas according to their natural connections rather than in isolation from one another. Curriculum integration focuses on making learning reflect life so that students see the value of what they are being taught."- Association for Supervision and Curriculum Development (ASCD) Tutorial on Curriculum Integration.

Visual and performing arts standards and learning objectives will be integrated with the other core subject area standards in the curriculum mapping process and will also include standards- based learning activities taught by specialists for each of the discrete subject areas of visual arts, dance, music, and theater. In addition to standards for teaching and learning for dance, music, theater, and visual arts, Community Public Charter School staff will consult the national standards for the above subject areas, upon which many curriculum materials and resources (e.g. the online ArtsEdge network) have been based.

The National Visual and Performing Arts Standards are particularly useful for designing the interdisciplinary curriculum and instruction units that we hope to be the hallmark of Community Public Charter School's arts-infused and arts discipline-based approach. The visual arts content standards are organized in six areas: 1) media, techniques and processes; 2) structures and function; 3) subject matter, symbols and ideas; 4) history and culture; 5) reflecting and assessment; and, 6) connections. The performance standards and essential skills also reflect the Discipline-based Art Education (DBAE) focus on teaching and learning in, about, and through the arts based upon 1) aesthetics (exploring the nature and value of the creative work); 2) history (understanding the role of the art form in the evolution of a particular culture); 3) criticism (analyzing the creative work); and, 4) production (developing skills to express ideas and images).

Content and performance standards will also be integrated with Howard Gardner's multiple intelligences theory and instructional models that accommodate the unique learning style and thought processes of each student.

Community Public Charter School Staff will adapt curriculum and instruction to meet academic objectives based on the Kennedy Center CETA program that trains teachers in three basic approaches: 1) teaching subject area content through the arts, 2) teaching skills through the arts, and/or 3) teaching about the arts and other subject areas through an interdisciplinary approach. The

CETA program emphasizes the need to identify clear, direct, significant, and developmentally appropriate connections between a subject area(s) and an art form(s) in order to design meaningful arts-integrated instruction that positively impacts student learning. Although we are out of the geographic area to be included in the CETA program, we are in contact with the Parlners in Education Department of the Kennedy Center to be included in their outreach program for professional development.

Successful arts-infused models rely on project-based learning supported by educational technology to dramatically improve teaching and learning. Research has demonstrated that technologically supported project-based learning significantly improves student progress in academic and non-academic performance. The George Lucas Education Foundation cites the following research by SRI International (SRI, 2004): In a five-year study researchers at SRI International found that technology-using students in Challenge 2000 Multimedia Project classrooms outperformed non-technology-using students in communication skills, teamwork, and problem solving. The Center for Learning in Technology researchers, led by Bill Penuel, found increased student engagement, greater responsibility for learning, increased peer collaboration skills, and greater achievement gains by students who had been labeled low achievers. The project conducted a performance assessment designed to measure students' skills in constructing a presentation aimed at a particular audience. Students from Multimedia Project classrooms outperformed comparison classrooms in all three areas scored by researchers and teachers: student content, attention to audience, and design. The Multimedia Project involves completing one to four interdisciplinary multimedia projects a year that integrate real-world issues and practices. Additional research and exemplary educational technology project descriptions are presented online by the George Lucas Education Foundation.

Highlights from Key National Research on Arts Education

We hope that the findings from various studies recorded below are a quick introduction to some of the high quality work being done regarding the effects of the arts in the education of children. Increasingly, "controlled" studies reveal a powerful, positive relationship between study in the arts and other academic subjects, attitudes, and behaviors.

Given the current state of research in the social sciences like education, few "causal" connections are possible at this point but gains are being made as new techniques for measuring learning are developed. Much of what the arts teach is not measured in typical tests and research in arts education has further to go to develop an ever more detailed understanding of how the arts work to enhance children's learning. Different art forms have been researched to different degrees. For instance, the visual arts are the most commonly offered in our schools but are the least researched.

The arts are disciplines of study in themselves with their own histories and practices yet they are also increasingly recognized for the ways they promote learning for various children and in various ways. The findings reveal some of the power of the arts to affect other academic subjects, attitudes, and behaviors, among pre-school, general K-12, and at-risk populations of students.

Findings are presented by art form to help you navigate the many insights into the power of arts in education.

- Multiple-Act
- Drama
- Music
- Visual Arts
- Dance

Multiple-Arts

Elementary students who attended schools in which the arts were integrated with classroom curriculum outperformed their peers in math who did not have an arts-integrated curriculum. In 1998, more than 60 percent of the students attending schools integrated with the Chicago Arts Partnership in Education (CAPE) performed at or above grade level on the math portion of the Iowa Test of Basic Skills whiJe the remainder of Chicago Public School students averaged just over 40 percent. Those same numbers in 1992, before the CAPE program began were 40 percent in the pre-
APE schoo ls and 28 percent district-wide.

source: *Champions ofChange,* 1999
p. 54-SS, Figure 4
Imagination Project at University of California
Graduate School of Education & Information Studies
study: *Chicago Arts Ptll'tnerships in Education Summary Evaluation*

Elementary students involved in creating original opera showed higher rates of classroom participation and quality of participation than their non opera-creating peers. Students involved in reflecting, collaborating, and making the choices necessary to create opera participated
more in class (50 percent vs. 33 percent) than their non opera-creating peers. The participation of the opera-creating students was more coherent and responsive to the flow of others' comments. The researchers note the pattern in three opera-creating classrooms, "breaks down in the fourth, where students were more often a work force doing teachers' bidding than a company of individuals in charge of making choices and decisions." In other words, the responsibility for and engagement in creating art is crucial to yielding its broader benefits. The longer students are engaged in the opera-creating process, the more substantial the effects on the quantity and quality of their classroom participation.

source: *Champions ofChange,* 1999
p. 94, Table 1, p.95, Table 2
PACE, Harvard Graduate School of Education
study: *Whv the Arts Mettler in Education or Just What Do Children Learn When Thev Create an Opera*

Artistically talented but academically at-risk 4th, 5th, and 6th grade urban students who were involved over the course of three years in arts training, learned in arts-integrated classrooms, and participated in an additional program that used the arts to support academic classes made greater gains in reading than did a control group of students who were not identified as artistically talented and who were taught in traditional classrooms that did not integrate the arts with the curriculum.

source: *c.;rilicai Link'S: Learning in the Arts and Student Academic and Social Development,* 2002, p.64
study: Using Art Processes to Enhance Academic Self-Regulation

Artistically talented but academically at-risk 4th, 5th, and 6th grade urban students used more self-regulatory behaviors during classes in which the arts were integrated

into the lesson. Self- regulatory behaviors include paying attention, persevering, problem-solving, self-initiating, asking questions, taking positive risks, cooperating, using feedback and being prepared.

source: *critical Links: Learning in the Arts and Student Academic: and Social Develo pment,* 2002, p.64
study: Using Art Processes to Enhance Academic Self-Regulation

The qualitative ami quantitative findings of an education reform program that places a high value on the arts found that "the arts do contribute to the general school curriculum, to learning for all students, to school and professional culture, to educational and instructional pmctices, and to the schools' neighborhoods and communities. It is important that these contribLLtions extend beyond what most a1ts in education programs promise to educators."

source: *Cl'itica! Links: Learning in the Arts and Student Acadernic und Social Development,* 2002, p.84
study: The Arts and Education Reform: Lessons from a Four-Year Evaluation of the A+ Schools Program, 1995-l 999 (Executive Summary of the Four-year Pilot of A+ Schools in North Carolina)

An arts-integrated education reform program placed high on six dimensions of "effective reform practice: balanced scope, clear focus on teaching and learning, a long-term time frame, a locus of authority that encourages school-level initiative but embraces support from the top, opportunities and support for collaborative engagement, and ongoing professional develot>ment directed at insn·uctionaJ change."

source: *c·ritical Links: Learning in the Arts and Student Academic and Social Development,* 2002, p.86
study: The Arts and Education Reform: Lessons from a Four-Year Evaluation ofthe A+ Schools Program, 1995-1999 (Report #1 summarizing A+ Schools in North Carolina)

Schools in South Carolina that made room in their schedules for the arts at the expense of other academic disciplines did not suffer a decline in standardized test scores in the courses that lost time in the school schedule through the addition of the arts.

source: *Critical Links: Learning in the Arts and Student Academic and Social Develo pment,* 2002, p.90
study: The Arts in the Basic Curriculum Project: Looking at the Past and Preparing for the Future

6th grade students who attended schools in which the arts were integrated with classroom curriculum outperformed their peers in reading who did not have an arts-integrated curriculum. In 1998, the difference in the Iowa Basic Skills Test for 6th grade reading favoring 19 schools integrated with the Chicago Arts Partnership in Education (CAPE) was 14 percentage points above 29 other Chicago public schools matched to the CAPE schools in terms of family income, neighborhood and academic performance. In 1992, before CAPE was initiated, the difference between those schools had been 8 percentage points.

source: *Champions of Change,* 1999
p. 55, Figure 5
Imagination Project at University of California
Graduate School of Education & Information Studies
study: *Chicago Arls Partnerships in Education Swnman' Evaluation*

4th, 5th, 7th and 8th grade students who reported the highest level of instruction in the arts, either in school or out, scored higher on a figural creativity test than students in the lowest quarter of arts participation. High arts children also scored higher from teachers' ratings on expression, positive risk-taking, creativity-imagination, and cooperative learning.

source: *C'!·itical Links: Learning in the Arts und Student Academic and Sociul Development,* 2002, p.66
study: Learning In and Through the Arts: The Question of Transfer

4th, 5th, 7th and 8th grade students who reported a high level of instt·uction and participation in the arts showed higher levels of confidence about their own academics than did low arts children.

source: *critical Links: Leamiug in the Arts and Student Academic and Social Development ,* 2002, p.66
study: Learning In and Through the Arts: The Question of Transfer

In schools with strong arts climates, teachers and students both benefit. Teachers found students who had received high levels of arts training to be more cooperative and more willing to share what they had learned than students with low levels of a1ts training. "l-1igh-arts" students were better able to express their ideas, use their imaginations and take risks in learning, as reported by teachers. High-arts students had better rapport witb teachers and teachers in arts-rich schools demonstrated more interest in their work and were more likely to become involved in professional development experiences. They were also more likely to be innovative in their teaching.

source: *Champions ofChange,*
1999 pp. 38-41, Figures 2 and 5
Teachers College/Columbia University
study: *Learning in and Through the Arts: Curriculum Implications*

More students who had received high levels of arts instruction earned high scores on measures of creative thinking than students with the lowest levels of arts instruction. Creative thinking includes various aspects of problem solving: how many ideas a student has in response to a problem, how original those ideas are, how detailed the ideas are, and the student's ability to keep her mind open long enough for innovative ideas to surface. The results were, "more firmly tied to rich arts provision than to high economic status."

source: *Champions ofChange,*
1999 p.38, p.39, Figure 1
Teachers College/Columbia University
study: *Learnin g In and Through the Arts: Curriculum Implications*

A co-relationship between high involvement in the arts and better academic scores was found among all students and remained consistent when the students studied were selected only from the lowest socioeconomic quartile. Socioeconomic status (SES) takes into account parental income and education levels and has long been known to be the most significant predictor of academic performance. High SES students would be expected to have both greater involvement in the arts and better academic performance making the relationship seen here between the two not very significant. However, by comparing low SES students with other low SES students, the relationship between high arts involvement and better academic performance could be tested without SES affecting the results. In the low SES group, significant differences were found between the academic achievement of high arts-involved students and low arts-involved students as measured by standardized tests and reading proficiency measures. For instance, 30.9 percent of 12th grade, low SES, high arts-involved students scored in the top half on the standardized tests which combined math and verbal achievement. Only 23.4 percent of their low arts-involved peers (12th grade, low SES) did so. For achievement in high levels of reading proficiency the percentages are 37.9 percent for the high arts-

involved students (12th grade, low SES) and 30.4 percent for the low arts involved (12th grade, low SES).

source: *Champions ofChange,* 1999, p. 8
Graduate School of Education & Tnformation Studies, University of California at Los Angeles study: *Involvement in the Arts and Human DevelapmenL: General Involvement and Intensive Involvement in Music and Theater Arts*

The levels of academic achievement recorded by high arl:s-involved students in the lowest socioeconomic (SES) quartile narrows the gap that they have with higher SES students. 12th grade, low SES, high arts-jnv.olved students nearly close the achievement gap in reading proficiency with higher SES, low art'i-involved 12th graders.(37.9% reaching high levels of reading proficiency versus 42.9% respectively).

ource: *Champions of Change,* 1999, pp. 6, 8
Graduate School of Education & Information Studies, University of California at Los Angeles

study: *Involvement b1theArts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts*

Drop outs rates are co-related to levels of a1·ts-involvement among all students, even when controlled for socioeconomic status (SES), and high arts-involved, Jow SES students close the drop out gap with highea·SES but low aa·ts-involved students. Low SES students in general have a higher drop out rate than higher SES students but 3.5% of low SES, hi g h arts-involved 8th graders tudied d1·opped out by the I Oth grade whereas 3.7% of higher 8ES but low arts-invo lved 8th graders dropped out by the 1Oth grade.

source: *Champions ofChange,* 1999, pp. 6, 8
Graduate School of Education & Information Studies, University of California at Los Angeles
tudy: *involvement in the Arts and Humun Develupmenl: General lnvolvernenl and Intensive 1l'/Volvement in Mw>ic and Theater Arts*

High levels of arts involvement co-•·elated to the numbea·of hours students watched television. l Olh grade students in tJle top quartile of arts involvement watched less television than those students in the bottom quaa1ile of arts involvement. 28.2 percent of the high-arts S1ladents watched one hour or less oftelevision on weekdays contrasted to 15.1 percent ofthe low-arts students. Only 20.6 percent of the high-arts students watched three hours or more of television on weekdays contrasted to 34.9 percent of low-arts students.

source: *Champions ofChange,*
1999 p. 3, Figure 1
Graduate School ofEducation & Information Studies, University of California at Los Angeles
:tudy: *Involvement in the Arts und Human Development: Genera/In volvement and Intensive involvement in Music and Thea1er Arts*

The YouthARTS Development Project, a research initiative of the U.S. Department of Justice, offered arts opportnnities to youth at risk in three cities and found decreased delinquent behaviot·and improved cooperation and attitudes about school. Some of lhe findings reveal that in Portland, while only 43 percent of the program participants demonstrated an ability to cooperate with other at the start of the program--a full 100 percent did so by the end ofthe 12-week program. Attitude toward school also improved by program participants: only 7.7 percent improvement in the non-arts group over the same time frame in contrast to 31.6 percent improvement in the youth

involved with the arts program. In San Antonio, 16.4 percent ofthe arts program participants had a decrease in delinquent behavior in contrast to only 3.4 percent ofthe non-arts compar ison group. In Atlanta, despite the fact that the arts program participants had, on average, more court referrals than the comparison group at the sta1t of the program (6.9 and 2.2 rei'Crrals, respectively), they had, on average, fewer cotrrt referrals during the program period than the comparison group (1.3 and 2.0 respectively).

source: OJJDP, U.S. Department of Justice
study: *YouthARTS Development ProjecL*
pp. 7, 10, 12

Troubled students involved in after school arts programs excelled in academics and schoollit'e beyond less troubled students in a national sample. Though the students observed and stlLdicd in after schoo l arts organizations were twice as likely as those in a national sample (U.S. Department of ducation, NELS:88) to be undergoing insecure family situations and attending violent schools, they were four times more likely to have won school-wide attention for their academic achievement, three times more likely to be elected to class office, four times more likely to participate in a math and science fair, four times more likely to win an award for writing an essay or poem, and three times more likely to win an award for school attendance.

source: Americans for the Arts Monograph, p. 3
Living the Arts through Language+ Learning: a report on community-based youth organizations
Shirley Brice lleath
Stanford University and Carnegie Foundation For the Advancement ofTeaching

Environments of after school activities at arts or·ganizations "emerged as somewbat different from those of groups engaged primarily in community service or sports." Linguistic anthropologists found that in the arts organizations, "Students participated in planning and preparing as a group, their sentences peppered, "with 'could,' 'will,' 'can,'-asserting possibility."

source: *Champions ofChange,* 1999, p.24-25
Stanford University and Carnegie Foundation for the Advancement of Teaching
study: *Imaginative ActualiflJ.' Learning in the Arts During Nonschool Hours*

Students involved in after-school activities at arts organizations showed greater use of complex language tban their peers irt activities through community-service or sports orgnnizations. Linguistic anthropo logists found that "the innuences of participation in the arts on language show up in the dramatic increase in syntactic complexity, hypothetical reasoning, and questioning approaches taken up by young people within four-to-six.. weeks of their entry into the arts organization." "Generallzed patterns emerged among youth participating in after-schoo l arts groups: a five-fold increase in use or if-then statements, scenario buildi11g followed by what-if questions, and how-about prompts, more than a two-fold increase in use of mental state verbs (consider, understand, etc.). a doubling in the number of modal verbs (could, might, etc.)"

source: Champions ofChange, 1999, p.27
Stanford University and Carnegie Foundation for the Advancement of Teaching
study: *lmaginutive ActualiD': Learning in the Arls During Nonschoo/ llours*

Students in after-school arts groups "had nine times as many opportunities to write original text material (not dictated notes) as their classroom counterparts."

source: *Champions ofChange,* 1999, p.28
Stanford University and Carnegie Foundation for the Advancement of Teaching
study: *imaginative Actuality: Learning in the Arls During Nonschool Hours*

Various disciplined attihldes and behaviors were observed in underprivileged students who were given instruction in an art discipline. The effects of students' involvement with the arts were tracked over time. These effects included artistic, academic, and personal achievement and states of mind. Common characteristics across all age groups (elementary through adult) were: resilience, self-regulation., (constructive) identity, and lhe ability to experience flow (toial focus and al1sorption in a task).

ource: *c;hampions oJChange,* 1999, p.69
National Research Center on the Gifted and Talented
University of Connecticut, Storrs
study: *Artistic Talent Development for Urban Youth: The Promise and the Challenge*

Students in the United States receive different degrees of instruction in the various art fom1s but not a high dcgt·ce of instruction in any of them. The National Assessment of Educational Progress determined in 1997 that 3 percent of lhe nation's eighth-graders attend schools tJlat reported that the t)rpical eighth-grader receives instruction in dance at least d1ree or four times a week. For theater the comparable figure is I0 percent, for music it is 43 percent and for visual arts, 52 percent.
The National Assessment for Educational Progress, 1997
National Center for Education Statistics,
U.S. Department of Education

Instruction and participation in the arts affects students' abilities to respond to, perform, and create in the arts. Students who played instruments almost every day scored almost twice as high in music performance (on average, 53 percent) as those students who did not have music all year (27 percent). The same relationship held true for singing. Those students who were asked to sing almost every day scored almost a third higher (on average 40 percent) in music creating than those students who did not have music that year (29 percent). Among the students in the upper 25 percent of those tested in responding to music, 44 percent reported playing music in a band, either at school or independently, compared to only six percent among those in the lowest 25 percent.
The National Assessment for Educational Progress. 1997
press release
National Center for Education Statistics,
U.S. Department of Education

The arts provide a "cognitive use or the emotions. In this domain it is judgment rather than rule that prevails" (Israel Sche:ftler, 1977). Ten general lessons the arts teach children:

- to make good judgments about qualitative relationships;
- that problems can have more than one solution·
- to celebrate multiple perspectives;
- that in complex forms of problem solving, purposes are seldom fixed, but change with circumstance and opportunity;
- that neither words in their literal form nor numbers exhaust what we can know;
- that small differences can have large effects;
- to think through and within a material;
- constructive ways to say what cannot be said;
- that the arts offer experience we can have from no other source; and

- that the arts' position in the school curriculum symbolizes to the young what adults believe is important.

source: Learning and the Arts: Crossing BoundaJies, 2000, p. 14
article: *Ten Lessons the Arts Teach*
Professor of Education Elliot Eisner
Stanford University

"The Congress finds tbat the arts are forms of undea·stautling and ways of knowing that are fundamentally important to education." The United States Congress drew that conclusion, among others, about arts education in the r >ooauthorization of The Elementary and Secondary Education Act (R.R.6, Title X, section D, 1994).
United States Congress, 1994

The arts develop skills and habits of mind that are impot·tant forworker·s in the new ""Economy ofIdeas" (Alan Greenspan). The SCANS 2000 Report links arts education with economic realities, asserting that young people who learn the rigors of planning and production in the arts will be valuable employees in the idea-driven workplace of the future." (*The Secretary' Commission on Achieving Necessary Skills (SCANS) was established in 1990 by 1he Secretary 0r Labor with the goal of encouraging a high-performance economy characterized by high-skiJ l, high-wage employment. Tt defined critical skills that employees need in order to succeed in the workforce and, indeed, in life. In addition to basic literacy and computation skills which workers must know how to apply, they need the ability to work on teams, solve complex problems in systems, understand and use technology.)

source: *Champions ofChange,* p.32
Stanford University and Carnegie Foundation for the Advancement of Teaching
study: *imaginative Actua/Uy: Learning in the Arts DuringNonschool Hours*

A summary of findings from seven separate academic studies revealed that the arts:

- reach students in ways that they are not otherwise being reached;
- connect students to themselves and each other;
- transform the environment for learning;
- provide learning opportunities for the adults in the lives of young people;
- provide new challenges for those students already considered successful;
- connect learning experiences to the world of real work;
- enable young people to have direct involvement with the arts and artists;
- require significant staff development; and
- support extended engagement in the artistic process.

source: *L'harnpions o(Change,* 1999
pp.9-ll

Drama

Dramatic play, rhyming games, and songs are some of the language-rich activities that build pre-reading skills. The problems many children face in learning to read could be prevented with

high-quality instruction that incorporates a range of pre-school language-building activities and early exposure to stories and books.

source: *Young Children and the Arts: Making CreaJive Connection* , 1998, p. 1
Arts Education Partnership
Referencing Preventing Reading Difficulties in Young Children, 1998

Regular, frequent instruction in drama and sign language created higher scores in language development for Head Start students than fo•·a conta·ol group not offered drama and sign language. Drama and sign language were used to tap the physical, kinesthetic, and visual abilities of the 60 Head Starl children studied. The fow·-year-olds participated in activities combining drama and ign language for four days a week throughout the 1987-88 school year. The chi ldren in the
drama/sign language program scored significantly higher on the Head Start Measures Battery, Language Scale, than the 60 children in the control group.

study: *Young Children and Jhe Arts: Making* *Creative Connections*, 1998, p. 20
Arts Education Partnership
Referencing Youth Theatre Journal,
American Alliance for Theatre & Education
Drama and Sign Language: A Multisensory Approach to the Language Acquisition of Disadvantaged Preschool Children, vol. 6, No, 3, 1992

Imaginative play, coached by a teacher, enhances important learning abilities that help kindergarten children make physical and social sense of the world around them.

source: *L'ritical Links: Learning in !he Arts and Student Ac;ademic and Social De pelopmeNt.* 2002, p.24-25
study: *Role of Imaginative Play in Cognitive Development*

In re-enacting stories, kindergarteners who stepped out of role to direct others in the enactment, or question the direction of the enactment added to their understanding and recall of the story more than their less active classmates.

source: *Critical Links: Learning in /he Arts and Student Academic and Social Development , 2002,* p.54-55
study: *"You Can't Be Grandma: You're a Boy": Events Within the Thematic Fantasy Play Context that Contribute to Story Comprehension*

Dramatic play appears to increase tendencies of early elementary school children to be thorough and explicit in their conveying of stories critical to success in school settings where these skills are required in written and oral language activities.

source: *Critical Links: Leaming in the Arts and Student Academic and Social Development. 2002,* p.44-45
study: *The Effect of Dramatic Play on Childrens Generation of Cohesive Text*

1st and 2nd grade students who participated in drama to re-create a story they have heard read aloud have greater understanding of the story than those students who only heard the story.

source: *c·ritical Links: Leaming in the Arls and Student Academic and Social Development, 2002,* p.30

study: *Children's Story Comprehension as a Result of Storytelling and Story Dramatization: A Study of the Child as Spectator and as Participant*

Pre-writing exercises in drama and drawing significantly improved the quality of narrative writing of second and third-graders.

source: *critical Links: Learning in the Arts and Student Academic and Social Development. 2002,* p.32
study: *Drama and Drawing for Narrative Writing in Primary Grades*

10 weei<S of in-class dram a coaching in a remedial third and fourth-grade classroom helped the teacher and students transform their appr·oach to reading and impr·ovc the students' attitude about and success in reading. Dramatic training and expression offered students Lhe opportunity to contribute their own background knowledge and understanding, improve their accuracy and momentum, broaden their understandings and expressive choices, and begin to see themselves as actors, or active readers. That sense of achievement positively affected their self-perception.

source: *Critical Links: Learning in the Arts and Student Academic and Social Development, 2002,* p.56-57
study: *The Flight of Reading: Shifts in Instruction, Orchestration, and Attitudes through Classroom Theatre*

The use of creative drama with fifth-grade remedial reading students to act out stories read in class enables them to better understand what they read and also help them better understand reading they do not act out such as reading exercises found in standardized tests.

source: *critical Links: Learning in the Arts and Student Academic and Social Development, 2002,* p.22
study: *The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers*

5th and 6th graders' participation in improvisational drama throughout a school year resulted in greater use of expressive and interactional language skills as well as more traditional classroom infom1ationallanguage skills. Informational language skills involve lower-order thinking skills while expressive language used by these drama participants reveal and develop the ability to speculate, imagine, predict, reason, and evaluate their own learning--or, higher order thinking skills. Interactional language skills were found in students' exchanges with each other and later reflection on interactions. Students' own reflections on the improvisations brought up moral issues, not typical in information-driven classrooms. The authors believe that, "Drama puts back the human content into what is predominantly a materialistic curriculum".

source: *c-,.ilical Links: Learning in the Arts and Student Academic and Social Developments, 2002,* p.S0-51
study: *Nadie Papers No.1, Drama, Language and Learning. Reports of the Drama and Language Research Project, Speech and Drama Center,* Education Department of Tasmania

Creative drama exercises improved learning-disabled students' behavior and speaking skills necessary for success in the classroom. Regular and special education teachers determined which skills were necessary. Learning-disabled students were tested with a comparison group before and after creative drama exercises. Those who received creative drama improved social skills such as courtesy to others, self-control, focus on classroom work and following directions. They also

improved their oral expression skills. These benefits were sustained when tested again two months after the end of tbe creative drama program.

source: *<;ritical Links: Learning in the Arts and Student Academic and Social Develownent. 2002,* p.20
study: *The Effects of Creative Drama on the Social and Oral Language Skills of Children with Learning Disabilities*

An analysis of many •·esearclt studies on the effects of classroom drama exercises showed positive effects on language development including written and oral story recall, reading achievement, reading readiness, oral languages development, and writing.

source: *critical Links: Learning in the Arts and Studem Academic and SociaL Development. 2002,* p.47
study: *Strengthening Verbal Skills Through the Use of Classroom Drama: A Clear Link*

High level of involvement in theater co-related to high levels of achievement in reading proficiency. Low socio-economic status (SES) students highly involved in theater outscored the low SES students who were not involved in theater in reading proficiency. The 9 percent advantage of high-theater involved 8th graders grows to a 20 percent advantage by 12th grade.
source: *Champions ofChange,* 1999, p. 14
Graduate School of Education & Information Studies, University of California at Los Angeles
study: *Involvement in the Arts and Human Develownent: General Involvemel''l and Imensive Jnvolve.menr in Music and Theater Arts*

Original writing of plays by high school dram a students made them more coope.-ative and confident learners in terms of valuing their own ideas and valuing their contribution to the group through improved attendance. They also became more active learners in terms of seeking out additional information aJid insight through library research and group discussions. These coniident attitudes and behaviors led to more sustained activities of learning rather than giving up in the face of doubts or complex problems.

source: *Critical Links: Learning in the Arts and Student Academic and Social DevelopmenJ,* 2002, p.28
study: *An Exploration into the Writing of Original Scripts by Inner-City High School Drama Students*

Rural highschoolers' writing and presenting of original poetry, with the help of encouraging instruction in both, improved speaking skills, comfort with speaking, and self-image.

source: *c;ritic*cCll *Links: Learning in the Arts and Student Academic and Social Developtnent,* 2002, p.30
study: *A Poetic/Dramatic Approach to Facilitate Oral Communication*

Many students in a theater acting program reported that the intense review of Shakespeare texts in preparation for performing helped them not only master that difficult material but also improve their reading of other complex material such as math and physics texts.

source: *Champions ojChange,* 1999, p.82
Harvard Project Zero from the Shakespeare & Company Research Study
study: *'Stand and Unfold Yourselt: A Monograph on the Shakespeare & Compan y Research Stud1*

Acting out texts creates compelling teaming experiences for students that also benefit parents and the broader community. Students in the Shakespeare & Company program learn Shakespeare' d ifftcull texts through the process by which an actor ana lyzes and works with the text of a play and a company of aclors. In so doing the acting program meets U1e six criteria for rigorous and relevant project-based learni ng: authenticity, academic rigor, applied learning, act i ve exploration, adu lt relationships, and assessment practices. "These performances are not simply school-room exercises: they are authentic acts of commun ication. cu lture, and community. When they are successful, they are demonstrations of deep understanding that make the complex and difficult world of Shakespeare's text lucid, vibrant, relevant, and moving to everyone in the auditorium."
source: *Champions ofChange,* 1999, p.84
Harvard Project Zero from the Shakespeare & Company Resea rch Study
,tudy: *'Stand and Untold Yourself: A Mono[Jraph on the Shakespeare & Compan y Research Stud11*

Shakespeare's plays can be effective, through step-by-step investigation of their life-like complexity and meaning, at getting students to engage deeply with theiJ·own experience, a p1·occss that is linl<ed to all types of teaming. "'Unfolding' is used to describe how students open themselves to learning processes through the study of Shakespeare: acting, working in creative communities, and linking self-knowledge to social and intellectual development."

source: *Critical Links: Learning in the Arts and Student Academic and Social Development,* 2002, p.48-49
study: *"Stand and Unfold Yourself" A Monograph on the Shukes peare & Compan y Research Study*

Music

Preschoolers who were given music keyboard lessons improved their spatial-temporal reasoning. A peer group, who were given computer lessons, showed no improvement. Spatial-temporal reasoning is the abstract reasoning that is used for understanding relationships between objects such as calculating a proportion or playing chess. Spatial-temporal reasoning is important in subjects such as mathematics and science.
source: Educational Leadership, November, 1998, p.39
Association for Supervision and Curriculum Development
article: *The Music* in *Our Minds*
Norman M. Weinberger, Professor of Psychobiology at the University of California, Irvine, referencing research ofF.H. Rauscher, G.L. Shaw et al, 1997, Neurological Research, 19, 2-8

First graders who received instruction in music listening had significantly higher reading scores than those first graders who did not receive the instruction but were similar in age, IQ and socioeconomic status. The same teacher taught reading to all the students. Those given music instruction were taught for 40 minutes a day for 7 months and learned to recognize melodic and rhythmic elements in folk songs. They scored in the 88th percentile for reading performance and the non-instructed control group scored in the 72nd percentile.
source: Educational Leadersb ip, November, 1998, p.38
Association for Supervision and Curriculum Development
article: *The Music in Our Minds*
Norman M. Weinberger, Professor ofPsychobiology at the University of California, Irvine, referencing research of Hurwitz et al, 1975, Journal ofLeaming Disabilities, 8, 45-51

Elements of music and reading are highly related in fir·st graders. Students were tested on various elements of music and reading and a strong •·elationship was found between a student's awaa·euess of pitch and thcil·ability to sound out material in reading--material that included standard language and tlhonetic material.
source: Educational Leadership, November, 1998, p.39
Association for Supervision and Curriculum Development
article: *The Music in Our Mind ·*
Norman M. Weinberger, Professor ofPsychobiology at the University of California, Irvine,
referencing research of S.J. Lamb and A.H. Gregory, 1993, Educational Psychology, 13, 19-26

2nd grade students given piano instl'llction in addition to spatiala·casoniog instruction improved more in spatial reasoning tlum those given spatial reasoning instruction only, English language training instead of piano, or no specia] instruction.

source: *c'riLical Links: Learning in the Arts and Student Academic ami Social Development*. 2002, p.llO
study: *Enhanced Learning of Proportional Math Through Music Training and Spatial-Temporal Training*

Fourth-grade students considered "emotionally disturbed" improved their writing quality and quantity when given music to listen to (via headphones) versus writing in silence.

source: *critical Links: Learning in the Arts and Studenl Academic and Social Development,* 2002, p.118
study: *Listening to Music Enhances Spatial-Temporal Reasoning: Evidence for the "Mozart Effect"*

"Juvenile Delinquent" males ages 8-19 who were given instruction in and performance opportunities on the guitar improved both their self-confidence in terms oftheir musical ability and general self-worth versus other "juvenile delinquent" males of the same age group given instruction but no performance opportunities.

source: *Lritica/ Links: Learning in the Arts m1d Student Academic and Social Developments,* 2002, p.ll9
study: *The Effects of Musical Performance, Rational Emotive Therapy and Vicarious Experience on the Self-Efficacy and Self-Esteem of Juvenile Delinquents and Disadvantaged Children*

A high level of involvement in instrumental music co-related to high achievement in math proficiency. This held true among all students and among those students in the lowest socio-economic (SES) quartile. More than twice as many 12th grade, high music-involved, low SES students performed at high levels of math proficiency as non music-involved, low SES 12th grade students.
Instrumental music involvement also related to high-music, low SES students closing the math achievement gap with higher SES students. In 8th grade, high-music, low SES students closed the expected achievement gap that low SES students would usually have with the average student. By 12th grade the high-music, low SES students had pulled significantly ahead of the average student in math proficiency (33.1 percent to 21.3 percent).
source: *Champions ofChange,* 1999
p. 11, figures 8 and 9
p.12 text and figures 10 and 11
Graduate School of Education & Information Studies, University of California at Los Angeles
study: *Involvement in the Arls and Human Development: Generullnvolvement and Inteilsive Involvement in Music and Theater Arls*

The oppoa·tnnity to be instructed in music or dance disciplines offered a variety of compelling social benefits for students in addition to the knowledge and sldll of an aa·t. For some of the underprivileged students offered this opportunity to be treated as gifted and talented, the pa1licipation in the art form was an emotional safe haven from family turmoil. The art forms were an assimilation tool for recent immigrants and other new kids. Achievement in the art and friendships built in that process bolstered students as they entered new situations of various kinds. Performances brought the broader community together in pride. Horizons were broadened through access to classes at studios and trips to theaters outside of students' immediate neighborhoods and offered a glimpse of the broader cultural world. "Ultimately the skills and discipline students gained, the bonds they formed with peers and adults, and the rewards they received through instruction and performing fueled their talent development journey and helped most achieve success both in and outside of school."

urce: *Champions ofChange,* 1999, p.77-78
National Research Center on the Gifted and Talented
University of Connecticut, Storrs
study: *Artistic Talent Development (or Urban Youth: The Promise and the Challenge*

The various approaches to music instruction that were found to support learning in spatial-temporal reasoning reflect tbe same approaches included in the national standards in music education. Learning traditional music notation led to even stronger results than other music instruction.

source: *Critical Linh: Learning in the Arts and Student Academic and Social Development,* 2002, p.114
study: *Learning to Make Music Enhances Spatial Reasoning*

In a review of many studies, the "Mozart-effect" was found valid and important for educators in an une:xpected way. The positive effect of listening to Mozart's, aJld others', music on spatial reasoning (mentally visualizing, moving and relating objects without any present) belps contradict ome current ideas about learning lha.t consider different leanling functions in the brain to be distinct and unconnected. The "Mozart effect" shows that areas of the brain used for spatial reasoning are also used for processing music.

source: *CriticcJI Link: Learning in the Arts and Student Academie and Social Development,* 2002, p.116
study: *Listening to Music Enhances Spatial-Temporal Reasoning: Evidence for the "Mozart Effect"*

A student making music experiences the "simultaneous engagement of senses, muscles, and intellect. Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing." Different areas of the brain perform different functions from directing movement, to thinking, to feeling, to remembering including many sub-regions within those areas that relate to more specialized activities. Making music eugages, and is increasingly seen lo slrengthen, a vast array of brain power.
source: Educational Leadership, November, 1998, p.38
Association for Supervision and Curriculum Development
article: *The Music in Our Minds*
Norman M. Weinberger, Professor of Psychobiology at the University of California, Irvine

Visual Arts

Being taught to "read" art through a "visual thinking curriculum" helped 9- and 10-year-old students develop their reasoning based on visual evidence. This increased ability translated into better "reading" of evidence in science.

source: *critical Linh: Learning in the Arts and Student Academic and Social Developments ,* 2002. p.142
study: *Investigating the Educational Impact and Potential of the Museum of Modern Art's Visual Thinking curriculum: Final Report*

Assessments of 6th graders' history understanding using drawing as well a writing helped students veal more of what they knew than using just writing. This held true for both English language proficient and English limited students.

Source: *Critical Links: Learning in the Arts and Student Academic and Social Development.* p. 141
Study: *The Arts, Language and Knowing: An Experimental Study of the Potential of the Visual Arts for Assessing Academic Learning by Language Minority Students*

7th grade boys who were "reluctant readers" but were interested in visual art were given several visual art exercises that resulted in them taking a more active role in reading and interpreting the text rather than just passively reading it. The students were asked to, "create cutouts or find objects that would represent characters and ideas in the story they were reading, and then use these to dramatize the story…draw a picture of strong visual impressions formed while reading a story…illustrate books...(and) depict visually the key details of nonfiction texts."

source: *<;ritical Links: Ltaming in the Arts and Student Academic and Social Development,* 2002, p.144
study: *Reading is Seeing: using Visual Response to Improve the Literary Reading of Reluctant Readers*

Dance

At-risk first grade students who were taught basic letter and sound connections through improvisational movement improved more in those basic reading skills than did the control group of similarly at-risk students. "The development of linguistic abilities mirrors the development of dance phrase making…dance can help children discover the 'music' of language."

source: *critical Links: Learnin g in the Arts and Student Academic and Social Development,* 2002, p.lO
study: The Impact of Whirlwind's Basic Reading Through dance Program on First Grade Students' Basic Reading Skills: Study II

Teenagers serving time in detention facilities benefited from twice-weekly dance classes in ways that led the study's author to conclude, "Patience, and sometimes even compassion, can be social by-products of aesthetic engagement."

source: *Critictil Links: Learning in the Arts and Student Academic and Social Development,* 2002, p.l3
study: Art and Community: Creating Knowledge Through Service in Dance

The oppoa·tunity to be instructecl in music or dance disciplines offered a variety of compelling social benefits for students in addition to the knowledge and skill of an art. For some ofthe underprivileged students offered this oppoJtunity to be treated as gifted and talented, the participation in tlle art form was an emotional safe haven from family turmoil. The att forms were an assimilation tool for recent immigrants and other new kids. Achievement in the art and friendships built in that process bolstered students as they entered new situations of various kinds. Performances brought the broader community together in pride. Horizons were broadened through access to classes at studios and trips to theaters outside of students' immed iale neighborhoods and offered a glimpse of the broader cultural world. "Ultimately the skills and discipline students gained, the bonds they formed with peers and adults, and the rewards they received through instruction and performing fueled their talent development journey and helped most achieve success both in and outside of school."

source: *Champions ofChange,* 1999, p.77-78
National Research Center on the Gifted and Talented
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http://www.artsusa.org/public_awareness/articles/002.asp

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Appendix # 8 **Standards**

Standards for Writing

Purpose
- You write for a specific audience.
- You know your point and make it clear.
- Your form suits your purpose.

Content
- You bring your topic down to a manageable size.
- You choose which ideas to develop and which to leave out.
- You support your ideas with enough details and evidence.
- Your evidence is accurate and you give its source when needed.

Organization
- You put your ideas in a logical order or one that moves the piece forward.
- You capture the reader's interest from the beginning.
- You use transitions to connect ideas.
- You bring the piece to an effective close.

Style
- Your tone suits your purpose.
- Your techniques suit your purpose.
- Your voice sounds natural, honest, and direct.
- Your words call up pictures. You show rather than tell.
- You choose clear and precise words.
- You choose words for sound as well as sense.
- You vary the rhythm and pace of your sentences to suit your purpose.
- You omit needless words.

Conventions
- You use correct spelling, capitalization, and punctuation.
- You use correct grammar and sentence structure.
- If you break conventions you do so with a purpose.

Process
- You show attentiveness to the speaker through eye contact and body language.
- You listen without interrupting the speaker or talking to others.
- You identify and seek help with problems you have in listening.
- You discuss what you hear with other listeners.
- You take notes when appropriate.

Standards for Listening

Comprehension
- You identify the form ofwhat you hear.
- You listen in a way that suits the material (taking notes, asking questions, engaging in dialogue).
- You recognize the organizational elements of what you hear.

• You infer meaning from context.
• You can summarize or restate the main ideas of what you hear.

Intcrp•·ctlltion

• You generate questions about what you hear.
• You identify the speaker's purpose and point of view.
• You distinguish fact from opinion.
• You analyze the positions taken in what you hear and the evidence offered in their support.
• You compare and contrast different things you hear.
• You make connections within and among things you hear.
• You make connections between what you hear and your own experience.
• You identify the historical and social context of what you hear.
• You evaluate the strategies and elements of the speaker's craft.
• You take a point of view about what you hear and support it with evidence.

Process

• You show attentiveness to the speaker through eye contact and body language.
• You listen without interrupting the speaker or talking to others.
• You identify and seek help with problems you have in listening.
• You discuss what you hear with other listeners.
• You take notes when appropriate.

Standards for Oral Presentation

Content

• You communicate a clear message.
• Your information is substantive and accurate.
• You organize your information in a way that moves the presentation forward.
• Any presentation aids (visual, aural, etc.) are substantive, relevant, and used effectively.
• You effectively employ rhetorical strategies (metaphor, imagery, repetition, etc.).
• You answer questions knowledgeably and accurately.

Performance

• You know your audience and engage it in appropriate ways.
• You capture your audience's attention from the beginning.
• You use appropriate body language and gestures.
• You make eye contact with your audience.
• You speak clearly and audibly and pronounce words correctly.
• You speak at an appropriate pace.
• You vary your voice and language for expressive purposes.
• You avoid "filler" words ("urn," "uh," "like," "you know").
• You take turns with other speakers when appropriate.
• You adjust to audience reactions.
• You bring your presentation to an effective close.

Process

• You are well prepared for presentation.
• You reflect on your process and your work.

Standards for Artistic Expression

Preparation
• You develop your own message. (Note: The message could be the medium.)
• You use an art form (visual art, music, dance/movement, drama, writing, other) that communicates your message.
• You research your message and art form and apply it to your process.
• You gather the materials you need.
• You plan your process.

Presentation
• Your art work has an impact on its audience.
• You use the techniques ofyour art form effectively.
• You can answer questions about your art work and process.

Process
• You plan and manage your time effectively.
• Your plan is open to inspiration and suggestion.
• You complete your plan.
• You get feedback from others.
• You revise as necessary.
• You reflect on your art work, process, and presentation.

Standards for Scientific Investigation

Framing the Question
• You understand or come up with the question to investigate.
• You collect information and ideas about your question.
• You identify the variables or special factors that may affect your investigation.

Approach: How You Conduct the Investigation

You come up with a hypothesis.
• You make a plan for testing the hypothesis.
• You identify and use appropriate scientific equipment.
• You make and record physical observations.

Reasoning: How You Evaluate What You Find

• You consider alternative explanations for what you observe.
• You use evidence to draw a logical conclusion.
• You identify possible sources of error and bias in the investigation.
• You verify the results of the investigation.
• You revise your explanation if necessary.

Communicating What You Find

• You explain your ideas and procedures to others in a form they can understand.
• You use correct mathematical and scientific vocabulary, equations, or notations to explain your ideas.
• You use graphs, tables, charts, models, diagrams, or drawings to represent your findings.

So **What: Outcomes ofYour Investigation**

• You connect your ideas to other ideas you know about, or to a "real world" use.
• You use data to respond to questions or comments from others.
• You reflect on your own scientific process and thinking.

What You Try

• You attempt the entire investigation process or go beyond to do more.

Standards for Mathematical Problem-Solving and Communication

Problem-Solving

• You understand the problem.
• You identified special factors that influence your approach before you start.
• Your approach is efficient or sophisticated.
• You clearly explain the reasons for your decisions along the way.
• You solve the problem and make a general rule about the solution.
• You extend what you find to a more complicated situation.

Communication

• You use appropriate mathematical language to communicate your solution.
• You use graphs, tables, charts, and/or drawings to communicate your solution.
• Your work is well organized and detailed.

• You attempted more than the required work.
• You relied heavily on sophisticated mathematical language to communicate your solution.
• You relied heavily on sophisticated graphs, tables, charts, and/or drawings to communicate your solution.
• Your work is well organized and detailed.

Standards in Technology

• You can touch-type on a standard keyboard.
• You can use a word processing program to produce a written document.
• You can use an electronic card catalogue.
• You can load, run, and use a database program on the computer.
• You can use a graphics or drawing program on the computer to create graphs, charts, or other visual aids.
• You can use and create a computer spreadsheet.
• You can use and create computer simulations to model the behavior of systems over time.
• You can acquire information for specific purposes using on-line sources such as the World Wide Web.
• You can exchange information on the Internet using electronic mail.
• You can use manuals and on-screen help to learn how to use software programs.
• You can troubleshoot problems in operating computer equipment and software.

• You can touch-type on a standard keyboard at least 15 words per minute with 100 percent accuracy.
• You can access and use a word processing program to produce a written document.
• You can use an electronic card catalogue.
• You can acquire information for specific purposes using on-line sources such as the World Wide Web.
• You can exchange information on the Internet using electronic mail.
• You can use a computer spreadsheet.
• You can use a graphics or drawing program on the computer to create graphs, charts, or other visual aids.
• You can use a computer simulation to model the behavior of systems over time.

Standards for Health

Self-Management

- You identify responsible health behaviors.
- You identify your personal health needs.
- You compare your behaviors that are safe to those that are risky or harmful.
- You demonstrate strategies to improve or maintain your personal health.
- You develop injury prevention and management strategies for your personal health.
- You demonstrate ways to avoid and reduce threatening situations.
- You apply skills to manage stress.

Interpersonal Communication

- You demonstrate effective verbal and non-verbal communication skills to enhance health.
- You demonstrate healthy ways to express needs, wants and feelings.
- You demonstrate ways to communicate care, consideration, and respect of self and others.
- You demonstrate communication skills to build and maintain health relationships.
- You demonstrate refusal, negotiation, and collaboration skills to manage conflict in healthy ways.

Accessing Information

- You evaluate the validity of health information, products and services.
- You demonstrate the ability to utilize resources from home, school, and community that provide valid health information.
- You analyze how media influences the selection of health information and products.
- You demonstrate the ability to access school and community health services for self and others.

Decision-making and Goal-setting

- You demonstrate the ability to utilize various strategies when making decisions related to health needs.
- You analyze how health-related decisions are influenced by individuals, family and community values.

- You predict how decisions regarding health behaviors have consequences for self and others.
- You implement strategies and skills needed to attain personal health goals.
- You evaluate progress toward achieving personal health goals.

Health Advocacy

- You evaluate the effectiveness of communication methods for accurately expressing health information and ideas.
- You express information and opinions about health issues.
- You utilize strategies to overcome barriers when communicating information, ideas, feelings, and opinions about health issues.
- You demonstrate the ability to influence and support others in making positive health choices.
- You demonstrate the ability to work cooperatively when advocating for healthy communities.
- You demonstrate the ability to adapt health messages and communication techniques to your audience.

Internal and External Influences

- You describe the influence of cultural beliefs on health behaviors and the use of health services.
- You analyze how messages from media and other sources influence health behaviors.
- You analyze the influence of technology on personal and family health.
- You analyze how information from your peers and your community influences health.

Physical Fitness and Movement

- You participate regularly in physical activity and movement.
- You achieve and maintain a personal health-enhancing level of physical fitness.
- You exhibit responsible personal and social behavior that respects self and others in physical activity settings.
- You demonstrate competency in motor skills and movement patterns needed to perform a variety of physical activities to maintain your personal health.

Standards for Spanish (Grades 7 and 8)

Speaking

Grammar

- Your language shows number and gender agreement.
- Your language shows subject and verb agreement.
- You use verb tenses appropriately.
- You use appropriate word order.

Content
• You speak about academic and non-academic topics.
• You express your opinions on a topic.
• You use vocabulary appropriate to the topic.
• You support your ideas using details and examples.

Pronunciation
• You pronounce all vowels and consonants in a way that a native speaker would understand.
• You speak clearly and audibly.
• You stress words appropriately.

Spontaneity
• You spontaneously create your own ways of saying what you mean.
• You find ways to say what you mean, even if you don't know the exact vocabulary.
• You push yourselfto speak.

Fluency
• You express your thoughts without pausing excessively to think.

Process
• You practice speaking.
• You show awareness ofyour own grammar.
• You reflect on your process and your work.
• You are prepared and you have all your materials.

Writing

Grammar
• Your writing shows number and gender agreement.
• Your writing shows subject and verb agreement.
• You use verb tenses appropriately.
• You use appropriate word order.
• You use correct spelling, capitalization, punctuation, and accents.

Content
• You write about academic and non-academic topics.
• You express in writing your opinions on a topic.
• You use vocabulary appropriate to the topic.
• You support your statements with details and examples.

Style
• You create your own ways of writing what you mean.
• You find ways to communicate what you mean, even ifyou don't know the exact vocabulary.
• Your writing style suits your purpose.

Process
• You engage in pre-writing activities.
• You review past grammar and vocabulary.
• You draft work, seek feedback, and incorporate that feedback into your writing.
• You reflect on your process and your work.
• You follow deadlines.

Reading

Comprehension

• You restate or respond appropriately to the main ideas.
• You restate or respond to important details.
• You understand the vocabulary necessary to the text.
• You understand the grammar necessary to the text.

Analysis

• You identify and consider alternative interpretations of the text.
• You identify and consider how the background ofthe author might influence his or her ideas.

Process

• You engage in pre-reading activities to prepare for the text.
• You infer meaning using a variety of clues.
• You ask questions or use language resources to clarifY what you do not understand.
• You identify new vocabulary and grammar from the text.
• You reflect on your process and your work.
• You follow deadlines.

Listening

Comprehension

• You restate or respond appropriately to the main ideas.
• You restate or respond to the important details.
• You understand the vocabulary necessary to the message.
• You understand the grammar necessary to the message.

Analysis

• You identifY and consider alternative interpretations of the messages.
• You identifY and consider how the background of the speaker might influence his or her ideas.

Process

• You engage in listening activities.
• You infer meaning using a variety of clues.
• You ask for repetition or a slower pace when needed.
• You ask questions to clarifY what you do not understand.
• You identify new vocabulary and grammar that you heard.
• You reflect on your process and your work.
• You follow deadlines.

Culture

Knowledge

• You accurately identifY key characteristics (geography, history, literature, arts, traditions, social norms) of the country or group you are studying.
• You demonstrate an understanding ofthe Spanish-speaking culture's norms.

Reflection

• You make meaningful comparisons between the norms and characteristics ofthe country or group you are studying and your own experience.

• You identify ways that your own background and previous experience affect your understanding of Spanish-speaking cultures.
• You ask questions.
• You hypothesize answers.

Application and Participation
• You act with sensitivity to the norms of the cultural setting around you.

Standards for History and Social Sciences

Social Studies

- You understand and analyze historical time and chronology
- You understand events, trends, individuals, and movements shaping world history
- You examine the influence of culture on world history
- You compare and contrast ideas in different places, time periods, and cultures, and examine the interrelationships between ideas, change, and conflict
- You understand how ideas and technological developments influence people, culture and environment

Geography

- You use & construct maps charts & other resources to gather & Interpret geographic tools
- You recognize environmental patterns on the Earth's surface & understand the processes that create these patterns
- You describe the natural characteristics of places & regions & explain the causes oftheir characteristics.

U.S. History

- You understand and analyze historical time and chronology
- You understand events, trends, individuals, and movements shaping U.S. history
- You examine the influence of culture on U. S. history
- You compare and contrast ideas in different places, time periods, and cultures, and you examine the interrelationships between ideas, change, and conflict
- You understand how ideas and technological developments influence people, culture and environment

Appendix # 9 Performance-based Learning

Performance-based learning puts students in the driver's seat and asks them to demonstrate their knowledge and skills. Just as one would never trust a pilot who had perfect scores on the final exam in flight school but had never flown a plane before, one should not assume students have mastered material until they demonstrate they can use it in meaningful ways. Performance-based learning not only engages students, it also increases their self-confidence and understanding by challengi1 1g them to apply their knowledge in significant contexts (Means & Knapp, 199 l). The Community Public Charter School will utilize participatory activities lhat allow students to incorporate personal experiences and apply extant knowledge. Like a flight instructor, the role of the teacher is to guide students to the final destination whjle they perform the work. A dramatizalion of A Midsummer Night's Dream, or the Continental Congress will develop reading comprehension historical understanding and attention to moral dilemmas. Dance is an engaging way for students to model atomic particles and biological systems. Computers will figure prominently in the writing and publishing process as well as the creation of digital art. Students might use desktop publishing to create mock newspapers from historical periods or travel brochures to foreign lands.

Arts-infused Performance-Based Learning Activities:

- Publishing newspapers
- Displaying and discussing original paintings or drawings
- Designing Web page
- Creative writing and publishing
- mposing and performing instrumental or vocal music
- Role playing historical figure
- Scriptwriting and performing dramatic roles
- Writing and presenting speeche
- Participating in debates and mock trials
- Constructing scienti fic models
- Publishing prose or poetry
- Choreographing and performing dance and movement
- Producing digital music
- Investigating, writing and presenting research papers
- Constructing spreadsheets and databases
- Desktop publishing and graphic design
- Plarming and executing scientific experiments
- Designing and constructing sets
- Curating exhibits
- Producing videos
- Directing performances
- Participating in simulations

Appendix # 10

Rubric for Writing

Just Beginning

• You show limited awareness of your purpose and/or audience.
• You do not define or develop your ideas; details are insufficient, unrelated, and/or inaccurate.
• The piece shows random and/or weak orga11ization.
• The style gets in the way of your purpose; your language is incorrect and/or ineffective.
• Errors in your sentence and paragraph structure, grammar, spelling, capitalization, and punctuation are out of proportion to the length and complexity of the piece, and they interfere with communicatjon.
• You show no evidence of pre-writing and/or revising the work in response to feedback from readers, and/or of reflectjng on your own work.

Approaches Standards

·You show some evidence or communicating with an audience for a specific purpose.
• You present ideas but do not focus them or develop them with enough relevant and accurate details.
• Your piece shows some problems of organization as it progresses from beginning to end.
• The style does not work toward your purpose; your language is unclear and/or i11effective.
• You make some errors in sentence and paragraph structure, grammar. spelling, capitalizaiion, and punctuation, but they do not interfere with communication.
• You show some evidence of pre-writing ru1d/or revising the work in response to feedback from readers, and of reflecting on your own work.

Meets Standards

• You communicate with an audience for a specific purpose.
• You present your ideas and develop them with enough relevant and accurate details, citing sources where necessary.
• Your piece progresses in an organized way from beginning to end.
• The style works toward your purpose; your language is clear and effective.
• You make few errors in sentence and paragraph structure, grammar, spelling, capitalization, and punctuation relative to the length and complexity of the piece.
• You have used pre-writ'lng and show successive drafts of the work in response to feedback from readers; you reflect on your own work.

Exceeds Standards

• You show strong awareness of your audience and purpose.
• Your ideas show unusual focus, insight, complexity, originality, and/or creativity, and you develop and support them with rich, engaging, relevant, and accurate details, citing sources where necessary.
• You use careful and/or subtle organizing techniques to bring the piece from beginning to end.
• The style works toward your purpose in a sophisticated manner; your language is rich, precise and clear.
• You show good control of sentence and paragraph structure, grammar, spelling, capitalization, and punctuation.
• Your pre-writing and successive drafts show especially thoughtful responsiveness to reader feedback and your own retlective process.

Rubric for Listening

Just Beginning

• You have not yet listened carefully to the material or decided on a listening strategy to approach it.
• You do not pay attention, and you create distractions.
• You do not respond in a manner appropriate to the form and content of what you hear.
• You have not yet found a way to understand the language and main ideas of what you hear, or to identify how it is organized.
• You have not yet identified the purpose and strategies of what you hear, or used examples to evaluate how well it works.
• You have not yet generated questions and a point of view about what you hear.
• You do not yet connect what you hear to other things, to your own experience, or to its historical and social context.

Approaches Standards

• You need to approach the material you are hearing with more effective listening strategies.
• You listen witboul full attention, and you sometimes create distractions.
• You sometimes do not respond in a manner appropriate to the form and content of what you hear.
• You understand some of the language and main ideas of what you hear, and can partly identifY how it is organized.
• You show limited awareness of the purpose and strategies of what you hear and you have not come up with good examples to evaluate their effectiveness.
• You have difficulty using what you hear to generate questions and a point ofview about it.
• You have difficulty connecting what you hear to other things, to your own experience, or to its historical and social context.

Meets Standards

• You know what kind of material you are hearing and choose listening strategies that work for it.
• You listen attentively, without creating distractions.
• You respond in a manner appropriate to the form and content of what you hear.
• You show few errors in understanding the language and main ideas of what you hear, and can generally identifY how it is organized.
• You show awareness of the purpose and strategies ofwhat you hear and can use examples to evaluate their effectiveness.
• You draw on what you hear to generate questions and a point of view about it.
• You connect what you hear to other things, to your own experience, or to its historical and social context.

Exceeds Standards

• You know what kind of material you are hearing and use a variety of effective listening strategies that work for it.
• You pay close attention, without creating distractions.
• You respond in an especially thoughtful manner to the form and content of what you hear.
• You show a sophisticated understanding ofthe language and main ideas of what you hear, and of how it is organized.
• You show a sophisticated understanding ofthe purpose and strategies of what you hear and can use

a variety of examples to evaluate tbeir effectiveness.
• You draw on what you hear to generate insightful questions and to develop a complex or original point of view supported with rich and accurate details.
• You connect what you hear in original or varied ways to other things, to your own experience, or to its historical and social context.

Rubric for Oral Presentation

Just Beginning

• Your message is not yet clear or appropriate to your audience.
• You do not present accurate and substantive information and ideas, or your ideas are not yet organized.
• Your presentation aids do not help communicate your message.
• Your speaking style is not expressive, clear, audible, or paced well, and it gets in the way of your message.
• You have not yet found a way to hold your audience's interest.
• Your eye contact and body language detract from the effectiveness of the presentation.
• You do not respond appropriately to questions and reactions from your audience.
• You are not prepared for presentation.

Approaches Standards

• Your message is not clear or you need to communicate it to your audience in a more appropriate way.
• You present some information and ideas but they need to be more accurate, substantive, or organized.
• Your presentation aids are not substantive or relevant, or you are not using them effectively.
• Your speaking style needs to be more expressive, clear, audible, and well paced.
• You sometimes lose your audience's interest.
• Your eye contact and body language sometimes detract from the effectiveness of Lhe presentation.
• You do not always respond appropriately to questions and reactions from your audience.
• You need to be better prepar-ed for presentation.

Meets Standards

• You communicate a clear message to your audience in an appropriate way.
• You present substantive and accurate information and ideas in an organized way.
• Your presentation aids are substautive, relevant, and used effectively.
• Your speaking style is expressive, clear, audible, and well paced.
• You keep your audience's interest from beginning to end.
• Your eye contact and body language add to the effectiveness of the presentation.
• You respond appropriately to questions and reactions from your audience.
• You are prepared for presentation.

Exceeds Standards

• You communicate a clear message to your audience in an especially appropriate and original way.
• You present complex, substantive, and accurate information and ideas in an organized u1d effective way.
• Your presentation aids add considerably to the effectiveness of the presentation.
• Your speaking style is especiaJJy expressive, clear, audible, and well paced.
• You keep your audience's i11terest at a high level from beginning to end.
• You show excellent control or eye contact and body language.
• You respond thoughtfully to questions and reactions from your audience.
• You are very well prepared for presentation.

You assess the nature and reliability of your sources (primary or secondary; fact or opinion; point of viewtimeliness).
• You document your sources and compile a bibliography.

Rubric for Artistic Expression

Just Beginning

• Your work has limited impact on its audience.
• Your work shows little evidence of a message or thought in your choice or an A.rl rorm or medium.
• Your work shows little evidence Ulat you researched your ideas, your art torm, and the techniques of your rut form.
• You show liUle evidence of having considered the suggestions of other people or of being open to change in your artistic process.
• You have not described or reflected on your artistic process.
• Your techniques get in the way ofyour purpose or do not show care in their execution.

Approaches Standards

• Your work has some impact on its audience.
• Your work shows some evidence of a message, and some thought in your choice of an art form or medium.
• Your work shows some evidence that you researched your ideas, your art form, and the techniques of your art rorm.
• You show some evidence of having considered the suggestions of other people and of remaining open to change throughout your a1tistic process.
• You have some problems describing and reflecting on your artistic process.
• Your techniques often do not work toward your purpose or do not show care in their execution.

Meets Standards

• Your work has an impact on its audience.
• You have developed your own message and chosen an art form or medium that suits it.
• Your work shows evidence that you researched your ideas, your art form, and the techniques of your art form.
• You have considered the suggestions of other people and have remained open to change throughout your artistic process.
• You describe and reflect on your artistic process.
• Your techniques work toward your purpose and show care in their execution.

Exceeds Standards

• Your work has a strong impact on its audience.
• You show unusual insight, complexity, originality, or creativity in your message or your choice of an art form or medium to express it.
• Your work shows rich evidence that you researched your ideas, your art form, and the techniques of your art form.
• You have shown especially thoughtful responsiveness to the suggestions of other people and have remained open to change throughout your artistic process.
• You describe and reflect on your artistic process with exceptional insight or thoughtfulness.
• You use sophisticated or subtle techniques to achieve your purpose and show exceptional care in their execution.

Rubric for Scientific Investigation

Just Beginning

• You show limited understanding of the question you are investigating.
• Your hypothesis cannot be tested with your plan, or you have no plan for testing it.
• Your physical observations are inaccurate or not recorded in a useful way.
• You have not considered alternative explanations for what you observe, or shown logical reasoning in drawing your conclusion.
• You do not verify your results or identify sources of possible error or bias.
• Your explanation of your conclusions does not use accurate math-science vocabulary or visual representations, or it is unclear to the audience.
• You conduct the investigation but do not comment about what it might mean.
• You do not complete the investigation, or you show no evidence of reflecting on your process and thinking.

Approaches Standards

• You show some understanding ofthe question you are investigating.
• You present a testable hypothesis but your plan for testing it is incomplete.
• Your physical observations are incomplete or imprecise.
• You present alternative explanations for what you observe, but your reasoning is only partly correct in drawing conclusions.
• You try to verify your results but you miss sources of possible error or bias.
• Your explanation of your conclusions correctly uses some math-science vocabulary or visual representations.
• You conduct the investigation and make some comments about what it might mean.
• You attempted most ofthe investigation, and you show some evidence of reflecting on your process and thinking.

Meets **Standards**

• You understand the question you are investigating.
• You present a hypothesis and a workable plan for testing it.
• Your physical observations are complete and accurate.
• You present alternative explanations for what you observe, and your conclusions suggest logical reasoning, but that reasoning is not clearly explained.
• You try to verify your results and identify at least one possible source of error and bias.
• Your explanation ofyour conclusions correctly uses appropriate math-science vocabulary and

visual representations.
• You conduct the investigation and connect your conclusion to other ideas you know about, or to a "real world" use.
• You attempted the entire investigation, and you show some evidence of reflecting on your process and thinking.

Exceeds Standards

• You understand the question you are investigating and identify the variables or special factors that may affect your investigation before starting.
• You present a hypothesis and an efficient or sophisticated plan for testing it.
• Your physical observations are extensive, precise, and sustained.
• You present alternative explanations for what you observe, and you clearly explain the reasons for your logical conclusions.
• You verify your results and identify several possible sources of error and bias.
• Your explanation of your conclusions uses sophisticated math-science vocabulary and effective visual representations.
• You conduct the investigation and connect your conclusion to other ideas you know about, or to a "real world" use.
• You attempted more than the required investigation, and you reflect thoughtfully on your process and thinking.

Rubric for Mathematics

Just Beginning

• You did not understand enough to get started or make progress.
• Your approach did not work.
• You had no reasons for the decisions you made, or your reasons were incorrect.
• You solved the problem and stopped.
• You did not attempt most of the required work.
• You did not use any mathematical vocabulary, equations, or notations, or you used them incorrectly.
• You did not use any graphs, tables, charts, models, diagrams, or drawings to communicate your solution or findings.
• Your work is unclear.

Approaches Standards

• You understood enough to solve part of the problem, get part of a solution.
• Your approach would only let you solve part of the problem.
• Your reasoning was only partly correct, or it was correct for only part ofthe problem.
• You solved the problem and then made comments about something you observed in the solution.
• You attempted most of the required work.
• You used basic mathematical words or basic notation accurately.
• You attempted to use appropriate representation.
• Your work contains some clear parts.

Meets Standards

• You understood the problem.
• Your approach would work for the problem.
• You didn't clearly explain your reasons for decisions, but your work suggests correct reasoning throughout.
• You solved the problem and connected your solution to other math you know, or described a use for what you learned in the "real world."
• You attempted all of the required work.
• You went beyond occasional use of basic mathematical language and used the language correctly.
• You used mathematical representation accurately and appropriately.
• If others read this work, they would have to fill in some details to understand your solution.

Exceeds Standards

• You identified special factors that influenced your approach before you started.
• Your approach was efficient or sophisticated.
• You clearly explained the reasons for the correct decisions made along the way.
• You solved the problem and made a general rule about the solution, or extended what you found to a more complicated situation.
• You attempted more than the required work.
• You relied heavily on sophisticated mathematical language to communicate your solution.
• You relied heavily on sophisticated graphs, tables, charts, and/or drawings to communicate your solution.
• Your work is well organized and detailed.

Rubric for History/ Social Sciences

Just Beginning

- You use knowledge of historical time and chronology in a given context
- You show knowledge of events, trends, individuals and movements shaping world history
- You identify the influence of culture on world history in a given context
- You use knowledge of how to compare and contrast ideas in a given context
- You identify ideas and technological developments in a given context

Approaches Standards

- You comprehend historical time and chronology
- You comprehend events, trends, individuals and movements shaping world history
- You comprehend the influences of culture on world history
- You comprehend how to compare and contrast ideas in different places and time periods
- You know how ideas and technological developments influence people, culture, and environment

Meets Standards

- You apply and analyze historical time and chronology
- You apply and analyze events, trends, individuals and movements shaping world history
- You apply and analyze the influences of culture on world history
- You apply and analyze comparisons and ideas in different places and time periods, and cultures, and examine the interrelationships between ideas, change, and conflict

- You demonstrate understanding of how ideas and technological developments influence people, culture, and environment

Exceeds Standards

- You synthesize and evaluate historical time and chronology
- You synthesize and evaluate events, trends, individuals and movements shaping world history
- You synthesize and evaluate the influences of culture on world history
- You synlhesize and evaluate how to compa re and contrast ideas in different places and time periods, and cultures, and examilles the interrelationships between ideas, change, and conflict
- You synthesize and evaluate how ideas and technological developments influence people, culture, and environment

Appendix# 11 School Management Team

The School Management Team will meet alternating months in public session according to the requirements of the Virginia Freedom ofInformation Act. The School Management Team is elected [rom interested teachers, and parents. The desire to serve is the primary qualification.

The SMT is selected at the beginning of each school year. Should there be more than one teacher who wishes to serve on the SMT, an election will be held. The same process will be used for the three parents. The entire parent group will be asked if they wish to serve on the SMT. An election will be held if there are more than three parents. The number of members of the SMT may be increased if a majority of the current SMT votes to increase the membership.

The SMT will make decisions using a consensus model. Should a consensus not be achieved, a decision will be made by a majority vote of the SMT members present. At least four members of the committee must be present for a vote.

In addition to including three parents of students as members of CPCS Management Committee, the school will charter a separate group, the Parents Advisory Board to focus on developing and maintaining strong parental participation in the school program. Goals and objectives for the Board will be defined in the following areas: Communications, Governance, School-based Participation, Home-based Participation, and Community-based Participation. Workshops and support groups for parents based on community desires.

Positive and productive interaction among students is contingent upon a strong and positive relationship among the adults who care for students in both school and the community. Community Public Charter staff will develop and maintain a close relationship with mentors, parents and guardians that includes frequent communications, meetings and events designed to share information and ideas, and monthly teacher-parent education opportunities that address child-rearing challenges and issues most prevalent in culturally diverse urban communities.

Appendix 12

COMMONWEALTH OF VIRGINIA
DEPARTMENT OF EDUCATION
RICHMOND, VIRGINIA

REQUEST FOR APPROVAL OF AN ALTERNATIVE ACCREDITATION PLAN

Regulations Establishing Standards for Accrediting Public Schools in Virginia (SOA), (8 VAC 20-131-10 et. seq.) set the minimum standards public schools must meet to be accredited by the Board of Education. Accreditation of public schools is required by the Standards of Quality (22.1-253.13:1 et. seq.). The annual accrediting cycle for public schools is July 1 through June 30. This cover sheet, with the supporting documentation, must be submitted to the Department of Education for review and recommendation to the Board at least 90 days prior to August 1 of the school year in which the plan is to be implemented.

8 VAC 20-131-280 of the SOA states (in part): Subject to the provisions of 8 VAC 20-131-350, the governing school board of special purpose schools such as those provided for in § 22.1-26 of the *Code of Virginia*, Governor's schools, special

education schools, alternative schools, or career and technical schools that serve as the student's school of principal enrollment may seek approval of an alternative accreditation plan from the Board of Education. Schools offering alternative education programs and schools with a graduation cohort of 50 or fewer students as defined by the graduation rate formula adopted by the board may request that the board approve an alternative accreditation plan to meet the graduation and completion index benchmark. Special purpose schools with alternative accreditation plans shall be evaluated on standards appropriate to the programs offered in the school and approved by the board prior to August 1 of the school year for which approval is requested. Any student graduating from a special purpose school with a Standard, Standard Technical, Advanced Studies, Advanced Technical, or Modified Standard Diploma must meet the requirements prescribed in 8 VAC 20-131-50.

8 VAC 20-131-350 of the SOA states that waivers of some of the requirements of these regulations may be granted by the Board of Education based on submission of a request from the division superintendent and chairman of the local school board. The request shall include documentation of the need for the waiver. In no event shall waivers be granted to the requirements of Part III (8 VAC 20-131-30 et seq.) of these regulations except that the Board of Education may provide for the waiver of certain graduation requirements in 8 VAC 20-131-50 (i) upon the Board's initiative or (ii) at the request of a local school board on a case-by-case basis. The Board shall develop guidelines for implementing these requirements.

We, the undersigned, submit this request for review and approval by the Board of Education and understand that we are expected to appear before the Board to discuss the program and respond to questions raised.

Date Approved		Signature
by the Local School Board		Chairman of the School Board
Submission Date		Signature Division Superintendent

Alternative Accreditation Plan

School Information

Division	**Albemarle County**
School Name	**Community Public Charter School**
School Address	**901 Rose Hill Dr. Charlottesville, VA 22903**
Contact Person	**Ashby Kindler/Billy Haun**
Telephone Number	**(434) 972-1607 or 296-3090/(434) 296-5820**
Email Address	**akindler@k12albemarle.org/bhaun@k12albemarle.org**
Proposed Duration of the Plan	**3 years**
Grade Levels Served	**6,7,8**
Number of Students Enrolled by Grade Level	**6th-20** **7th-10** **8th-13**

I. Describe the mission and purpose of the school.

The mission of the Community Public Charter School is to provide an alternative and innovative learning environment, using the arts to help children in grades six through eight to learn in ways that match their learning styles; and to develop the whole child intellectually, emotionally, physically, and socially. The program will serve students who have not succeeded in schools by offering a balance of literacy tutorials and the arts-infused curriculum.

Goals:

- Expand opportunities for students who have not been successful in school, using the arts as a means of increasing literacy skills, expression, discovery, invention and reflection;
- Create an intimate educational setting designed to engage and empower each student to think critically, creatively and reflectively;
- Provide opportunities for students to achieve in literary, performing, and visual arts;
- Help students learn self-responsibility, self-discipline, self-direction and self-nurturing;
- Create possibilities in which all students are an important part of something larger than themselves: family, school, community, and world.
- Design extensive process-oriented activities that result in a balance of process and product;
- Integrate educational experiences within the community and solicit active involvement from parents and others;
- Provide quality instruction by engaging and retaining a team of dedicated teachers and professional artists;
- Give students the skills to pursue their own goals and evaluate their own performance;
- Encourage family involvement as a contributor to success; and
- Teach students to think like artists.

II. Describe the Characteristics of the Student Population Served by the School. Include demographic information that identifies the subgroups attending the school, the criteria used to determine the students' placement in this school, and the policies governing parental involvement in determining the placement.

Community Public Charter School serves students in grades 6-8 who are behind grade level in mathematics and /or reading, who are not performing up to their potential in traditional schools, and who may benefit from a smaller environment with an arts-infused focus. All Albemarle County Public School students entering grades 6-8 are eligible to apply for enrollment. Our target population includes students who are one or more years below grade level, or who have not experienced optimum success in school. Students are

identified by their teachers, counselors, administrators or parents and with parent/guardian support, apply for admission to CPCS. We accept, but do not specifically target, students who are identified as needing special education services. If there are more applicants than spaces, students will be selected by lottery. Current enrollment demographics provide for a fully diverse school with percentages within the range of demographics found in other Albemarle County Public Middle Schools.

Currently, of the 43 students attending CPCS student fall into the following sub-group categories:

Sub-groups	Number of students	Percentage of Students
Free and Reduced Lunch	12	28%
Special Education	14	32.6%
ESOL	4	9.3%
White	31	72.1%
African-American	3	7%
Hispanic	5	11.6%
Native American	1	2.3%
Multi-Racial or other	3	7%

III. Describe the instructional program and support services offered by the school. Include a profile of the teaching staff and its qualifications, characteristics of the program that makes it a special purpose school, any differentiated instructional methodologies used, and transition plans for the students.

Community Public Charter School teaches the core subjects of language arts, social studies, math, and science with an arts infused, project based, and technology focus. The program of instruction provides all students with opportunities to study a comprehensive curriculum that is customized through an arts and technology focus to support the mission of the school. All students have access to the full range of courses offered in Albemarle County Public Middle Schools.

With Choice Theory as our philosophical base, we strive to help students gain more responsibility in their socio-emotional lives as well as in their academics. We offer much choice in learning activities and place a high value on student/teacher and student/student relationships. Choice Theory and William Glasser's Quality Schools movement guide the ways in which we interact with students. When students are disruptive or unable to attend to the behavioral or work expectations in a class, we use Choice Theory practices to help them identify root causes and make a plan for their return to class rather than simply assigning more traditional disciplinary consequences. This may take the form of a short individual conference with the classroom teacher or a more formal process with the administration to create a written plan of action.

Complementing our Choice Theory strategies, CPCS focuses on student self-evaluations as means toward increased engagement and academic progress. Students participate in self-evaluation of every assignment as well as writing their own interim progress reports to parents. It is through this growth in their understanding of themselves as learners that

we engage students in goal setting and achievement, as well as developing confidence through identifying their strengths.

Wilson Reading reading instruction is provided for those students who are significantly behind. A systematic and cumulative approach to teaching total word structure for decoding and encoding is a primary focus of this program which is taught by a reading specialist/special education teacher.

Students participate in arts related activities on and off our campus including blacksmithing, music lessons with professional musicians, visiting artists, and community service.

Community Public Charter School is staffed with highly qualified teachers certified to teach all core areas. Currently, teacher/pupil ratio is 10-1 in core classes. We have a full-time art teacher, partially funded by private donations. CPCS has a part-time "Mindfullness" instructor who also serves as a counselor; this position is funded by a grant. A paraprofessional, funded by private donations, is utilized to serve as an instructional assistant and resource for students. We have one full-time special education teacher, provided by Albemarle County and one part-time counselor provided by local mental health agencies. Support is also provided by Albemarle County special education support, and by volunteers. Our "Choices" program is guided by our "head teacher" who is a certified guidance counselor.

Our students will transition either to one of three comprehensive high schools, or to a smaller alternative charter high school in Albemarle County. All students are provided with guidance services and transition planning to optimize their transition to the high school level. Academic and socio-emotional growth are key components within our program design. Students will be fully prepared to enter the high school programs offered in Albemarle County Public Schools. Our goal is for our students to be placed in standard level or higher classes as opposed to self-contained or remedial classes.

IV. Describe the strategies and instruments used by the school to evaluate student progress toward established goals and objectives.

All students will participate in grade level SOL tests in all core areas. All requirements will be met through the planned assessments and program offerings. Additionally, students will be assessed using MAP, AimsWeb Curriculum Based Measurement. CRI's, Wilson Reading Assessments, SPED evaluations, SOL released tests, school division common benchmark assessments, and authentic standards based assessments as appropriate for each student.

V. Does the school meet the pre-accreditation eligibility requirements outlined in 8 VAC 20-131-280.F of the accrediting standards? (If not, waivers must be requested for each accreditation standard not being	**Yes**	**No**

met.) Yes, because we are a school within an existing middle school that meets all pre-accreditation eligibility requirements, all students have access to the full offerings and required accreditation standards of any middle school student in Albemarle County.	**X**	

VI. List each standard and provide a detailed explanation of why the standard is not appropriate for the school. (Note: Waivers of the assessment requirements of the ESEA Flexibility Waiver Application and the Regulations Establishing Standards for Accrediting Public Schools in Virginia are not available

B. Each school shall be accredited based, primarily, on achievement of the criteria established in 8 VAC 20-131-30 and in 8 VAC 20-131-50 as specified below:

1. The percentage of students passing the Virginia assessment program tests in the four core academic areas administered in the school, with the accreditation rating calculated on a trailing three-year average that includes the current year scores and the scores from the two most recent years in each applicable academic area, or on the current year's scores, whichever is higher.

VII. List the standards or student academic achievement criteria on which you propose to base the school's accreditation and provide a detailed rationale for selecting each. The standards/criteria must be objective, measurable, and related directly to the mission and purpose of the school. Provide data to support your rationale.

The alternative accreditation index model will hold the Community Public Charter School accountable for increasing the achievement levels of students enrolled for a full academic year (at least 2 semesters) in reading and mathematics and use science and history and social science and other indicators of school and student performance that are aligned with the mission and goals of the school as value-added components. The plan includes academic achievement measures that are objective, measurable, and directly related to the mission and purpose of the school.

Student achievement is a fundamental component in determining the accreditation status of Virginia's public schools. The alternative accreditation index model will measure student achievement based on students' progress in moving from proficient to advanced levels of performance on Standards of Learning (SOL) assessments. The index will have a primary focus on reading and mathematics achievement. The index is based on a set of core achievement objectives and measures (SOL test scores and other indicators).
An alternative accreditation index score (0 to 150) will be calculated primarily based on the total number of students performing at each proficiency level in reading and mathematics.

Standards of Learning index points are assigned for student performance on the SOL tests by multiplying the number of student scores at each level by the points awarded, adding the total points earned, and dividing by the total number of student scores. Additional index points may be earned for meeting performance measures in the core "other academic" and optional objectives categories.

The alternative accreditation index score for each content area (English and mathematics) is calculated by combining the SOL index score and the additional index points.

An alternative accreditation composite index score of at least 75 points must be earned in both reading and mathematics in grades 6-8 to achieve *Fully Accredited* status. Due to the small student population, a composite pass rate is necessary to create a larger number of student scores upon which to calculate state accreditation.

Basis for Accreditation:

Strategies used to evaluate student progress are aligned to the mission and purpose of our school and include academic achievement measures for all students.

If the Community Public Charter school does not meet full accreditation based on the SOA, then for the purposes of calculating state accreditation**,** test results for all students in reading and mathematics will be included as follows:

- A scale score of 500-600 will be weighted at 150 points
- A scale score of 426-499 will be weighted at 120 points
- A scale score of 375-425 will be weighted at 100 points

Additionally the school will receive recognition in the calculation for core or other academic indicators for improvement in the following categories measuring reading:

- Wilson Reading program growth
- MAP (Measures of Academic Progress) growth in reading

- CRI (composite reading index) growth

The school will receive recognition in the calculation for core other academic indicators for improvement in the following categories measuring math:

- MAP (Measures of Academic Progress) growth in math

Each student will be counted in only one of the reading categories, meaning that points will not be awarded for growth on both MAP and CRI.

These are assessments used to track student growth in reading. Since every student is not enrolled in Wilson, each student will be tracked for accountability purposes with one MAP and/or CRI. This will also address the various assessment needs of students with disabilities enrolled in the program.

MAP (Measures of Academic Progress) is a research based assessment program that is nationally normed and provides a "Rasch unIT" (RIT) score as well as a growth goal target score. MAP assessments provide detailed, actionable data about where each child is on his/her unique learning path. It is information teachers can use in the classroom to help every child, every day. Understanding each student's academic level gives teachers the power to help them excel. MAP computerized adaptive assessments are the tools that

make it possible to build curriculum and meet students' needs, one child at a time. Rasch unIT is a unit of measure that uses individual item difficulty values to estimate student achievement. Rasch unIT scores create an equal-interval scale. This score is independent of the age or grade of the student, and reflects the instructional level at which the student is currently performing.
Growth is defined as the change in a student's score and improvement in achievement over time. Individual growth targets are defined as the average amount of RIT growth observed for students who started the year with the same RIT score as the individual student.

The spring assessment in both reading and math will provide evidence of the number of students who are able to meet or exceed their growth goal.

Other Academic Indicators :

- Students in "Recovery"

Current Reading	24 of 43 (56%)
Current Math	30 of 41 (73%)

- 8th Grade science SOL pass rate
- Social Studies SOL pass rate
- 8th Grade writing SOL pass rate

Base Formula

TABLE A – Individual Student Achievement

SOL Scaled Score	SOL Proficiency Level	Points Awarded Each SOL Score
500 - 600	Pass Advanced	150
426 - 499	Pass Proficient	120
375 – 425	Fail/Bubble	100
Optional Objectives		
Recovering students pass rates in mathematics and reading Current number of students in recovery	Each student in recovery will be counted a second time in both the numerator and the denominator of our original calculation (as in the normal state accreditation system)	

TABLE B – Individual Student Growth

Core Other Academic Objectives - Reading (Students counted only counted once in this category)	
MAP (Measures of Academic Progress)	Each student who meets or exceeds their

growth in Reading administered 2 /yr.	**Rasch unIT** (RIT) growth goal will earn 1 point
Wilson Reading program growth	Growth of 1.5 years 1 point Growth of 2 or more years 2 points Each student counts for 1 or 2 points
CRI (composite reading index) growth	Growth of 1.5 years 1 points Growth of 2 or more years 2 points Each student counts for 1 or 2 points
Core Other Academic Objectives - Math	
MAP (Measures of Academic Progress) growth in Mathematics administered 2 /yr.	Each student who meets or exceeds their **Rasch unIT** (RIT) growth goal will earn 1 point

Bonus Points (Maximum of 10 points)

Table C – School-Wide Results

Core Other Academic Objectives (3 points maximum)		
8th Grade Science SOL pass rate	70% pass rate 80% pass rate 90% pass rate	1 point 2 points 3 points
Core Other Academic Objectives (3 points maximum)		
Social Studies SOL pass rate	70% pass rate 80% pass rate 90% pass rate	1 point 2 points 3 points
Core Other Academic Objectives (3 points maximum)		
8th Grade Writing SOL pass rate	70% pass rate 80% pass rate 90% pass rate	1 point 2 points 3 points

The Calculation:

Step One: Calculate points from Table A

If points exceed 75: Stop here.

Step Two: Calculate points from Table A and Table B

If points exceed 75: Stop here.

Step Three: Add bonus points for overall pass rate in social studies, science, and writing.

Example:

SOL Scaled Score	SOL Proficiency Level	Points Awarded Each SOL Score
500 - 600	Pass Advanced	1 x 150 = 150
426-500	Pass Proficient	18 x 120 = 2160
375 – 425	Fail	11 x 100 = 1100
Below 375	Fail	9 x 0 = 0
0 students in recovery		+0 for recovery
		Total Points 3410/39 = **87%**

Table A = 87 points

STOP HERE: If points were below 75 we would continue

VIII. Describe who was involved in the development of the proposed plan.
The plan was developed by Albemarle County staff, reviewed by CPCS staff, and was approved by the local board.

IX. Describe the method(s) to be used in evaluating the success of the plan.
Community Public Charter School targets students who have not felt successful in other public schools. As a result, many of our students are below grade level in reading, have never passed an SOL test or have had significant failure in school. For this reason, our plan includes multiple measures of student growth in addition to the SOL targets. Student success is viewed in terms of gains made as well as achieving objective targets.

Criteria for Board Consideration of Alternative Accreditation Plans for Special Purpose Schools

Criteria	Yes	No	Limited
School characteristics and instructional program:			
1. The mission, purpose, and target population of the school justify its categorization as a "special purpose" school and, therefore, eligible to request an alternative accreditation plan.	x		
2. The characteristics and special needs of the student population are clearly defined, and the	x		

criteria for student placement require parental consultation and agreement.			
3. The program of instruction provides all students with opportunities to study a comprehensive curriculum that is customized to support the mission of the school.	x		
4. The school provides transition planning to help students be successful when they return to a regular school setting.	x		
5. Strategies used to evaluate student progress are aligned to the mission/purpose of the school and include academic achievement measures.	x		
6. Convincing evidence has been provided that students enrolled in the school have not been successful in other schools subject to all the accrediting standards.	x		
7. Students will be taught with highly qualified teachers who meet the Board of Education's licensure requirements for instructional personnel.	x		

Criteria	**Yes**	**No**	**Limited**
Alternative Accreditation Accountability Criteria:			
8. Rationale and documentation provide convincing evidence that the "special purpose" nature of the school precludes its being able to reach and maintain full accreditation status as defined in the Regulations Establishing Standards for Accrediting Public Schools in Virginia (SOA).	x		
9. Alternative accreditation criteria described in the plan include academic achievement measures that are objective, measurable, and directly related to the mission and purpose of the school.	x		
10. The plan includes use of statewide assessment student achievement results of English and mathematics.	x		

11. The plan meets the testing requirements of the SOA.	x		
12. The plan meets the testing requirements of the ESEA Flexibility Waiver Application and describes how the school plans to meet "Annual Measurable Objectives" for each of the three proficiency gap groups for reading, mathematics and the federal graduation rate.	x		
13. The plan provides convincing evidence that all pre- accreditation eligibility criteria are met for standards in which waivers have not been requested.	x		
14. Waivers have been requested for accrediting standards that are not being met, and the rationale for the waivers are clear and appropriate for the mission/purpose of the school.		x	