

**Spring 2021 Semester**

***February 1, 2021 – May 28, 2021***

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| **Title of Course: Props, Costumes and Set Design for Oral Presentations across the Curriculum** | |
| **Number of Sessions: 6** | **Grade Levels: K-HS** |
| **Total Hours: 45** | **Total Number of Credits: 3** |
| **Course Start Date: 2/6/2021** | **Course End Date: 3/27/2021** |
| **Course Location: Materials for the Arts, 33-00 Northern Blvd, Long Island City, NY 11101** | |
| **Maximum Course Enrollment: 30** | |
| **Instructor’s Name: Joy Suarez** | **Instructor’s Telephone: 718-909-0870** |
| **Instructor’s Email: joy@louiemusic.com** | |
| **Education Partner Fee: $240.00** | |
| **Materials Fee** if applicable: | |
| **Registration Deadline** | |

**Course Information**

**Course Description**

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| This course is designed to enhance oral presentations in the classroom through the use of project based learning to create props, costumes and set designs made from reusable materials. Through guided art instruction, participants create hands-on art projects that integrate differentiated instruction into various learning modalities and multiple subject areas, providing critical thinking skills to enhancing rigor in the classroom. The sessions are broken down into five days of hands-on art making, problem solving, inquiry, observation, documentation and oral presentation. Sessions include: 1). Retelling Stories-Personal Narratives, Using Hats and Masks as Props 2). Music-The Sound of Science; Literacy & Math in Music; 3). Shadow Puppetry Using Informational Text-People, Places and Things; 4). Costuming/Props/Set Design for Reenactment of Events Fiction/Non Fiction; 5).Studio Art Day/Group Project Work; 6). Group Presentations and Peer Assessment. This course provides both independent and group study. Participants learn to better meet Danielson Components for more deeply engaging students in learning by offering students techniques in how to demonstrate their knowledge through oral presentations as well as work in a group setting. Next Generation ELA standards involving Speaking and Listening are emphasized and their application to Social Studies and other subjects are modeled and practiced. Each morning, participants work individually on project based learning techniques highlighting a specific curriculum topic by making a hands-on art piece. The created pieces are then used for teaching across the curriculum. There will be guided instruction for art making and equal time for writing presentation pieces in response to created art piece, individual and peer assessment, linking each art workshop to literacy, math, science and social studies, modeling how to infuse multiple subject matters into your daily curriculum. Each day participants will be given articles to read and time for reflection pertaining to critical consciousness, creating brave classrooms and unpacking culturally responsive sustaining education practices. Participants will share in group discussion prior knowledge/newly gained information and how these practices can be integrated into their classroom curriculum.  Each afternoon participants utilize their prior knowledge, journaling, research and the sharing of best practices in to inform the creation of two oral presentations designed for a wide scope of learners, for various subject areas, learning styles and ability levels relevant to their own instructional setting. Emphasis will be placed on creating sustainable artwork: that which leaves no negative impact on the environment. Participants will receive a course pack of documents outlining pertinent vocabulary and how-to instructions for the arts techniques learned. |

**Target Grade Levels**

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| K-HS |

**Integration of *Danielson Framework for Teaching* Components**

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| **Domain 3: Component 3C: Engaging Students in Learning**  The entire course focuses on creative problem solving: How to tackle hands on art making projects with no budget for extra supplies, how to develop projects that can be differentiated and engaging for multiple age groups and skill levels and how to draw multiple types of learners into a topic and make it accessible, stimulating and productive towards learning goals. The course addresses these needs by introducing a variety of projects that can be completed by a wide range of learners and introduced by teachers with varying art comfort levels.  **Domain 1: Component 1E: Designing Coherent Instruction**  Much of the class is centered on participants looking around them and finding easily accessible, potential materials that they can use to create project-based learning lesson plans, integrating differentiated instruction for making curriculum connections. The development of these connections is best fostered by participants linking what they already know about art and the subjects they teach to the new projects they encounter in class. As the course develops participants are introduced to projects that will help them get to know their students, which in turn allows them to then develop more course work with hands–on projects related to student interest, heritage and language proficiency. |

**Integration of Standards**

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| **A+:** Shift 1: Engaging Students in Learning. Building upon Danielson Engagement; build capacity to design instructional art activities, using selected instructional resources and materials to promote multiple perspectives, critical consciousness, and student intellectual engagement  Shift 2: Classroom Communities: Developing a classroom culture that welcomes and affirms the individual identities, strengths and artistic abilities of each student  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5   NYC Social Studies/Science Scope and Sequence |

**Pedagogical Approach**

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| With each session throughout the course the instructor presents the numerous elements needed to put on a theatrical production or oral presentation that scaffolds according to skill and age level of the participant’s students. Instruction modalities include demonstrations for observation, written and verbal instructions, and hands-on costume/prop/set design. Participants will work in groups to learn, write, design and produce a theatrical production to be brought back to the classroom as a model for oral presentations and extending units of study, enhancing differentiated modalities of instruction and learning. Each day, participants will assess their work using the KWL chart and rubric, practice ‘turn & talk’ with colleagues to assess their work as well as participate in group critiques. |

**Application to Instruction and Student Learning**

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| Participants will learn new and informative techniques that give them an understanding of how to use reusable and recycled materials to teach hands-on, project based instruction in order to integrate the use of props/costumes/sets/sound effects into multiple subject areas of their curriculum to create an oral presentation as a means of differentiating instruction, integrating oral presentations into all units of study  Participants will leave with the vocabulary, tools and confidence to go back to their classroom to create age and skill level appropriate projects that engage students in problem solving, creative practice and interrelating ideas.  Participants will be able to lead lessons (*i.e. hat and mask making, percussion instrument making, shadow puppetry, costume/prop/set design, record both audio and visually as well as create a group oral presentation*) that connect student prior knowledge to art making and guide the art making to relate to content across subject areas.  Participants will learn to create *NYS Arts-*aligned group oral final presentation that applies the subject areas from the course into school goals and curriculum, including applicable learning standards, hands-on art projects digital/photo recording and evidence of curriculum connection utilizing three resources: a literary resource, a tech resource- websites or blogs and a cultural connection to New York City. |

**Assessment**

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| * Participants are assessed daily by instructor through a rubric which evaluates participants’ progress including gained knowledge of art technique, comprehension of curriculum integration, ability to follow instructions, reviewing project journal writing and self-assessment rubric and how well they convey their knowledge to a peer * Participants are also assessed on the creation of two lesson plans, an individual midterm lesson plan and a group lesson plan related to final theatrical production that apply the subject areas from the course into their schools goals and curriculum, including applicable learning standards, hands-on projects, and evidence of curriculum connection and utilizes three resources: a literary resource, a tech resource- websites or blogs and a cultural connection to New York City. Participants are given a rubric at the beginning of the course which shows the expectations of final project and rates the completion on a scale of one to three in each area.   Areas of assessment include:   * Strong concept, original and innovative lesson (i.e. not adapted from a book or the replication of a prior lesson) * Includes numerous age appropriate hands on components with a clear objectives * Incorporates responsible reuse practices * Arts connection is visible within the integrated curriculum * Well edited * Includes 3 resources: website, literary, NYC specific cultural organization or location * Addresses Standards: NYC Blueprint for the Arts, Danielson’s Competencies, State, City and Children First.   Participants start each class with KWL project journal writing. With each new subject, educators document what they know, what they want to know before starting the hands-on art making process. Participants take notes on daily presentations, record observations of works they create and share with colleague’s ideas and inspirations to bring back to the classroom.  Educator works first individually ending each by day sharing newly gained information with a colleague. Each participant will then have an opportunity to practice ‘turn & talk’ sharing with the class what they have learned from their colleague-entire class will then critique all project-based artwork done by class participants. The notes and project ideas developed in the journal should inform the creation of their final group presentation.  Groups are formed and collectively participants work on writing and editing script to be used in a final presentation.  **Instructor Rubric for Daily Assessment**   |  |  |  |  | | --- | --- | --- | --- | | **Assessment Category** | **1** | **2** | **3** | | Knowledge of Art Technique | Participant shows little ability to recreate the art techniques taught. | Participant shows some ability to recreate the art techniques taught. | Participant shows coherent ability to recreate the art techniques taught. | | Differentiated Instruction for Varying  Learning Modalities | Art project does not engage multiple learning modalities | Art project only engages a few learning modalities | Art project engages a wide spectrum of learning modalities | | Arts Connection &Curriculum Integration | Project does not lead to deeper student learning of general curriculum | Project leads to minimal deeper student learning of general curriculum | Project leads to rigorous deeper student learning of general curriculum | | Responsible Reuse Practice | Project does not incorporate reusable materials | Project minimally incorporates reusable materials | Project primarily incorporates reusable materials |   **Rubric for Final Project Assessment**   |  |  |  |  | | --- | --- | --- | --- | | **Assessment Category** | **1** | **2** | **3** | | Strong concept, original and innovative lesson (i.e. not adapted from a book or the replication of a prior lesson)  Includes an age appropriate hands on component with a clear objective | Project is not original- It is adapted from a book or the replication of a prior lesson.  Project does not includes an age appropriate hands on component with a clear objective | Project is original, but project does not includes an age appropriate hands on component with a clear objective | Project is original and innovative, and includes an age appropriate hands on component with a clear objective | | Incorporates responsible reuse practices | Project does not incorporate reusable materials | Project minimally incorporates reusable materials | Project primarily incorporates reusable materials | | Arts connection is visible within the integrated curriculum | Project does not lead to deeper student learning of general curriculum | Project leads to minimal deeper student learning of general curriculum | Project leads to rigorous deeper student learning of general curriculum | | Well edited | Project has not been edited and revised. | Project has been minimally edited and revised. | Project has been rigorously edited and revised. | | Includes 3 resources: website, literary, NYC specific cultural organization or location | Project does not include resources | Project does not include 3 resources | Project includes 3 resources | | Addresses research, pedagogical practices, including critical consciousness, implicit bias and culturally responsive sustaining education practices, values and perspectives to include diverse experiences and perspectives represented through historical, cultural, and contemporary voices | Project does not address research, pedagogical practices, including critical consciousness, implicit bias and culturally responsive sustaining education practices, values and perspectives to include diverse experiences and perspectives or representation of historical, cultural, and contemporary voices | Project only addresses some research, pedagogical practices, including critical consciousness, implicit bias and culturally responsive sustaining education practices, values and perspectives to include diverse experiences and perspectives and some representation of historical, cultural, and contemporary voices | Project addresses all research, pedagogical practices, including critical consciousness, implicit bias and culturally responsive sustaining education practices, values and perspectives to include diverse experiences and perspectives representing t historical, cultural, and contemporary voices | |

**Connection to Critical Consciousness (We will provide non-evaluative feedback on this section during SY2019-20))**

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| Art becomes the tool to integrate a brave new learning community for integrating the concepts behind critical consciousness as the lens to address bias and diversity for a deeper understanding of the school and the global community. By providing time for reflection/recording on process and writing about final works, participants make larger connections to arts integration across the classroom curriculum to model differentiated modalities for equitable learning that integrates culturally responsive sustaining education practices and critical consciousness. Each day the teachers in the course will assess their work using a KWL rubric and participate in group critiques to gain new insights and ideas through shared personal experiences.  Participants will learn various strategies for differentiating instruction providing them with the tools to create and present achievable equitable projects, specifically designed to reach a wide scope of learning modalities and cultural differences that make them better educators, leaders, and artists. |

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| **Major Assignment** | **Due Date** |
| **Midterm Project:** Presentation of Next Generation and National Core Arts-aligned lesson plan that reflects on the complexities of their own identity using either their hat or mask from day one to create a personal narrative for oral presentation. Lesson plan needs to include applicable learning standards, a hat or mask art project, and evidence of curriculum connection utilizing three resources: a literary resource, a tech resource- websites or blogs and a cultural connection to New York City. Addresses research, pedagogical practices, values and perspectives to include diverse experiences and perspectives. | 3/14/2021 |
| **Final Project:** Group Oral Presentation and Lesson Plan  Presentation of Next Generation and National Core Arts-aligned lesson plan Including shadow puppetry, sets, props and costumes. Group lesson plans that formulate a unit of study applying the subject areas from the course into educator’s school goals and curriculum to enhance rigorous instruction.-, highlighting historical, cultural and contemporary voices  Areas of Project Assessment Include:   * Strong concept, original an * innovative lesson (i.e. not adapted from a book or the replication of a prior lesson) * Includes numerous age appropriate hands on components with a clear objectives * Incorporates responsible reuse practices * Arts connection is visible within the integrated curriculum * Well edited * Includes 3 resources: website, literary, NYC specific cultural organization or location * Addresses research, pedagogical practices of implicit bias and critical consciousness, values and perspectives to include diverse experiences and perspectives | 3/27/2021 |

**Feedback**

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| Throughout the course participants are given feedback from their instructor and peers:  -Participants are given instruction and feedback by the instructor, daily, as they work on perfecting the techniques being taught. After the Midterm and Final Project the instructor evaluates their progress and meets with them to share approaches to improve their practice.  -Participants will keep a project journal that includes a rubric for self-assessment along with question prompts that ask them to identify what projects they created during each session, ideas for how the project can be integrated into the classroom, what standards the project might address during their lesson and how it aligns with the learning goals they or their school has set. This is followed up with practice ‘turn & talk sessions’ where colleagues briefly share what they have learned from each other, ending in a group art critique of works created without needing the pressure of a grade to carry through with a project participants feel the friendly pressure each day to do their best so they can share work that can receive constructive criticism from their peers, and actually test out how they might attempt to share a project with their students. |

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**Course Calendar**

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| **Session #1** | | |
| Date: 2/6/2021 | Number of hours for this session: 7.5 | |
| Time: 9:00-5:00 | Assignments due today: Hat/Mask Design used in Oral Presentation | |
| **Standards and Components Alignment:** | | |
| Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5   NYC Social Studies/Science Scope and Sequence | * Teachers will explore MFTA warehouse to familiarize themselves with the wide range of free materials assessable to be integrated into visual art making * Art making allows for anyone of any age to become more engaged in a subject of interest. By creating an object, the artist becomes actively engaged in the process. The final product allows for discussion through individual oral presentations and classroom critique * Teachers create a hat and a mask that reflects and celebrates the complexities of their own identity to create a personal narrative for oral presentation responding and connecting the theme of the work to reach their diverse student population. | |
| **Objectives:** | | |
| -Participants will become acquainted with one another and their prior knowledge using props made from reusable and recycled materials in an oral presentation through the Prop Observation Worksheet. Participants will learn the expectations and requirements of the course.  -Participants will gain a deeper understanding of the potential of reusable art supplies as a tool to differentiate teaching methods through art projects linked to the Arts Blueprint and other elements of their regular curriculum.  -Participants will learn to integrate props/costumes/sets in the creation of an oral presentation for group and independent study integrating differentiated instruction -Blueprint Strand 1*Art Making,* Strand 2 *literacy in the visual arts;* ELA *for in depth research and “How To” projects* using math, science and art. | | |
| **Topics and Agenda:** | | |
| **Morning:**  Introduction to class including policies and expectations utilizing NYASPDP policy document and course syllabus.  -Discussion on using MFTA as a resource for materials.  -Cover course assessment requirements:  -Cover course assessment requirements-teachers will create in a team, an oral presentation that describes how each educator will apply differentiated methods of learning to their student audience including the grade level that they teach; special needs students, English Language Learners and the gifted and talented  -Expectations of studio participation, creating a series of prototypes and writings as resources for student learning. Daily group critique of individual’s work using art vocabulary to describe observations and drawing inferences to their classroom curriculum.  -Resource sharing, teachers provide success stories of projects that they have had great response in their classroom as well as share interesting websites and other resources with their colleagues to enhance curriculum development and connections.  Participants read *Brave Classrooms and Courageous Conversations* Nicki Monahan, Med  Instructor led group discussion on creating safe environments for student learning  -Project journal writing-educators take notes on daily presentations, record observations of works they create and share with colleague’s ideas and inspirations to bring back to the classroom.  -Discussion of how the Blueprint five strands of art making can be integrated into classroom  **Afternoon:**  Studio: hat/mask making  -Writing Workshop: creating text to be used in oral presentation retelling story with prop including central message and key details  -Groups formed for Oral Presentation  Materials (handed out in course binder):  *Knowledge Inventory Worksheet*: Assess the educator’s prior knowledge using props made with reusable and recycled materials to enhance speaking and listening skills for oral presentations  Blueprint for the Arts: Visual Art/Theater  Course “Goals and Lines of Inquiry” sheet  Course Assessment outline sheet  Course Syllabus  P Credit Program Policy sheet  Sample Oral Presentation Format  Project Journal with Self-Assessment Rubric and KWL  Materials in Your Neighborhood Resource Sheet  Blueprint for the Arts: Visual Art and Theater  Visual Thinking Strategies Model  Websites/resources sheet  Principals of Design/Elements of Art sheet  **Individual Mid Term: Session 4; Final Group Lesson Plan Presentation: Session 6** | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Historical, cultural, and contemporary art and designers to reflect the student population will serve as resources providing a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  By providing a welcoming, friendly environment, with many attainable ideas and techniques for a participant to engage in learning, the classroom becomes a safe, fun environment for art to be made and learning to happen.  Participants read *Brave Classrooms and Courageous Conversations* Nicki Monahan, Med  Instructor led group discussion on creating brave learning communities for students sharing personal narratives in oral presentations celebrating racial and cultural identities . |
| Application to Instruction and Student Learning: | | |
| Participants will bring back to the classroom the Prop Observation Worksheet to usewith any subject to establish a baseline of student prior knowledge and to set learning goals (*Danielson/KWL*)  -Participants’ students will learn to make art with reusable materials giving them an understanding of the potential of reusable art supplies as an available material to make their own artifacts for deeper understanding on a unit of study.  -Participants’ students will learn tools and techniques used to create hats and masks as props using Math-*measurement and* *design;* Science*-analyzing and problem solving;* ELA *literary response, writing, creating work in genre, learning through domain specific text*  -Participants’ students will learn to create oral presentations for group and/or independent study using ELA*-literary response, speaking and listening and “How To” projects,* Art *-Blueprint Strand 1Art Making, Strand 2 literacy in the visual arts*  -Participants will provide hands-on demonstrations to teach students to understand how to use photography/video recording equipment as a tool to document their work and other student work  -Participants will teach students to integrate props when assembling a body of work into an oral presentation, highlighting Theater Blueprint-*written & spoken text*  -This hat/mask making workshop can be differentiated and integrated into Special Education classes by providing students materials to create emotion masks; ELL classes use hats and masks that represents their culture to use in a read aloud; Gifted and Talented working individually or in groups, students create hats and masks to be used in an oral presentation on a subject they are working on in class.  -In the classroom participants will apply the techniques they learned using rubric assessments, project journaling, KWL charts, and ‘turn & talk’ as tools to continuously assess student progress and modify their teaching to differentiate instruction to meet students’ needs. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population. | | |

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| **Session #2** | | |
| Date: 2/27/2021 | Number of hours for this session: 7.5 | |
| Time: 9-5 | Assignments due today: percussion instrument making/performing | |
| **Standards and Components Alignment:** | | |
| **Danielson Components**  Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5  NYC Social Studies/Science Scope and Sequence | * Teachers build on knowledge from day one, using MFTA warehouse to find supplies to be integrated into percussion making * Participants create instruments related to their curriculum, bringing back a fun and easy to make prototypes to teach their students how to add sound to their storytelling * Each day, teachers will create and present their artwork, responding and connecting to the complexities of their students’ individual identities and culture through enhancing research, writing, oral presentations. | |
| **Objectives:** | | |
| Participants will learn how to create a variety of percussion instruments in order to understand how to differentiate instruction and apply instrument making to Math- *measurement & weight to build instruments*; ELA *for in depth research and “How To” projects on instrument making techniques*, speaking and listening, *domain specific text*, Science-*study of sound* and Social Studies-*where in the world do percussion instruments come from, who in the community makes/plays instruments* in a hands-on art workshop.  Participants will learn to integrate algebra when assigning various time value to notes: whole notes, half notes, quarter notes, eighth & sixteenth notes for counting rhythmically  Participants will investigate the physics of sound, creating sound effects through the exploration of objects/materials to create a variety of sounds producing variations in pitch and tone-Sound of Science-*analysis, inquiry, design*  Participants will understand how to integrate rhythm, dynamics, tempo and words in a writing workshop to use for retelling stories played on hand made percussion instruments-ELA- *Language for Literary Response and Expression*  Participants will learn to audio/visual record work documenting the process of creating percussion instruments to bring back to the classroom as a resource.  Complete daily KWL chart to share what they have learned (turn & talk) with a colleague | | |
| **Topics and Agenda:** | | |
| **Morning**:  Instructor led hands-on percussion music making tutorial  -Studio: creation of percussion instruments to be used in instructor-led music presentation  -Integration of Literacy into Music  -Integration of Sound Effects for Retelling Stories  -Individual/Group Project Time  **Afternoon**  Integration of Literacy into Music  -Integration of Sound Effects for Retelling Stories  -Individual/Group Project Time  -Project Journal Writing  -Resource sharing, teachers provide success stories of projects that they have had great response in their classroom as well as share interesting websites and other resources with their colleagues to enhance curriculum  -Methods of critique handout and discussion  Participants read *Equity by Design: Developing Critical Consciousness through Professional Learning*  Sharon Radd Erin M. Macey for reflective writing and Instructor led group discussion  -Clean up  **Individual Mid Term: Session 4; Final Group Lesson Plan Presentation: Session 6** | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Resources on Music from Around the world, musicians, storytellers will include a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  Using everyday objects to create music/sound can provide a new dimension to your storytelling and theatrical productions  Participants read *Equity by Design: Developing Critical Consciousness through Professional Learning*  Sharon Radd Erin M. Macey for reflective writing and Instructor led group discussion |
| **Application to Instruction and Student Learning:** | | |
| -Participant’s will bring back to classroom hands on percussion instrument making to understand how to apply instrument making to Math- *measurement & weight to build drum*; Science-*study of sound*; ELA *for in depth research and “How To” projects on percussion instrument techniques*, *domain specific text*, speaking and listening through call and response and Social Studies-*where in the world are percussion instruments from, who in the community makes/plays*  -Participant’s students learn new vocabulary specific to music integrating blueprint strand 2 *literacy in the visual arts*  -Students learn rhythmic techniques to play percussion instruments through Math-*counting and cardinality, algebraic equations*  -Participant’s students study the science of sound through the exploration of materials found in our physical environment to create sound effects used in retelling stories  -Participant’s students will understand how to integrate rhythm, dynamics, tempo and words in a lyric writing workshop to create simple songs to be played on hand made percussion instruments- ELA-*Language for Literary Response and Expression;* Blueprint *Connecting theater to the arts*, written & spoken word  -Participant’s students learn how to use audio recording to document their work for group’s oral presentation  -This project can be differentiated and integrated into Special Education classes by making shakers out of yogurt/water bottles filled with buttons to be used in a rhythm circle/sing-a-long; ELL classes write a simple song to a recognizable melody using newly learned vocabulary; Gifted and Talented students create a unit researching the history of music, physics of sound, musical instrument making to create their own percussion instrument to be used in an oral presentation.  -In the classroom participants will apply the techniques they learned using rubric assessments, project journaling, KWL charts, and ‘turn & talk’ as tools to continuously assess student progress and modify their teaching to differentiate instruction to meet students’ needs. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population. | | |

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| **Session #3** | | |
| Date: 3/6/2021 | Number of hours for this session: 7.5 | |
| Time: 9:00-5:00 | Assignments due today: Shadow Puppet Design/Oral Presentation Draft | |
| **Standards and Components Alignment:** | | |
| **Danielson Components**  Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5  NYC Social Studies/Science Scope and Sequence | * Teachers will be introduced to a variety of puppet making techniques, engaging in a deeper level of learning, to kick start the imagination for their oral presentation writing to tell story of your character. * Art making allows for anyone of any age to become more engaged in a subject of interest. By creating an object, the artist becomes actively engaged in the process. The final product allows for discussion through individual oral presentations and classroom critique | |
| **Objectives:** | | |
| Participants will learn art techniques used to create shadow puppets/scenery/screen in order to understand how to differentiate instruction and integrate shadow puppetry making into Science-study of transparent, translucent, opaque; Math-*design and measurement*; *counting and cardinality, measurement, geometry, algebraic thinking, putting mathematics to work,*  *problem solving*; social studies-using historical and cultural references for inspiration;  -Participants will utilize the shadow puppet as an artifact in an oral presentation using ELA *for in depth research, ‘how to book’;* ELA *writing from a source;* Arts Blueprint Strand 1 *art making* Strand 2 literacy in the visual arts Strand 3 making connections Strand 4-community and cultural resources  -Introduction of Shadow Puppetry Vocabulary  -Complete daily KWL chart to share what they have learned (turn & talk) with a colleague  -Participants will learn to audio/visual record work documenting the process of creating shadow puppets to bring back to the classroom as a resource.  Group Project Time | | |
| **Topics and Agenda:** | | |
| **Morning:**  - Review of Next Generation, Danielson, Children Frist, CR-SE and National Core Art Standards. Discussion of Assessment what successes/challenges occur within the system how might improvements be made.  -Instructor lead lecture on and how to demonstration on shadow puppetry  -Studio-shadow puppetry  -**Afternoon:**  -Writing to Inform Text, creating skits from compiled informational text on world cultures  -Individual/Group Project Time  -Project journal writing-includes a self-assessment rubric to identify how each project addresses project –based learning, differentiated instruction for varying learning modalities and successful applications of arts integration into ELL, Math, Science and Social Studies, Special Education students, English Language Learners, and/or Gifted & Talented students, Applied Learning, the Blueprint for Teaching and Learning in the Arts; educators take notes on daily presentations, record observations of works they create and share with colleague’s ideas and inspirations to bring back to the classroom  Participants read *Mindful Reflection as a Process for Developing Culturally Responsive Practice,* Dray and Wisneski, instructor led discussion on how to be more mindful of student population and their implicit needs  -cleanup  **Individual Mid Term: Session 4; Final Group Lesson Plan Presentation: Session 6** | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| ***Criteria from Rubric (select the criteria that are addressed in this session):***x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry□ Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Resources on puppet making will include a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  Writing skits can provide the world to an individual-*write your story,* use the power of your words to get your message heard.  Participants read *Mindful Reflection as a Process for Developing Culturally Responsive Practice,* Dray and Wisneski, instructor led discussion on how to become more mindful as a practice to better improve student outcome |
| **Application to Instruction and Student Learning:** | | |
| Participants will bring back to class art techniques used to create shadow puppets/scenery/screen in order to understand how to differentiate instruction and integrate shadow puppetry making into Science-study of transparent, translucent, opaque; Math-*design and measurement*; *counting and cardinality, measurement, geometry, algebraic thinking, putting mathematics to work,*  *problem solving*; social studies-using historical and cultural references for inspiration; ELA *for in depth research, ‘how to book’* Arts Blueprint Strand 1 *art making;* ELA *writing from a source*  -Participant’s students will learn how to use the shadow puppet as an artifact in an oral presentation; integrating shadow puppetry into ELA *for in depth research, ‘how to book’;* ELA *writing from a source;* Arts Blueprint Strand 1 *art making* Strand 2 literacy in the visual arts Strand 3 making connections Strand 4-community and cultural resources  -Participant’s students learn the vocabulary and science behind Shadow Puppetry  -Participant’s students will learn how to audio/visual record work documenting classmates oral presentations to be used in assessment.  -This project can be differentiated and integrated into Special Education classes using pre made shadow puppets of animals/people to use in front of screen; into ELL classes by having students write about animals and perform small skits using shadow puppets; and into a Gifted and Talented class creating a shadow puppet theater and bringing to life a traditional folktale from China or Indonesia. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population. | | |

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| **Session #4** | | |
| Date: 3/13/2021 | Number of hours for this session: 7.5 | |
| Time: 9:00-5:00 | Assignments due today: Individual lesson plan due. Costume/Prop/Set Design. Create Monologue | |
| **Standards and Components Alignment:** | | |
| **Danielson Components**  Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5  NYC Social Studies/Science Scope and Sequence | * Teachers are engaged in the exploration of materials in the MFTA warehouse to design props/sets/costumes. Use to enhance storytelling and oral presentations * Costume and set design are two great fits for the students to make to become engaged in the presentation of their research paper or fictional story. | |
| **Objectives:** | | |
| Participants will be able to follow the Danielson’s Teacher Competency Domain 1-*Designing Coherent Instruction* and *Student Assessment* byteaming up in groups of two to critique and assess each other’s lesson plan using the MFTA Rubric handout to provide useful feedback for areas of improvement and enrichment.  Participants will be able to learn to make and use costumes, sets and props in order to differentiate instruction including blueprint strand 1 *art making, strand 2 literacy in the visual arts* and blueprint strand 3 *making connections* ELA- *literary response as well as creative writing*; Social Studies using costuming, props and sets as a way of spreading information as well as for entertainment; Math-*problem solving, design and measurement*; all through a hands-on art project  Participants will use their artifacts as inspiration to recite/write an original monologue for oral presentation | | |
| **Topics and Agenda:** | | |
| **Morning**  - 1st lesson plan due: participants will share lesson with another colleague to be critiqued using a rubric to provide useful feedback for areas of improvement and enrichment.  -Instructor led discussion; participants share what they have learned from their colleagues with the class.  Instructor lead discussion on essential elements needed to create a physical space for a theatrical production. How to create simple costumes/ sets/props from warehouse floor materials.  Studio: costume, prop and set making  **Afternoon**  Arts integration of prop/costume/set for reading and writing monologues  Participants read NYSED Culturally Responsive Sustaining Education Framework Policy Guide, instructor led group discussion on how art opens up cultural differences/similarities that should be celebrated and integrated into the classroom learning experience.  -Individual/Group Project Time  **Final Group Lesson Plan Presentation: Session 6** | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| ***Criteria from Rubric (select the criteria that are addressed in this session):***  x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Resources on performance art and the written word will include a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  Peer review of lesson plan to unpack how personal/cultural experiences inform their lessons and teaching methods  Read NYSED Culturally Responsive Sustaining Education Framework Policy Guide, instructor led group discussion on how art opens up cultural differences/similarities that should be celebrated and integrated into the classroom learning experience. |
| **Application to Instruction and Student Learning:** | | |
| Participants will use the premise of ‘turn and talk’–teach students to take turns sharing information they gained through assessing each other’s lesson plans with the class  Participants will be able to mold paper pulp into inanimate objects to be used as props in an oral presentation.  Participants bring back to class techniques to create costumes, sets and props to be used in storytelling, bringing to life a character from a book, creating character studies to write original story or monologue.  -Participant’s students gain knowledge using blueprint strand 1 art making, strand 2 literacy in the visual arts and strand 3 making connections-understanding how costumes, sets and props have been used throughout history as a powerful too l for communicating a message be it political, socio-economic or simply artistic.  -Participant’s engage students by using a variety of materials and following a few simple techniques to create a variety of costumes, sets and props to be used in performance, oral presentations, re-enactments from literature and history  -Utilize blueprint strand 4 *community and cultural resources* take a class trip to a live performance  -This project can be differentiated and integrated into Special Education classes through the creation of imitation guitars as a prop in a live performance; into ELL classes by having students use their a costume or prop to recite an original monologue; and into a Gifted and Talented class where students choose and research a person/event from history that they are studying in class, referencing famous writings/quotes, creating costumes and props to bring the character to life in a monologue.  -In the classroom participants will apply the techniques they learned using rubric assessments, project journaling, KWL charts, and turn and talk as tools to continuously assess student progress and modify their teaching to differentiate instruction to meet students’ needs. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population. | | |

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| **Session #5** | | |
| Date: 3/20/2021 | Number of hours for this session: 7.5 | |
| Time: 9:00-5:00 | Assignments due today: Group Work-Completing Final Oral Presentation | |
| **Standards and Components Alignment:** | | |
| **Danielson Components**  Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5  NYC Social Studies/Science Scope and Sequence | Classroom is transformed into a Writing Workshop Lab for groups completes writing elements for final oral presentation  Learning time management and dividing up job responsibilities to establish a cooperative learning environment.    All ELA and Math themed hands-on art elements: props. Costumes, sets to be used in group’s final oral presentation | |
| **Objectives:** | | |
| Participants continue group project work.  -Writing Workshop Lab-group completes writing elements for group’s final oral presentation  -Art Making Studio Time-group completes all ELA and Math themed hands-on art elements: props. Costumes, sets to be used in group’s final oral presentation | | |
| **Topics and Agenda:** | | |
| Participants Read *Art in the Public Sphere-On Paul Freire by Caaaoz.* reflective writing  Instructor led group discussion on how creating public art for the school, everyone’s voice can be heard and represented both in words and imagery  Group Finalizes Writing Elements for Group Oral Presentation  -Group Finalizes All Hands-on Art Making of Props/Sets/Costumes for Group Oral Presentation  **Final Group Lesson Plan Presentation: Session 6** | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| ***Criteria from Rubric (select the criteria that are addressed in this session):*** x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Final works will include a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  Participants integrate CR-SE by infusing the voices of their student population into their performance piece, celebrating diversity in the public arena  Read *Art in the Public Sphere-On Paul Freire* by Caaaoz  Instructor led group discussion on how creating public art for the school, everyone’s voice can be heard and represented both in words and imagery |
| **Application to Instruction and Student Learning:** | | |
| -Participant’s bring back to their classroom innovative approaches to turn their classroom into mini writing labs working in groups to revise and edit (team / collaboration) group oral presentations and apply it to ELA *literary response, language for information, research to build and present knowledge, creating text based answers, integration of complex text and writing to inform* to complete the final project.  -Participant’s students turn their classroom into a mini art studio for in-depth independent/group study-further developing techniques for using reusable materials in hands-on art making, creating props, costumes and sets as a means to understand how to differentiate instruction and apply it to Math-*measurement, design, problem solving;* ELA-*reading, writing, speaking and listening*  -This project can be differentiated and integrated into Special Education classes by using a song that everyone can learn to perform and make a video/audio recording; into ELL classes by having students video each other making oral presentations, and into a Gifted and Talented class where students work in groups creating original monologue presentations, students’ video each other performing their original work.  -In the classroom participants will apply the techniques they learned using rubric assessments, project journaling, KWL charts, and ‘turn & talk’ as tools to continuously assess student progress and modify their teaching to differentiate instruction to meet students’ needs. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population | | |

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| **Session #6** | | |
| Date: 3/27/2021 | Number of hours for this session: 7.5 | |
| Time: 9:00-5:00 | Assignments due today: **Final Oral Group Presentation/ Lesson Plan Due** | |
| **Standards and Components Alignment:** | | |
| **Danielson Components**  Domain 2: Component 2B: Establishing a Culture for Learning  Domain 3: Component 3C: Engaging Students in Learning  **NYS Learning Standards for the Arts** VA Cr 1,2 &3, VA Pr 5 &6, VA Re 8 & 9, VA Cn 10 & 11 6-8 W4, W5, W7  * 9-12 W4, W5, W7 * 6-8 SL1, SL2, SL5 * 9-12 SL1, SL2, SL5  NYC Social Studies/Science Scope and Sequence | * Teachers now have been introduced to a wide range of free materials and how to use them in the classroom integrating the arts into classroom learning. * Art making allows for anyone of any age to become more engaged in a subject of interest. By creating an object, the artist becomes actively engaged in the process. The final product allows for discussion through individual oral presentations and classroom critique * In this course, teachers wrote about, created and presented their artwork, responding and connecting to their classroom curriculum and final lesson plan. | |
| **Objectives:** | | |
| -Presentation of Final Group Oral Presentations to be critiqued using provided assessment materials  -Course Evaluations Completed | | |
| **Topics and Agenda:** | | |
| Presentation of Final Group Oral Presentations  -Course Evaluations | | |
| **Connection to Critical Consciousness/CRSE:** | | |
| ***Criteria from Rubric (select the criteria that are addressed in this session):***  x Goals clearly connect to supporting teachers in developing more equitable practices for all students, in particular those who have been historically underserved and marginalized (including but not limited to students of color, students with disabilities, and multilingual learners)  x Course integrates historical and contemporary resources and research that reflect and center the experiences and perspectives of non-dominant racial and cultural groups  x Course builds participants’ capacity to identify and question underlying personal and institutional beliefs, norms, practices and assumptions that contribute to inequity  x Course provides participants with multiple opportunities to reflect on the complexities of their own and students’ individual identities and cultures, including influences on teaching and learning  x Course incorporates clear structures and expectations for participation in a brave learning community  x Course helps participants design and implement a learning environment that affirms students’ racial and cultural identities and contributes to their engagement and learning through the cultivation of critical inquiry | | ***Activity:***  All activities completed on this day will include conversations about critical consciousness. Group oral presentations are a collaborative effort where everyone is represented for a diverse range of voices and perspectives, and all art making activities can be turn-keyed into classroom practice meeting the needs to actively engage all learners.  For critiquing, this course has previously established group norms and terminology that will be used when sharing individual works, that critiquing is respectful, participants collectively create a brave learning community fostering culturally responsive and inclusive language.  Group peer assessment, critique on how well each group represented their student population in the art project and lesson plan highlighting the integration of critical consciousness into the classroom curriculum. |
| **Application to Instruction and Student Learning:** | | |
| In the classroom, participant’s students learn to produce and present an oral presentation integrating Math-*design; ----*ELA *literary response, writing, creating work in genre, learning through domain specific text*  In the classroom participants will apply the techniques they learned using rubric assessments  In the classroom participants will discuss the use of rubrics for students to generate their own rubric for created art work.  In the classroom participants will apply the techniques they learned using rubric assessments, project journaling, KWL charts, and Turn And Talk as tools to continuously assess student progress and modify their teaching to differentiate instruction to meet student’s needs. | | |
| **Assessment and Feedback:** | | |
| Instructor will provide encouragement and reinforce best practices in art making, will ensure participants stay on task and that the work represents culturally responsive sustaining education with a lens of critical consciousness that their artwork created is inclusive to the needs of their student population. | | |