

# Arts Newsletter

The newsletter for Vermont's Arts educators and supporters...

May/June 2018

Volume 2, Issue 4

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## Arts Integration and Long-Term Retention

A recent [“Take 5” from the Kennedy Center ArtsEdge](#) states, “current brain research confirms that rich context and multisensory instruction make even simple facts easier to learn and remember. When we’re trying to teach creativity, problem solving, and collaboration, we can’t expect to succeed with multiple choice quizzes. The arts are more essential than ever in education.” It is widely accepted that arts integration increases student engagement and provides a vehicle for learning. “Scarce resources in public education and a focus on the ‘basics’ have led to a well-documented narrowing of the curriculum, often resulting in a reduced role for the arts in schools. However, in-school artistic activity may be valuable not only ‘for arts’ sake’ but also because the arts may improve learning and student outcomes more broadly. A number of researchers have proposed that knowledge and skills gained uniquely through the arts correlate with success in other academic domains. Still others argue that the arts contribute to the development of more general thinking skills and dispositions that benefit performance.” For full text and citations of the study, visit [The Effects of Arts Integration on Long-Term Retention of Academic Content](#).

## Arts Integration goes Project-Based Learning in Bradford

By Heidi Allen, music teacher at Bradford Elementary School.

This year Bradford Elementary has jumped into a school wide integrated arts program with both feet! Each week students receive an additional three hours of arts instruction (Music, Visual Arts, PE, and Technology), co-taught with a classroom teacher. These units are based upon the needs of the classroom teacher. Each unit lasts six weeks. By the end of the unit, the students do a presentation or performance to show the community what they have been working on. Some of the units that we have integrated this year are; Plants, Social Curricula, Physics, and the Earth.

In the spring, students in grades 4-6 spend four weeks putting on the school musical production. This was a wonderful way for students to integrate arts while implementing proficiency-based learning (PBL) in our school. [This video](#) explores a bit about last year’s project. This year we focused on hitting Common Core ELA and NGSS standards while doing the show. This project was a great way to engage every student in fourth through sixth grade!

## Rumble Documentary and TeachRock Resources

[Rumble: The Indians Who Rocked the World](#) is a feature documentary about the role of Native Americans in popular music history. *Rumble* tells the story of a profound, essential, and, until now, missing chapter in the history of American music: the Indigenous influence. Watch the full film now available on [amazon.com](#). [Teachrock.org](#) has created [partner lessons to the documentary](#) that are aligned to the Common Core, the National Curriculum Standards for Social Studies, and the National Core Arts Standards for music. Further exploration of the [teachrock.org](#) website will uncover a suite of lesson plans and provide a wide range of teaching and learning resources, including videos, image galleries, print journalism, lesson plans, handouts and more – all designed to bring the History of Rock and Roll into your classroom.

## Artnatomy: An Interdisciplinary Class at Williamstown High School

Artnatomy is a one-semester course where students can earn 0.5 Art and 0.5 Science credits. The course is co-taught by art teacher Susannah Colby and biology teacher Dennis Delina. 11th and 12th grade students have priority to take the course with teacher approval, while 9th and 10th grade students are admitted with approval if they are on schedule to meet academic curriculum requirements.

**CLASS DESCRIPTION:** Biologists and artists interpret the world in complementary ways; both tend to use observations in the details they study. Students will have the opportunity to explore biological topics in depth, creating both artistic and scientific representations. In this class, we will observe and describe the relationship between the form and function of patterns we find in life through a variety of mediums and techniques. We will explore these ideas through researching bioart, the Fibonacci series, and the Golden Mean. Each unit will culminate with a combination art critique and scientist meeting in order to evaluate their work. In this context, students will communicate, share and elaborate on their learning.

### LEARNING GOALS (a sampling):

- Create complimentary artwork that clearly explains a biological topic.
- Use artistic critique as a way to describe and evaluate works of art that are in the public sphere as well as works of art generated in class.

### BY THE END OF THIS COURSE, YOU WILL (a sampling):

1. Describe the history of the depiction of human anatomy.
2. Give examples of the historical and cultural influences that have affected anatomical drawing over time.
3. Create a to-scale model of a system using the steampunk method.
4. Photograph symmetry and patterns in nature.
5. Evaluate Da Vinci's Vitruvian Man in terms of mathematics and geometry.
6. Complete a portfolio of artwork that visually demonstrates connections in their observations.

**COURSE SCHEDULE:** This course will take place in both Ms. Colby's Art Classroom and Mr. Delina's Science Classroom. A weekly schedule will be handed out at the end of the week and posted on the instructor's school websites. The schedule will be updated on a weekly basis.

**GRADING POLICIES:** Students will create a portfolio of their work, which will demonstrate a variety of proficiencies in the fine arts and sciences. Students are responsible for providing evidence of learning through a variety of assignments.

### UNIT 1: Patterns in Nature

Explore one of the nine forms and complete five studies in ink. Including from macro to micro. Student will need to include written descriptions for each image that explains the science behind the shape and a description for the whole series that explains the connections between all five studies in artistic and scientific terms. [Read the Patterns in Nature unit of study plan.](#) *Photographs on page 1 are from Patterns in Nature unit.* Colby uses Artsonia to house student portfolios. [Link to one student's drawings from this year.](#) She did a fantastic job representing spots and stripes.

### COURSE PROFICIENCIES:

**Science:** Constructing Explanations,

**Art:** Creating, Responding & Presenting

**Performance Indicators:** **VA:Cr1.2.HSI** Shape an artistic investigation of an aspect of present day life using a contemporary practice of art or design.; **VA:Pr5.1.HSI** Analyze and evaluate the reasons and ways an exhibition is presented.; **VA:Re.7.2.HSI** Analyze how one's understanding of the world is affected by experiencing visual imagery.; **VA:Cn11.1.HSI** Document the process of developing ideas from early stages to fully elaborate ideas.

## ***Speak*: A Theatre and English Collaboration**

BFA St. Albans teachers Susan Palmer (theatre) and Mary Ellen Tourville (English) co-designed this interdisciplinary unit using the popular young adult text [Speak](#). They had a shared [planning document](#) to help frame, design, and outline the unit.

**Essential Question:** How can we use theater to explore the power of assumptions and communication in relation to the text, *Speak*? How can theater help us analyze literature?

**Theatre Arts Objectives:** To gain insight into body language, subtext, inferred information vs. given circumstances. Introduce the concept of an inner monologue and how this fuels an actor's performance. Driving question: What do we know and what do we imagine and how does this support storytelling in theater and fuel our interactions in real life?

**English Objectives:** Reading: Students will analyze and evaluate literary text. Writing: Students will produce clear and coherent writing to explore ideas and to connect to the text. Speaking and Listening: Students will participate effectively in group discussions.

**Other Objectives:** Creative thinking, risk taking and metaphorical thinking. BFA Transferable Skills: Responsible and Involved Citizenship, Working Collaboratively with Others, and Self-Direction - Demonstrating Flexibility with Learning.

### **Sample Activity: *Figurative Language Speak Tableaus***

Select a passage from the text that contains figurative language you think is particularly interesting, powerful or creative. You will practice reading the text in a way to enhance the meaning. Then you will create a shadow tableau that supports comments on or enhances the text. Finally, you will put them together into a final project that your peers can see and hear to better understand the passage you chose. The [full lesson plan including an assessment tool](#) and [student tableau planning template](#). See the amazing student work from classes [one](#), [two](#), and [three](#).

## **Ekphrastic: Art Influencing Poetry, Poetry Influencing Art**

Ekphrastic is a collaboration between the English and Art Departments at Poultney High School in Poultney, VT, featuring the work from students in the National Art Honor Society (NAHS), Digital Arts, English classes, and spearheaded by Melissa Kristiansen of the Art Department and Scott Holliman of the English Department.

Student-artists created artwork that inspire a poem at the same time the English classes wrote poetry. The completed artwork was given to Mr. Holliman and the poetry was given to Mrs. Kristiansen. Students were then given time to write a poem based on artwork while the NAHS students created artwork based on the poems. The show was hung by NAHS officers. The artwork and poems are displayed together by inspiration. At the opening reception many visitors enjoyed trying to guess which came first; the poem or the art. The show is at the [Stone Valley Arts Center](#) at 145 East Main Street, Poultney and runs until May 27, 2018.



*An [ekphrastic poem](#) is a vivid description of a scene or, more commonly, a work of art. Through the imaginative act of narrating and reflecting on the "action" of an artwork, the poet may amplify and expand its meaning. This connection between art forms expands the experience for the audience.*

## ***Dancing With Kids: Dance and Physical Education***

By Rebecca McGregor, dance teacher at Lyndon Institute

As a dance educator, my mission is to not only instill an appreciation for the art of dance, self-reflection and growth, and healthy lifestyle choices in my students, but more importantly, to instill healthy habits and provide life skills through the study of Dance. Through the years, I have come to realize that the physical education teachers want to access dance and other ways of moving but are perhaps uncomfortable teaching dance because they don't necessarily have the skills and knowledge. This gave me an idea. To address this area for improvement for PE teachers and to get my own dance students at Lyndon Institute (LI) out into the community, I created a January Term course called *Dancing With Kids*. To prepare, I met with the PE teachers in my district to determine what they were looking for and lacking in their current curriculum.

As a part of *Dancing With Kids*, LI students and I visited area elementary schools to teach PE students how to move to different tempos/rhythms, take risks through creative leadership and various reflective and problem-solving strategies, be more conscious movers, and use new dance terminology including the use of the elements of dance (time, space and energy, forms and structures). Caledonia North Supervisory Union PE students created and performed individual, group, and ensemble choreographies that focused on modern, jazz and hip-hop terminology as well as creative dance practices. Additionally, based upon the lessons from *Dancing With Kids*, the LI dancers and I created a binder for each PE teacher so they had a curated toolkit to keep integrating dance/movement into their curriculum and teaching with fluency. The binder contained various lesson ideas, movement prompts, choreography tips, elements of dance, dance structure and devices resources, reflective questions, etc.

*Rebecca created a whole binder with different lesson plans, skills and terminology that I have used after our workshop. She also left some chart posters of the different steps we performed that I sometimes revert to. We were able to see a variety of similar movements with this dance program that we have already seen or used in other units and it was great to make those connections, demonstrating why specific movements are important across the curriculum. We were able to review spatial awareness, mirroring, speed, agility, power, coordination, time, balance and flexibility.*

- Jeremiah Bias, Sutton & Miller's Run Schools PE/Heath Teacher

## **Teaching Art or Teaching to think like an Artist?**

In a [TEDtalk by Cindy Foley](#), she makes the case that Art's critical value is to develop learners who think like Artists which means learners who are creative, curious, seek questions, develop ideas, and play. For that to happen society will need to stop the pervasive, problematic and cliché messaging that implies that, creativity is somehow defined as artistic skill. This shift in perception will give educators the courage to teach for creativity, by focusing on three critical habits that Artists employ, 1) Comfort with Ambiguity, 2) Idea Generation, and 3) Transdisciplinary Research. Below are timestamps for some of Foley's notable arguments.

At 7:25— Artists and finding comfort with ambiguity.

At 9:40— In a traditional model teachers are the "master builders," not the students.

At 11:40— Artists as researchers: Sean Foley turned to literature, the history of science and medicine in his transdisciplinary research in service to curiosity and ideas.

## **Did I Plagiarize? An Infographic for English Class**

[This detailed graphic](#), created by Curtis Newbold of Westminster College, Salt Lake City can be used as a wall chart to help secondary-school students understand the different dimensions of plagiarism. [The Types and Severity of Plagiarism Violations](#).

## Skateboard Guitars: A STEAM, Place-Based Project

By [Matt LaRocca](#), Teaching Artist, lecturer at UVM, and director of Music-COMP

I recently completed a residency at Champlain Elementary School where teams of 4th and 5th grade students constructed a homemade guitar using recycled materials and an old skateboard deck. The genesis of the residency was a large-scale site specific performance I did last summer in the abandoned stretch of I-89 behind the Burton store in Burlington (about a quarter of a mile from Champlain Elementary). 50 skaters and dancers put on a choreographed performance, for which I wrote and performed music. For the music, I took this idea of transforming old materials into something new and built guitars and kalimbas out of old skateboard decks.

During the residency, each group of students engineered, designed, and built their own skateboard guitar. Then, we composed a song for a performance and showcase of their newly crafted guitars. This place-based project integrated music, science, math, and engineering. We examined the physical nature and components of sound and music, experimented with finding music in everyday objects, discussed how to look beyond the ordinary and transform an everyday object into something completely different, talked about the engineering process, how guitar pickups and sound transfer work, as well as basic composition techniques as well.

### Learning Objectives:

- Students will design and construct a musical instrument that vibrates and makes sound from recycled materials that are connected to them geographically.
- Students will be able to describe the engineering process and how it relates to their design.
- Students will understand how vibrations create sound waves and the relationship of pitch to vibration and string length.
- Students will be able to demonstrate that recycling and reusing materials to make musical instruments is beneficial to our Earth.

### Summative Assessments:

Students will present and perform with their instruments, talking about the engineering process and music composition process, how sound is made, and how they achieve sound reproduction and amplification with their instruments. Students will describe their artistic design focusing on the aesthetics of their skateboards.

I worked with the science and math teachers to investigate ways to integrate the construction into their current science and math plans, which involve: PS3.A: Definitions of Energy, PS3.B: Conservation of Energy and Energy Transfer, ESS3.A: Natural Resources, and ETS1.A: Defining Engineering Problems.



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**Events & Announcements****Unpacking the New Media Arts Standards**

[Unpacking the New Media Arts Standards](#) will be held May 18, 2018 from 8:30 a.m. to 3 p.m. at Central Vermont Career Center (CVCC), Barre, VT. In this workshop, media arts teachers will receive an overview of how the new standards are organized and the major shifts necessary when using them. Strategies for incorporating the artistic processes of creating, presenting, connecting, and responding into your art program will be investigated. The [sample Media Arts Proficiency-Based Graduation Requirements with Performance Indicators](#) will be shared and unpacked to create a deeper understanding. Educators will be put into working groups to write learning targets which can be used to analyze existing units of study for alignment to NCAS and department goals. Visual and media arts teachers welcome. Contact: Emily Titterton at (802) 479-1378 or [emily.titterton@vermont.gov](mailto:emily.titterton@vermont.gov)

**Integrated Field Review Video Series**

Looking for information about the Integrated Field Review (IFR) process? Check out our [new IFR video series](#) for information about the most promising practices being implemented in four Vermont SUs/SDs that have been identified through the Integrated Field Review process. Contact: Josh Souliere at (802) 479-8660 or [josh.souliere@vermont.gov](mailto:josh.souliere@vermont.gov)

**Conversational Solfege™: Teaching Musical Literacy**

Spend July 9-13, 2018 in beautiful Burlington, VT as you learn Conversational Solfege at Champlain Elementary School. Lake Champlain is gorgeous; live music is performed every night up and down Church Street, and you'll be surrounded by wonderful colleagues for a week of learning about John Feierabend's revolutionary approach to music education! Participants earn 3 Graduate Credits or 3 Workshop Credits. This is a FAME endorsed course and students will receive a FAME certificate upon completion. Course instructor is Betsy Greene, President of the Feierabend Association for Music Education (FAME), endorsed Teacher Trainer and highly respected music educator in the Burlington Vermont Schools. [Register for Conversational Solfege™: Teaching Musical Literacy](#). Conversational Solfege (CS) is a pedagogical method used to develop music literacy created by leading music educator Dr. John Feierabend of the Hartt School of Music. Teachers will learn how to carefully sequence activities to enable students to joyfully assimilate the skills and content to be musically literate, as well as learn various techniques to allow acquisition of music reading and writing, dictation, improvisation, and composition in an intuitive manner. CS also will address lesson planning, unit planning, and assessment. This class is applicable to all music educators. Both CS Level I and II will be covered.

***Arts Literacy for Expression & Equity: The Flynn Summer Arts Literacy Institute (ALI)***

Save the date for August 14-16, 2018 at Clemmons Family Farm, Charlotte, Vermont. The Flynn Summer Arts Literacy Institute will be held at the historic Clemmons Family Farm in Charlotte, an African-American Vermont Heritage Trail site. Facilitators this year are coming to us from Lincoln Center Education in NYC, Dacia Washington-Torcia, and from the Harvard Graduate School of Education, Aysha Upchurch. Dacia is an actor and director and has facilitated teacher professional development across the country and internationally. She brings an expertise in aesthetic education as an approach to arts integration and transferable skills development. Aysha is an award-winning choreographer and arts educator who brings an expertise in hip-hop and in culturally relevant curricula. Our focus texts will be drawn from anthologies of contemporary African-American poetry, hip-hop, and spoken word. Registration open soon. [Sign up for email updates](#).

**We're on the Web!**

See us at:

<http://education.vermont.gov/student-learning/content-areas/arts>