

The University of the Arts

Division of Continuing Studies

DESIGNING STANDARDS-SUPPORTED CURRICULUM FOR PHILADELPHIA

PERFORMING ARTS NONPROFITS

By

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Abstract

As performing arts education lessens within the school day, the importance of supplemental performing arts education increases. Performing arts organizations that offer educational programming in schools have provided mission-centered curriculum, abundant with opportunity for cross-curricular coursework. Philadelphia's growing performing arts nonprofits hold incredible potential to deliver programming to area schools. In order to streamline a greater integration of performing arts education into classrooms, partnerships between schools and performing arts organizations offering educational outreach elicit greater plenary action, instruction from professional teaching artists, and a focus on the integration of 21st Century Learning. To foster and grow successful arts partnerships that provide supplementary arts education in schools, the incorporation of standards-supported arts curricula is paramount for the success of the programming.

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Review of the Literature

Schools most likely to lose arts education are those in urban and rural districts where, arguably, students could benefit the most (Americans for the Arts, 2015). In the 2009-2010 school year, on average 3% and 4% of public elementary schools offered instruction that was designed specifically for dance and theatre, respectively (NCES 2010). In an era of budget cuts and high stakes testing, research has shown that schools with limited resources need healthy partnerships to be vibrant institutions of promise for students (Nathan, 2005). Nonprofit organizations in Philadelphia show a strong devotion to arts and education (Twombly, 2000; Salaman & Geller, 2005). This growth repositions nonprofits and their teaching artists as a major contributing factor to performing arts education in schools. As Anderson and Risner (2012) summarize:

The role of the artist-educator in schools and communities over the past fifty years has developed significantly. Although education reform and political pressures have frequently interrupted steady and sustained arts education programs in the United States – *especially in theater and dance* – the teaching artist today performs an important role in numerous educational contexts (Rabkin & Hedberg 2011).

To ensure the growth and expansion of these mutually beneficial partnerships, nonprofits seeking to educate students would do well to align teaching methods and curricula to the evolving requirements of the school systems they provide supplemental arts education to in order to define their importance and ensure their survival.

The literature around the shift of performing arts education from in-school delivery to outside programming from nonprofit organizations showcases milestones like the requirement and benefits of an arts education in public schools, successful partnerships with nonprofits, and curriculum implementation of the performing arts innovated by 21st Century Learning. Given the steady decline of performing arts education within public school curricula, it is necessary that the mission of performing arts educational nonprofits align their work with the needs, integration of cross curricula study, and District- and school-level outcomes so that they can be sustainable and meaningful.

Problem Statement

This scarcity of arts education delivery is heightened in cities like Philadelphia and reinforces the need of nonprofits to deliver arts education as an addendum to the curriculum. “Out of 218 Philadelphia schools, only 174 have a visual art teacher, and only 25 have school-based instrumental music teachers. And even then, two-thirds of those teachers don’t have a budget for supplies or for their classrooms” (Cooper & Lyons, 2015). With a lack of in-school focus on the vital arts education, partnerships with nonprofits providing performing arts education become intrinsic to the continued success of arts education surviving in local schools. Other cities have adopted partnerships with impactful success. Linda Nathan, founding headmaster of The Boston Arts Academy, points out, “Urban schools with limited resources need healthy partnerships to be vibrant institutions of promise for students” (2005, p. 58). Dr. Nathan is an internationally recognized leader in education development and has written widely on the importance of arts education. (LindaNathan.com)

Dance and theater are especially underrepresented in arts education (Anderson & Risner 2012), though there is no shortage of educational programming offered to schools by theaters, especially. A study conducted by the informational leader of the theater world, Theater Communications Group, showed 92% of the 101 theaters they polled nation wide offered in-school workshops and classes and a healthy 65% of theaters specifically offered access programs for economically disadvantaged students (Eyring, 2014). School and nonprofit partnerships, though mutually beneficial, need more alignment in order to substantiate continued growth and produce hard data for grants and funding opportunities to solidify arts education's undeniable benefit to core subjects.

This proposed curriculum takes an unprecedented triangulated approach to performing arts education supported by 21st century learning. As the literature indicates, the most successful partnerships are built around relationships between schools and teaching artists planning and implementing programming together. "Education is most effective when people feel that they have the capacity to shape eventual outcomes. Technology now permits this through user-generated content and real-world applicably, often in ways that are instantly recognizable" (Norlander, 2012, p. 73). Truly, handing art-centered educational technology to lower income students, who benefit most from arts education and are greatly invested in emerging social outlets, will result in benefits that far surpass increased test scores, but inspire students to finesse their 21st century skills.

The future sustainability and increased dependency of school systems and the nonprofits seeking to partner with them is critical to the implementation and review of 21st century curriculum.

Building a Solution

In order to best concretely plan for and execute the diminishing arts education in schools, it is vital for nonprofit partnerships with schools to bolster their engagement, planning, and commitment to an integrated arts education curriculum. Schools curriculums offer theater and dance as part of or integrated into a curriculum, but opening up the design and implementation of effective performing arts education allows for the vast benefits of the arts to seep into everyday coursework. Through the next sections of this paper one will find support and evidence that piece together a solution this is growing concern. The fragments of arts education, Philadelphia's potential to be an arts education test subject, the importance of standards-supported arts curriculum, and 21st Century Learning integration are explored as a solution to support the delivery of a curriculum designed to be reactive and expansive for educators and teaching artists. This would allow partnerships to unlock their potential to plan, deliver, and sustain educational opportunities.

Arts education benefits all students across socioeconomic boundaries, but has the capability to affect low performing students with the most impact. Research supports that an arts education improves achievement in core subjects and particularly aides low performing students (LAUD, 2013). The plethora of performing arts educational nonprofits in Philadelphia seems to be an under utilized resource for students from underserved communities. Philadelphia is becoming a test case for a new theory on how cities develop in the 21st Century America" (Pew, 2013, p. 5). The performing arts sector in Philadelphia, specifically, holds an opportunity to help increase student test scores, graduation rates and professional readiness into the workforce (GPCA, 2014). The State Education Agency Directors of Arts Education (SEADAE, 2012) has detailed the need for high quality art

educators to find meaningful partnerships in public schools as they produce professional practices that other educators cannot. The SEADAE defends the need for expert educators to deliver effective standards-based curriculum in the arts and that to ensure arts education reaches all classrooms, it must be funded with a commitment of time and resources in public schools. This emphasis on strength-based approach in working with youth in underserved communities, analyzed by Ching-Chiu and Bertram (2013, p. 343), challenges educators “to recognize youth potential in becoming active creators and sustainers of their communities.” A key to the success sustained arts education is the benefit of personal empowerment and the self-motivated development of 21st century skills that remain absent from traditional classrooms.

Benefits of a Performing Arts Education

The National Core Arts Standards (2014) are designed to enable students to achieve dance and theater literacy. Grade by grade, these standards help design national criteria of theater and dance for curriculum design and assessment at each level.

“To be literate in the arts, students need specific knowledge and skills in a particular arts discipline to a degree that allows for fluency and deep understanding. In dance, this means discovering the expressive elements of dance; knowing the terminology that is used to comprehend dance; having a clear sense of embodying dance; and being able to reflect, critique, and connect personal experience to dance.” (State Education Agency Directors of Arts Education, 2014)

The importance of vocabulary, expression and critical thinking are prevalent, too, in The National Core Arts Standards of Theater. There is a focus on unscripted, improvised worlds, process and product of theater pieces.

The 2014 Theatre Standards are written with both drama processes and theatre products in mind. While many secondary theatre programs focus on performance and design in staged productions as evidence of a student's understanding and achievement in the art, ongoing student engagement in theatre without an end product in mind has not always been defined and valued. These standards address those drama processes as well as traditional theatre. Drama processes encompass envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues; theatre includes the broader and more traditional conventions of the craft that have been developed over the centuries—scripted plays, acting, public performance, and stagecraft. (State Education Agency Directors of Arts Education, 2014, nationalartsstandards.org)

Performing arts education allows students the freedom to sing, dance, and act their collective reactions about their daily lives with uninhibited abandon. These skillsets are the first steps in building reactive audience members for the next generation of the performing arts and producing collaborative citizens. “Art education is not only a pathway to further participation in the arts; it is by itself a vital mode of arts participation” (Rabkin & Hedberg, 2011, p. 22). Arts education implementation in public schools has a spotted history of accessibility issues, racial inequities, and budget cuts but it's fortitude and staying power alone makes it worth fighting for. “Study of the arts in it's many forms – whether as a stand-alone subject or integrated into the school curriculum- is increasingly accepted as an essential part of achieving success in school, work, and life” (Ruppert, 2006, p. 1).

Studies of students (Arts Partnership, 2009) across the socioeconomic spectrum demonstrate that an education in an arts rich environment better prepares students for the

global workforce, increases their academic success, raises test scores, and increases high school graduation rates (LAUD, 2013). Arts education benefits all students across socioeconomic boundaries, but has the capability to affect low performing students with the most impact. Research supports that an arts education improves achievement in core subjects and particularly aides low performing students. However, students of all background can greatly benefit from an arts education, especially from sustained course work in the arts for a sizable amount of time.

The College Board has concluded that students with just half a year of arts coursework averaged a 7-point gain on the verbal portion of the SAT and a 10-point gain in math, and after 4 years students averaged 49 points higher on the combined score. Students who took more than four years of arts scored 34 points higher on the verbal section and 18 points higher on the math section of the SAT. (LAUSD, 2013, p.3)

The quantitative data from this research proves the tangible growth benefits from arts education are easily demonstrated on standardized assessments. For this reason alone, schools and policy makers should seek to integrate stronger arts curricula into the school day. Quantitative data also shows the potential benefits of arts education to a student's development in ways that are not easily assessed. Exposure to the arts is often an eye and mind-opening experience for students and this idea is supported by the consistent performance of students engrossed in an arts education.

The U.S. Department of Education's arts education research from of 25,000 students demonstrated that students with high levels of arts participation out-perform "arts-

poor” students by virtually every measure and that learning in and through the arts, are also highly correlated with success in math and reading. (LAUSD, 2013, p.3)

In order to grow and deepen these benefits to students, schools should commit themselves to providing integrated arts curriculum to students taught by leaders in the arts. The 2011 federal government survey - *Reinvesting in Arts Education – Winning America’s Future through Creative Schools*, evaluated the standing of arts education and prescribed recommended improvements. The report specified that states and school districts need to “develop arts integration, expand in-school opportunities for teaching artists, utilize federal and state policies to support arts education, and widen the focus on data gathering about arts education.” (LAUSD, 2013, p. 4)

The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning. All students, from every culture and socioeconomic level, deserve quality arts learning in dance, music, theatre, and visual arts as part of a core curriculum. Philadelphia’s diverse and art-starved students would be prime audiences for a boost of arts curriculum supported by 21st Century Learning.

Arts Education in Philadelphia

Philadelphia’s rich and vibrant art scene could prove to be a valuable resource to the better integration of impactful arts education. The Pew Charitable Trusts’ 2013 report on the city’s state agrees that, “Philadelphia is becoming a test case for a new theory on how cities develop in the 21st Century America” (Pew, 2013, p. 5). Philadelphia’s 270,519 school-aged children students are an ideal target audience to benefit the most from an in-depth arts education. The city’s 28.4% poverty rate, which is among the highest in all major U.S. cities, affects at least one out of five households in more than half of the city’s

residential zip codes (Pew, 2013, p. 6). This widespread poverty may deepen the need for stronger and more widespread integration of the performing arts education to public schools, as students from lower socioeconomic backgrounds benefit greatly from arts education. Citywide, the school district has contended with ongoing budget troubles and drops in standardized test scores. After a decade of steady increases, the test scores in the School District of Philadelphia dropped in 2012 on the annual standardized state test, the Pennsylvania System of School Assessment (PSSA). The percentage of students considered proficient or advanced decreased to 50% in math and 45% in reading. The same year, the school district reported a significant drop in the percentage of schools that made Adequate Yearly Progress as defined by the U.S. Department of Education under the No Child Left Behind Act. (Pew, 2013) This decrease in scores and decline of progress highlights the need for arts education. Many policy makers and districts feel that class time should be dedicated to readying students for test taking, as a rise in test scores and positive assessments means more opportunities for federal funding for schools and greater success rates for high school graduates. In 2012, the four-year graduation rate in Philadelphia was 64%, which is considerably lower than the 78% rate of the national (Pew, 2013). The measurable benefits of an integrated arts education include increased test scores and stronger professional readiness upon entering the work force. In fact, a stronger arts education could prepare Philadelphia's students to join the emerging arts and culture industry in the city.

The lively and varied arts scene in Philadelphia seems to have survived the recession and subsequent difficult economic atmosphere relatively unscathed. In 2011, 310 of the city's arts and culture organizations reported combined revenue of more than

\$900 million. (Pew, 2013, p. 48) Their continued growth is a testament to the power and strength in the growth of Philadelphia's arts and culture sector. By 2014, the Greater Philadelphia Cultural Alliance's Annual reported that the sector had an unrestricted revenue of \$1.27 billion, generating a net surplus of \$166 million. (GPCA, 2014, pg. 6)

The GCPA's report upholds the idea that theater programming, education, and outreach has a strong hold in the arts and culture sector of Philadelphia. In the 2013 fiscal year, 223,695 school children attended a theater performance, school groups made 2,515 visits to theater organizations, and theater organizations made 1,362 visits to schools (GPCA, 2014, pg. 51). The visits, programming and outreach would not be possible without the 4,017 employed by the theater sector, which is the largest employer in the arts sector including museums, historical sites, and the other performing arts. Theater boasted 27% of organizations in deficit under 10% and only 6% of organizations in deficit over 10%. These figures are among the strongest of any of the disciplines reported in 2014 and show the strength and staying power of Philadelphia's theaters. In fact, the 63 reporting theater organizations studied reported an average of a 10% surplus, which was the largest surplus of the disciplines studies.

Of the 15.3 million attendees reported at arts and culture venues in 2011, roughly 52% of the visits were free. (Pew, 2013, p. 48) In fiscal year 2014, roughly 44% of the 17 million visits were free to attendees (GPCA, 2014, p. 46). Here we see the importance of earned revenue from ticket sales as a major contributing factor to the growth and success of performing arts nonprofits.

The Philadelphia arts sector has the proven staying power to outperform other disciplines, but will need larger contributions from corporations and foundations to

continue their work. Local grants or federal funding could help support non profits to offer more classroom visits, ticketing subsidies for students to attend performances and a strong foundation for organizations to offer farther-reaching and integrated educational partnerships with district schools in the city. The strong growth potential and impact of the performing arts sector in Philadelphia is an area of opportunity just waiting in the wings to help increase student test scores, graduation rates and professional readiness into the workforce. As we enter the second decade of the 21st century, the skillsets students need to compete in high school, college and beyond have dramatically changed from the past century. If schools want to produce the innovative leaders and creators of tomorrow, arts education is central to the development of skills untested by standard assessments.

Expanding 21st Century Skills through Arts Education

With the initial inception of the No Child Left Behind Act, the arts are required as part of the core academic subjects, but are decentralized from federal standards unlike the math and reading skills that are standardized and tested under this act (Ruppert, 2006; Kraehe & Acuff, 2013; Tutt, 2014; Weltsek, Duffy, & Carney 2014). This means students must be exposed to the arts, but the specific methods or exposure of their arts education are not standardized. The time spent teaching core tested subjects continued to increase with subsequent reforms like the common core standards enactment and the Every Student Succeeds Act that both looked to close the achievement gap and ready students for college (Parsad & Spiegelman, 2012). As a reaction to the shift of education needs, President Obama reinstated the America COMPETES Act in 2011 to fund comprehensive approaches to science education beyond quantitative methods for the next generation of STEM (Science, Technology, Engineering, and Math) innovators (Wynn & Harris, 2012).

This acronym has since developed into STEAM to include the beneficial affects that Arts education can offer to the sciences.

While STEAM education might not be the answer to the incessant call for educational reform, there is much to be gleaned from the experiences of our students in such contexts where inquiry, exploration, collaboration, empathy and creativity are brought to the forefront of the curriculum; and where students are nudged into the vibrant and evocative spaces that lie between themselves and the other (Guyotte, 2015, pp 31).

This update to traditional educational goals requires active learning skills like synthesis, collaboration and creativity.

While the content and skill sets desired have changed, the core subjects of reading, mathematics and science remain at the forefront of instruction and investment by schools, as they are tested for yearly progress, and arts remain in the background (Tutt, 2014).

While including the arts part of a core subject of study, it is still not valued highly by school systems because they are not required to assess its yearly growth. An initial objective of the No Child Left Behind was to “close achievement gaps between students by bringing all students, regardless of race, ethnicity, gender or income to the ‘proficient’ level on state standardized tests by the 2013-2014 school year” (Ruppert, 2006, p. 7). The reform of education to focus on test achievement seeks to unify educational standards, but an analysis of its outcomes shows it has widened the gap of accessible arts education further for students that attended schools that have lessened the arts due to budgetary tightening.

The testing of core subjects has redirected financial and administrative support away from non-tested subject areas, specifically education in the arts (Ruppert, 2006; Tutt

2014). As Grey (2010, p.9) observes, “A survey conducted by the Center on the Education Policy found that 71% of the nation’s schools reduced instruction time for subjects such as history, the arts, and music to focus on reading and math.” This startling statistic implicitly unveils the aftershocks of the implementation of NCLB’s focus on testing and subsequent seclusion of arts education in order to restructure classroom time to ready students for tests in applicable subjects. Even more detrimental is the cyclical deterioration of arts education in low-performing schools, which are often schools populated by low income-students and students of color, that continue to increase time devoted to test preparation, (Heilig, Cole & Aguilar, 2010). This produces a generation of predominately African American and Hispanic students between 1992 and 2008 with unequal access to arts education based on the socioeconomic status of their parents and school district (Rabkin & Hedberg, 2011). A survey from The National Endowment for the Arts (2011) shows a 5% decline in childhood arts education among white children from 1982 to 2008 and, disproportionately, a 49% decline for African American and a 40% decline for Hispanic children during the same years. These ratios clearly display the detrimental effects of NCLB on students of color in accessing art education although the act’s initial goal meant to make student learning more equitable. Even more alarming is the belief that low socio-economic-status students who are engaged in arts learning have increases in high school academic performance, college attendance and grades, and holding jobs with a future (Kraehe & Acuff, 2013; Rabkin & Hedberg, 2011; Americans for the Arts, 2015). Further, as Kraehe and Acuff (2013) emphasize:

Some studies have found that arts learning has a more significant effect on low-income student achievement than it does on the academic performance

of more privileged students, and that arts education is an effective pathway to deeper engagement and success in school for students who are at the greatest risk of academic failure (Kraehe & Acuff, 2013, p. 21).

Without definitive numbers on the percentage of lower socioeconomic status students benefiting from an arts education in this way, it is difficult for policy makers to quantify the value of an arts education.

Arts education is beneficial to all students, for a number of different reasons, though the benefits are not always inherently clear to those who are not art practitioners. Eisner (1998, p. 32) explains that “When the arts are not a part of your own life it is hard to know what they can contribute to it or to the lives of others.” Those who practice the performing arts may not seek data to answers to these barriers about the value of art education for all students, because they know that it has an intrinsic value to students. To quantify art education’s benefits to other core subjects, it may be thought that arts education should directly increase grades (Rabkin & Hedberg 2011). However, as Winner and Hetland (2008) point out: we don’t need the arts in our schools to raise mathematical and verbal skills we already target these in math and language arts. We need the arts because in addition to introducing students to aesthetic appreciation, they teach other modes of thinking we value.

As we enter the second decade of the 21st century, the skillsets students need to compete in high school, college and beyond have dramatically changed from the past century. If schools want to produce the innovative leaders and creators of tomorrow, arts education is central to the development of skills untested by standard assessments. “Such skills include visual-spatial abilities, reflection, self criticism and the willingness to

experiment to learn from mistakes. All are important to numerous careers, but are widely ignored by today's standardized tests" (Winner & Hetland 2008, p. 29). To foster rote memorization and a basic recall of information does not fully educate today's student to the competitive level needed for success in the 21st century. College and real-world preparedness, creativity, and collaboration are valued proficiencies that The Partnership for 21st Century Learning Skills deems essential to an inclusive curriculum that delivers higher-order skills (Rabkin & Hedberg, 2011, p. 21). As the needs of education change, so should the curriculum that delivers quality education to best equip students in achieving their goals in the 21st century. The importance of arts education in the 21st century skillsets is supported by the President's Committee on the Arts and the Humanities (PCAH) linking the arts to economic growth of the nation. In May 2011, the PCAH highlighted the need for federal and state education leaders to provide guidelines for employing the arts to increase the rigor of curriculum, strengthen teacher quality, and improve low performing schools. They stress the importance of creation and innovation for students is central to the reinforcement of the nation's competitiveness (PCAH, 2011). While society has begun to recognize the importance of 21st century skills like critical thinking, we have yet to shore up the arts education that can help build those skills.

Education-Arts Partnerships

The National Council of Nonprofits (2017) describes nonprofits as "groups that are tax-exempt under Internal Revenue Code Section 501(c)(3) as 'public charities' because they are formed to provide 'public benefit.'" There are quite a few types of organizations that are exempt, but only 501(c)(3) groups allow donors to make tax-deductible donations. The category of 501 (c)(3) allows for "federal tax exemption of nonprofit organizations,

specifically those that are considered public charities, private foundations or private operating foundations.” (Foundation Groups, 2017, 501c3.org)

Nonprofits seeking 501(c)(3) status are closely regulated through IRS their distinct provision tax deductible donations. Though corporations, trusts, LLCs can hold 501(c)(3) status, the majority of the organizations are nonprofit corporations that seek to benefit the public. There are strict rules controlling the activities and the governance of organizations. No part of the activities or earnings can benefit any private individual, and no private individual can share in distribution of corporate assets if the organization shuts down. Major financial and directorial choices must be made in tandem with an organization’s governing body or board of directors, as this ensures the organizations remain a public-driven entity and not a private foundation. In order to remain public, a 501(c)(3) must “obtain at least one third of its donated revenue from a fairly broad base of public support. Public support can be from individuals, companies and/or other public charities. Corporate limits are generally 10%” (Foundation Groups, 2017, 501c3.org).

The State Education Agency Directors of Arts Education (SEADAE, 2012) detailed the need for high quality art educators to find meaningful partnerships in public schools as they produce professional practices that other educators cannot. The SEADAE defends the need for expert educators to deliver effective standards-based curriculum in the arts and that to ensure arts education reaches all classrooms, it must be funded with a commitment of time and resources in public schools. Further, they suggest that certified arts educators are key proponents of an effective arts education because their expertise and perspective cannot be duplicated. A major obstacle is the tendency that policymakers have to rely on more transient means of arts education. To combat this, the SEADAE recommends that art

education organizations advocate for better integration into public school curricula in order to deepen student exposure to the arts.

The authors of *The Arts: A Guide to K-12 Program Development* (2002) explain the difference between arts education and three other types of learning: arts entertainment, arts exposure, and arts enrichment. They define arts entertainment as a “casual experience with any art form/media already known,” such as listening to music in the car. Arts exposure, such as a visit from a local artist without follow-up, consists of “‘one-shot’ events that provide a new experience with the arts.” Arts enrichment is defined as an “individual arts experience designed to reinforce or enliven aspects of the sequential curriculum,” such as when students take a trip to a museum after studying several of its artworks in class or when a theatre troupe performs a play that students have read. In contrast, arts education occurs through a “carefully designed sequence of learning experiences which, continued over time, enable students to master the broad body of knowledge and skills of an arts discipline” (197-98). (SEADAE, 2012, p.2)

While all exposure is valuable to students, the SEADAE seeks to provide a sequential, standards-based approach to arts education that better incorporates highly qualified arts educators. An appreciation day, classroom visiting, or student outing does not offer the same meaningful interaction that a certified arts educator can provide.

Teaching in the arts requires not only an understanding of that art form from a historical, critical, technical, and pedagogical point of view, but also a wide variety of specialized physical skills such as proper performance technique when singing,

playing an instrument, dancing, or acting, or the correct use of visual arts tools and media. (SEADAE, 2012, p. 3)

The SEADAE suggests a greater collaboration between classroom teachers and art specialists in order to offer integrated curriculum to students that teach concepts through the arts and makes interdisciplinary connections among subjects. Art educators can aid in core subject lesson planning, pedagogy methods and professional development in order for deeper arts integration. The performing arts, specifically, offer a great catalyst for a wide offering of collaborative and interdisciplinary learning opportunities.

All students must be afforded opportunities to study...theatre, which offers rich learning opportunities in every facet of English language arts; dance, which motivates students to move expressively while also cultivating their physical capacity; and the multidisciplinary area of media, which illustrates the increasingly dominant role that the arts play in communication in our 21st century, multimedia society (SEADAE, 2012, p. 10).

The SEADAE recommends that students will have more meaningful experiences if the arts become more closely entwined with core subjects via meaningful partnerships like arts educators and partnerships with art education organization. Greater plenary steps, more collaborative curriculum and a commitment to professional artists in the classroom will make for more meaningful engagement for the school and the presenting organization.

As in-school performing arts education declines, partnerships with nonprofit organizations become increasingly essential to protecting arts in schools. Because the arts are beneficial for 21st century learning and because arts are often cut from high needs schools, educational policy should strive to deliver arts education to students in

underserved and low-socioeconomic schools. While many high needs schools do have arts programming, they are often under-resourced. Schools in poverty and with high percentages of minority students are about 25% less likely to have an art room with adequate supplies; about 20% less likely to have a certified arts teacher on staff, about 20% more likely to receive arts instruction from a regular, non specialist teacher; and about 15% more likely to rely on outside sources for their arts programs (Amrein-Beardsley, 2009). One method that has proved effective in supporting under-resourced schools is the use of teaching artists by way of educational nonprofits. To source high quality arts education, school systems should be targeting those highly trained in the field--teaching artists that are often representing the educational outreach of an arts nonprofit. Dance and theater are especially underrepresented in arts education (Anderson & Risner, 2012), though there is no shortage of educational programming offered to schools by theaters, especially. A study conducted by the informational leader of the theater world, Theater Communications Group, showed 92% of the 101 theaters they polled nationwide offered in-school workshops and classes and a healthy 65% of theaters specifically offered access programs for economically disadvantaged students (Eyring, 2014).

While partnerships exist for students in disadvantaged areas, connecting these two sides of the system continues to be a major obstacle because nonprofits struggle to qualify for federal, regional and state funding. "Integration of the arts with core subject areas became a requirement for federal funding in 2003" (Amrein-Bearsley, 2009). Though not all nonprofits seek federal grants, this disqualification keeps countless funds from nonprofits seeking to educate students in the arts. Further, private funding agencies continue to question the "relevance of performing institutions to their communities, [and]

began to require evidence of systematic education effort as a criterion of grant support” (Myers, 2005, p. 34). Still, national and corporate funding agencies in the US uphold strict mandates on arts education funding that must include prominent aspects of social service to receive funding (Anderson & Risner, 2012). It would seem the availability of funding continues to diminish for nonprofits even with the inclusion of educational programming, which is often a major earned income for arts organizations. Even with integration of core subjects and abundant outreach opportunities, the regulations surrounding funding to arts education seem overpowering.

So in America’s art system, nonprofit interventions have settled into a pattern of private philanthropy and government grants, while the rest of the system is shaped by a hodgepodge of legislative and regulatory interventions, few of which even acknowledge the unique role of art and artists within society (Ivey, 2005, p. 7).

Contributed income like private donations and government funding that’s mission-based, not education centered, are the lesser regulated of funding options for nonprofits seeking to offer educational programming to school systems that mandate it. Until quantitative data can show substantial improvement in core subjects, the regulations on sizeable funding keep arts education nonprofits boxed in. Ideally, data should not consist of entirely quantitative figures like increased grades, but should also weigh qualitative information like surveys and interviews. This diversification of data types could result in better-informed practices for educational nonprofits to best align arts education curriculum to increase student performance in core subjects (Amrein-Beardsley, 2009).

Arts Education and Educational Technology

The performing arts lend a strong avenue for the development of 21st Century Skills for learners across a variety of backgrounds and can be closely linked to the goals and outcomes mandated by the state. 21st Century Skills are targeted proficiencies that seek to cultivate problem-solvers, collaborators and creators that are readied for the digital and technological work place. (The Partnership for 21st Century Skills, 2009) As Pennsylvania requires the performing arts to be integrated into learning, the opportunity for interdisciplinary sharpening of 21st Century Skills via the performing arts expands. The education technology requirements of Pennsylvania deepen the cross over of the performing arts curricula based around 21st Century Skills as they include digital media and graphic communication, which are both robust components of the performing arts and skills for the work place of the 21st century. A mastery of these skills and an artistic literacy allows students to make connections between subjects and to enrich their communities (The Arts Education Partnership, 2017). Students from lower income communities are especially attached to technology and social media and may see the greatest impact from exposure to educational technology (Ching-Chiu and Bertram, 2013). As learning becomes more individualized, the tools and platforms needed for students to demonstrate mastery may need an update and students will need to show proficiencies in active collaboration and community organization. An integrated performing arts curriculum offers a wealth of opportunity for students from all backgrounds to demonstrate their professional readiness.

21st Century Skills

The Partnership for 21st Century Skills (2009) outlined the support students need in order to effectively develop the mastery of skills and content to succeed in college, career, and life in the 21st century. The foundation of core academic subjects remains the

basis of a 21st century education. 21st Century Skills do not replace the core subjects that are taught, but the designers ask districts if their schools are helping students to become problem solvers, good collaborators, innovative and creative, and information and technology literate. (The Partnership for 21st Century Skills, 2009) By reframing the outcomes of education, 21st Century Skills seek to better prepare students for real-world application of knowledge on assessments, in college, and in the work place. 21st Century Skills uphold a somewhat traditional methodology to execution – standards, assessment, professional development, and curriculum and instruction. The more innovative puzzle piece is the learning environments of the 21st century, as they may include online resources and digital communities. Here, learning environments include the classroom, school, online presence and resources that support the 21st century outcomes. The focus of 21st Century Skills like collaboration, problem solving, citizenship, and creativity are an ideal match for a performing art education in theater and dance.

Arts Education

Pennsylvania state policy dictates that art education receive specific integration into curriculum. “Planned instruction aligned with academic standards in the following areas shall be provided to every student. Planned instruction may be provided as a separate course or as an instructional unit within a course or other interdisciplinary instructional activity: The arts, including art, music, dance, theatre and humanities. “ (Arts Educational Partnership, 2017) Here, the performing arts are given a place in the curriculum via separate coursework or interdisciplinary instruction. Keeping the instruction aligned with academic standards is paramount.

Educational Technology

Outlined in the Academic Standards for Science and Technology from the Pennsylvania Department of Education (2002), educational technology and the standards of technology education incorporate the use of a variety of resources to meet learning needs and improve the quality of life. We rely on technology to improve our physical environment more than we expect other sciences to do. “Technology is a body of knowledge separate from but related to the sciences, with specific content, curriculum and specific certification requirements. Technology is the application of tools, materials, processes and systems by humans to solve problems and provide benefits to humankind. “ (PDOE, 2002, p. 5) Effective educational technology combines content, process and skills to provide students with a holistic approach to learning and unique opportunities to apply numerous academic concepts through practical, hands-on applications. Students develop the ability to elect the correct tools, techniques and processes to design solutions and the criteria for assessing their impact. (PDOE, 2002) Supported by the 21st Century Skills, examples of informational systems in technology that students utilize include desktop publishing, electronic and graphic communications, video and multimedia technology, and Internet design and publishing. (PDOE, 2002)

Concept Integration

The Arts Education Partnership (2017) makes a very clear, well-founded proposal for the incorporation of arts education as a preparatory tool for 21st century skill learning that coalesces these ideas seamlessly.

As an essential component of a complete and competitive education, the arts support academic achievement and student success, bolster skills demanded of a 21st century workforce, and enrich the lives of young people and communities. A

student who meets the rigorous standards of artistic literacy has acquired the knowledge and understanding needed to participate authentically in the arts and the ability to transfer that knowledge and understanding in making connections to other subjects and settings. (AEP, 2017, p. 5)

The skill sets learned from a performing arts education are closely in line with the 21st century skills needed for professional preparation in the workplace. Performing artists are problem solvers, collaborators, innovators creative, and information and technology literate. Performance based assessment is how performing arts continue to grow and learn. By creating, promoting, and creating works collaboratively, performing artists are developing skillsets to work in the 21st century workforce.

Sustaining the arts in school is reliant on their integration with 21st century learning outcomes and the technology curriculum. Technology is a priceless tool for arts education today and can be an avenue for the nonprofit sector to ingratiate itself into more sustainable partnerships with schools. The connectivity and interest in emerging technologies and platforms is a foundation both to build upon for arts educators, in and outside of the classroom and also to align with the goals of STEAM education and 21st Century Learning skills. The learners of today have access to more information than past generations and require an update skillset than that of past generations. The influence and effects of technology permeate students on every level in and out of the classroom as a reactive adaptation to the influx of information, resources, and communication. “Their world demands the ability to think critically, create, and recreate, and combine and recombine multiple sources to produce something new. Sadly, the needs of the 21st century student are often not met by traditional classroom instruction” (Unrath & Mudd, 2011, p.

9). As educators and policy makers continue to integrate educational technology into curriculum, accessibility to technology continues to spread to students of all socioeconomic backgrounds and deepens their connection to educational technology.

Ching-Chiu and Bertram (2013, p. 336) defend the growing necessity of technology accessibility for low-income students, citing a recent article from *The New York Times*, “Wasting Time is New Divide in Digital Era, that summarized observations from researchers and policy makers that highlight that “the children of low income families not only have access to digital media but are more attached to social media than those in middle class families.” While the digital landscape is often criticized for isolating users, the benefits include collaboration in real-time and a personalized investment in topics and ideas that the user chooses. This ownership and responsibility are key ideas in digital literacy and the fundamental outcomes of arts education. “Education is most effective when people feel that they have the capacity to shape eventual outcomes. Technology now permits this through user-generated content and real-world applicably, often in ways that are instantly recognizable” (Norlander, 2012, p. 72). Truly, handing art-centered educational technology to lower income students, who benefit most from arts education and are greatly invested in emerging social outlets, will result in benefits that far surpass increased test scores, but inspire students to finesse their 21st century skills. This emphasis on strength-based approach in working with youth in underserved communities, analyzed by Ching-Chiu and Bertram (2013, p. 343), challenges educators “to recognize youth potential in becoming active creators and sustainers of their communities.” A key to the success sustained arts education is the benefit of personal empowerment and the self-

motivated development of 21st century skills that remain absent from traditional classrooms.

Curriculum Overview

The substance and structure of the curriculum are detailed here in order to target audiences and partnerships for an ideal delivery of the course work. Ideally, partnerships looking to track educational and program growth will realize the need for cross-curricular design. By allowing for greater plenary collaboration between art partnerships, art organizations and schools can create more meaningful engagement with students to best suit their needs.

Theory of Change

The focus to effectively integrate arts education is the impetus for stronger planning and partnership goals between schools and the nonprofits providing programming. The benefit to student collaboration, professional readiness and communication skills make the performing arts an ideal avenue for the culmination of learning outcomes and proficiencies for the 21st century. By integrating more of these concepts in to the classroom via the performing arts, teachers and arts educators will continue to see the benefits emerge. In order for the largest impact of the benefits of arts education, schools and nonprofits need more clearly defined partnership goals, stronger curricular planning, and enhanced experiences with teaching artists. The benefits of a performing arts education for underserved students demand a program and partnership that had committed to a lasting and sustained partnership between school and nonprofit.

The proposed curriculum contributes to the sustainability and growth of educational nonprofits in their partnerships with public schools with unparalleled

consideration for both parties. Teaching artists representing performing arts nonprofits often deliver curriculum that mirrors the mission of the organization without much integration of the learning outcomes found in a school environment. While the teaching artists are area specialists in the performing arts, tying their ideas into the core curriculum solidifies their place in a fully comprehensive education. I propose that teaching artists, organizations, and the school system plan out the curriculum together to best match outcomes and also give the students a chance to interject their ideas. It's integral to the development of educational technology that we allow students the environment to explore and self direct the knowledge they are interested in. Teaching artists specialization, school system goals and student lead investigation will be the major influences of the curriculum I seek to create.

By coalescing mission based programming from performing arts nonprofits and the outcomes school systems look to achieve, the curriculum will serve both parties exponentially. Schools with little or no access to arts education will have the ability to better implement the arts into their existing model through planning, implementation and review. Similarly, nonprofits looking to educate can better align their class time with school standards, making them eligible for great funding and grants. The implications for both parties are greatly beneficial for the continued success of these partnerships and, ultimately, the quality of arts education for all students involved.

Curricular Framework

The framework of the curriculum is in the triangulation of organizational mission, school goal, and student inquiry. More closely aligning school and organizational standards directly assuages funding criteria, which is a major obstacle in sustained partnerships.

Studying the current landscape and best planning tools, I have designed a comprehensive curricula example that supports the mission of nonprofits, implements their value to schools, and heightens the funding eligibility for these programs by aligning their content to core subject requirements in technology and English. This shell of a curriculum will be able to acclimate to a number of environments with varying accessibility to resources. I feel that 21st century learning, specifically real-world application, problem solving, and technology integration, is the key to readying students as the next generation of creative innovators. Thusly, I have instilled these ideas into my own pursuit of this project and know that targeting the current needs of educational programming for performing arts nonprofits through real world investigation will allow me to best diagnosis and design curriculum that assuages the goals of students, teaching artists, nonprofit organizations, and schools. After an analysis of the state standards, the following major themes are present across all three frameworks:

History. Schools and nonprofits should seek to familiarize students with the history and development of the art forms for students to understand their importance. To best acquaint students with the art form, the literature shows that a fundamental understanding of the medium is imperative for students to maximize their learning. An interactive presentation that utilizes technology would be an ideal avenue for this lesson.

Context. Standards across the subjects stress the importance of student citizenship, intrapersonal skills, and clarity of communication. In order for students to appreciate and communicate about their ideas, it is important that they understand the context of their ideas. Truly, one of the most valuable aspects of the arts is their ability to relate human

experience. Here, nonprofits and schools should seek to impart students with a working knowledge and vocabulary to best express and communicate their ideas.

Performance. – Nonprofits and schools should prioritize their students attending a performance. This is not a lesson or unit, but course work should bookend the students attending a performance. In order for students to be fully immersed in the medium, it is crucial that they attend a performance to compliment their course work. Their experience and visceral reactions from the performance will become course work in later classes.

Analysis. Both parties should seek to create tangible data from class time for later analysis and as a crucial measurement of strengths and areas of improvement of their joint partnership. Data and analytics are of the utmost importance for students to develop their critical eye for the medium. Data becomes more accurate as students cultivate their personal aesthetic. Across all three subject areas, a strong systematic investigation of self is prevalent.

Innovation. Following 21st Century Learning Skills and STEM standards, real world application and creative problem solving are imperative to a comprehensive education. As the literature show, the performing arts offer an ideal avenue for students to apply these skills via self-investigatory learning and global citizenship.

Standards. To best plan and coordinate on lessons that meet PA State Standards, the each lesson plan in the curriculum is broken into smaller points of investigation for individual schools and organizations. Suggestions and guides are written in each block of categories that best exemplify each topic and category. From the Pennsylvania Department of Education, these standards “provide the targets for instruction and student learning essential for success in all academic areas, not just language arts classrooms. Although the

standards are not a curriculum or a prescribed series of activities, school entities will use them to develop a local school curriculum that will meet local students' needs. " (PDOE, 2014, p. 2) These are categorized further into topics like foundational skills, literature, writing and speaking and listening. These will help integrate English and Language Art Skills into the curriculum.

The Pennsylvania Art Education Association PA Visual Art Standards are pulled from a curricular framework for visual arts by big idea and grade. These tie in the standards of visual arts, to the performing arts. These visual arts standards are comprehensive and more detailed than other art standards I found. I wanted to be sure that the articulation, vocabulary and ideas from these standards were incorporated because of their depth. They help fill and widen a student's appreciation for, critic of, and familiarity with art vocabulary. I also thought that schools might have more capacity for visual arts standards since most schools do not have a comprehensive performing arts programming.

The Pennsylvania Department of Education STEM Standards describe "the professional knowledge, skills, and competencies that candidates will acquire by completing a prescribed sequence of courses. In addition to specific requirements and competencies, these guidelines discuss the Integrative Science, Technology, Engineering & Mathematics (STEM) Education Endorsement program design, candidate competencies." (PDOE, 2014, p. 1) These standards help to steer 21st century learning and technology into the curriculum in a palatable way for the school and the arts organizations. By understanding, how these tools should be integrated into the classroom, partnerships can create meaningful interactions that begin to build digital resources online.

This helps aide in stronger integration from schools and art organizations to understanding and plan specific components of the curriculum, rather trying to plan a lump block of activities. This organization and categorization allows for a regimented approach that opens to freer choice making for both parties.

Content. This is the main guiding question and information covered in the class. This content will change based on the organization's individual mission and partnership. The content could be a general overview – jazz dance – or more specific to a niche or topic – hip-hop dance in the early 80s. This is meant to help focus and connect content from the curriculum from lesson to lesson.

Activity. Included are activities, projects, or exercises that exemplify the standards for each lesson. These are meant as a guideline for class time and are open to redesign or detailing during the planning stages between the school and the arts organization. These activities should be discussed and formulated during preplanning to ensure that all necessary resources, facilities, and components are available for the teaching artist.

Assessment. Given the importance of ongoing data collection, assessment is a vital component to the success of art partnerships. The sample assessments provide diagnostic, summative and formative assessment through a number of tools including self-assessment, critic, and performance-based assessment. Planning these assessments in advance and utilizing digital and online tools for data collection would provide a seamless integration, quick collection and accurate portrayals of program growth and participant cognition.

Curriculum Design

From the standards-based curricular overviews, I planned three unit plans to be used as examples for 8th grade and 12th grade coursework. I focused on these culminating school years to exhibit the highest level of student performance that teaching artists often

encounter in middle school and high school. These are what to shoot for, not where to start. I also designed lessons that vary in size, scope, and reliance of tech resources. As the curricular planning stresses, available technology resources are the more important than relying on the most cutting edge technology. I let the essential questions from the curricular overviews to influence guiding and essential questions within each unit. Classroom content, discussion, assessment and outcomes are outlined for greater ease of use.

Subject(s): Theater Production Grade: 8

STAGE 1 – DESIRED RESULTS	
Unit Title: Context Established Goals: Determine circumstances that form the setting for a play in terms of which can be fully assessed Create unique and effective avenues for the identification of context clues and researching their meaning Develop criteria for constructing context's effects on a story, characters, and theme Compare and contrast various types of atmospheric and environmental circumstances surrounding a storyline	
Understandings: <i>Students will understand that...</i> <ul style="list-style-type: none"> Context changes an audiences experience. Setting, time, and history are contextual elements. Context frames the playwright's point of view alongside theme. Context is interdisciplinary and multifaceted. 	Essential Questions: <ul style="list-style-type: none"> What is context? What is a context clue? How does context influence a plot?
Students will know: <ul style="list-style-type: none"> Identifying traits of context clues. Approaches to researching contextual elements. Setting, theme and context vocabulary. Analysis and reporting of context relation to characters. 	Students will be able to: <ul style="list-style-type: none"> analyze and discuss setting, time, and location. research a story's context based on playwright's clues. build and edit projects exploring various context clues. collaborate on context's role outside of literature.

STAGE 2 – ASSESSMENT	
Performance Tasks: Individual pre, mid, and post assessment Student identified topics of interest Before and after pictures Vocab and quiz Group presentation of research topic Character quiz Open book quiz Menu items completed	Other Evidence: Journals In class participation Press conference interview of characters.
Key Criteria: Consistent execution of grammar and syntax in writing, Thorough use of book in its entirety for context clues, Constant attention to detail in analysis of context, Organized use of group time to answer briefs and prompts, In-depth exploration relationships based on context clue, Effective use of research methods to apply learning to real life application	

STAGE 3 – LEARNING PLAN
Summary of Learning Activities: Comprehension Context Clues Relationships Real world application Lesson 1 Pre assessment – Students will complete a post reading assessment that asks them to identify 3 items from the book that they liked, 3 items they were confused by, and 3 items to know more about. Instructions and activity – Teacher leads discussion of the importance and use of details and facts to better support statements to show comprehension. Uses examples from book showing how details can give context to what they liked or answer things they were confused by. Students look at their responses in groups of 5 or 6 to see what items they had in common and try to clarify any confusion. Formative assessment – Students create before and after pictures of each item – their ideas before and their ideas detailed by context clues. Using these pictures, they spend time writing in their journals about how their initial impressions were based were improved by context. Lesson 2 Pre assessment – Students take a short quiz asking them to explain various themes, characters, and settings in the book that would demonstrate their knowledge of the material and ask them to use specific vocab words. Instructions and activity – Teacher leads discussion of how each may be defined and the role they play within the story.

Source: Understanding by Design, Unit Design Planning Template (Wiggins/McTighe 2005)

Subject(s): Theater Production Grade: 8

Uses one for an example to research about more about the vocab in its real setting. Student provides several websites that host this information and reference videos and articles about the event. Students spend time researching a topic they find interesting and are asked to keep note of where information comes from.

Formative assessment – Students form groups based on the topics they have chosen and spend some time coming up with a list of contextual and factual information about the item. They present their findings and look back at their initial impression of the word in their journals.

Lesson 3

Pre assessment – Using vocabulary words, teacher assigns quiz on character identification that also asks students to draw three of the ten characters using context clues.

Instructions and activity – A character's character. Teacher leads discussion of a character's unique traits from the book with supporting quotes and clues to their relationship with others. Rather than just identifying a character as a pro or antagonist, students learn to discuss their character.

Formative assessment – Using quotes and clues, students who have chosen the same characters group together for an "Auction Day Press Conference," wherein other students ask questions about their characters related to the story.

Lesson 4

Pre assessment – Students have an open book quiz to pinpoint historical or factual information culled quote from the book based in history or fact. With instructor, students review answers and discuss fact versus fiction.

Instructions and activity – Teacher leads discussion of the importance of real world understanding for books based on actual events. Provides insight on this events history and ponies arrival in the 1300s. From menu, students choose a role to try on – visitor, city planner, wildlife expert, auctioneer, and reporter. Each has various components that students will work in teams of two to meet.

Formative assessment – Students present their roles to each other and take questions about their context clues and research to answer questions about their role. Reflect in journal about what they liked about the role.

This Context unit is a 21st century update to units on setting in an English or theater class. The Setting of a play is often a short, straight forward answer that leaves little room for investigatory learning for students. Exploring the context of a plot opens a plethora of learning opportunities and interdisciplinary approaches to create a fuller picture of the playwright's world.

The first lesson in this unit focuses on how students will learn what place context has in their own thinking. What about the story interests them and why? How can they show understanding of the book through the context clues? This emphasis on creative thinking and individualized learning falls in line with 21st century learning goals as does the ability to more deeply comprehend an idea so that a student can look at it from another viewpoint.

The second lesson involves students using important vocab from the play and using it in context to some of the major, characters and themes of the book. Students then choose what topic they want to spend more time exploring and collectively present factual information about the topic to the class using teacher approved websites and media. This focus on tying ideas together for students to self-identify their interests in a group setting is complimented by the use of technology to serve their interest and discover. It also allows them to focus on source material and creating a works cited together.

The third lesson focuses on detailing characters by more than just their role in the plot. I think the simple identification of a protagonist or antagonist doesn't answer the question why the character is labeled as such. I think students detailing the defining characteristics of each character falls in line with the 21st century skills focused on interpersonal skills and emotional intelligence. Also, allowing students to actually draw what they think the characters look like helps them use other skillsets and may help students who learn differently to showcase their understanding. The interview section allows for students to ask questions that are not limited to the story but would need support from context clues.

The fourth lesson of this unit emphasizes a real application to this book and its context. Students are choosing what areas what they want to explore and can make short projects about the menu items of each. These items seek to look more globally at the book's context and allows for students to imagine they are part of the story with a heavy emphasis on technology and media that allows for students to create a unique project.

This unit goes from a very straight forward "report" or "essay" to a project based, interdisciplinary and collaborative unit that starts students looking towards the real world of a book supported by their continued use of technology, intrapersonal skills, and creative problem solving.

Source: Understanding by Design, Unit Design Planning Template (Wiggins/McTighe 2005)

Subject(s): Theater Production Grade: 8

STAGE 1 – DESIRED RESULTS	
Unit Title: Analysis Established Goals: Determine and communicate music's role and effectiveness in storytelling and character development onstage Create unique opportunities for detailed analysis of musical context and its meaning Collaboratively construct musically influenced works across cultures Compare and contrast professional roles in the ballet world affected by the musical dynamics	
Understandings: <i>Students will understand that...</i> <ul style="list-style-type: none"> • Dynamics are written, interpreted, and performed individually • Plot, character, and theme are results of dynamics, vice versa • Orchestral music conveys imagery that lyrics cannot • A conductor's role is to interpret the music with the director, musicians and performers. 	Essential Questions: <ul style="list-style-type: none"> • What are musical dynamics? • How do dynamics move the plot? • Who in a production is affected by the musical dynamics?
Students will know: <ul style="list-style-type: none"> • Identifying traits of a variety of dynamics. • Approaches to musical interpretation. • Fundamentals of musical analysis and song structure. • Creative communication of musically-influenced work. 	Students will be able to: <ul style="list-style-type: none"> • analyze and discuss music's defining dynamic structure. • research character's relation to music. • build and edit projects exploring various musical dynamics. • collaborate and communicate a musically supported piece.
STAGE 2 – ASSESSMENT EVIDENCE	
Performance Tasks: Individual pre, mid, and post assessment Student identified musical pieces Defense/contest of YouTube link Defense of Descriptive Language FreeForm proposal Review description	Other Evidence: Shared Google Site Role in FreeForm Questions for the Professionals Critique Team Collaboration Team Project
Key Criteria: Consistent execution of grammar and syntax in writing, Thorough use of vocabular , Constant attention to collaborative efforts with team, Organized use of group time to answer prompts, In-depth exploration of professional roles, Effective use of preparation in storyboarding and execution of free form	
STAGE 3 – LEARNING PLAN	
Summary of Learning Activities: Comprehension Communication Relationships Real world application Lesson 1 Pre assessment – Hand written pop quiz of musical terminology and language to gauge student familiarity. Students peer grade each other's quiz while teacher uses overhead projector to review answers. Instructions and activity – Teacher leads discussion about words that describe the musical qualities (up-tempo, legato, staccato) and plays examples of each from the Nutcracker for reference. Breaking into teams, the students are then lead through a game of charade Pictionary. Students take turns choosing terms to act out, all the teams are to guess the term but also choose 5 – 10 descriptive words (fast, slow, cheerful) that describe that term. A scribe writes their words into a Google doc shared with the instructor and points are given when the descriptors are not used by any other team. Formative assessment – Students individually upload a YouTube link to a shared Google site of songs they believe exemplify a specific term from the day. Lesson 2 Pre assessment – As teams, students vote on the links shared by members of other teams. Should they contest the links validity (not quiet enough to be pianissimo) they must defend their decision with research. Points awarded for convincing arguments or if teams exemplified terms correctly.	

Source: Understanding by Design, Unit Design Planning Template (Wiggins/McTighe 2005)

Subject(s): Theater Production Grade: 8

Instructions and activity – Instructor leads discussion on musical phrases in the Nutcracker, how they bring the story to life, and the dynamics involved in the storytelling. Instructor plays clips or music from the story to model how music is used. Using BYOD with Change playlist, student teams are asked to guess terminology and characters acted out by their teammates. Listening to 15 second clips from the Nutcracker, students act out the musical dynamics (forte, crescendo, fortissimo) of each clip for teammates to correctly identify and halfway through the task changes to acting out the character the music support – not necessarily dancing, but perhaps acting like a prince, a rat, snow.

Formative assessment – Individually, students choose a piece of music to retell a story to via a FreeForm. They can choose to draw, act, sing, dance, animate, etc. a piece of music from the ballet based on the musical dynamics. Using in class time, they can begin to unpack their FreeForm. Home work is 5 – 10 words written to the Google site about one of the other pieces of music.

Lesson 3

Pre assessment – Looking at the descriptive words from other students, students must interject or reject words from their peers into their retellings. Students on either side can defend or deny their choice based on the musical dynamics.

Instructions and activity – Instructor leads a discussion on music's role in the storytelling and ensemble building. Music can affect the theme or mood of a piece through the composer, director, and conductor. Using these roles, students choose one FreeForm to "fully produce." They can animate, draw, act or video the new retelling keeping those roles in mind – music could be slowed down by conductor, story is changed by director etc.

Formative assessment – As a class, instructor leads critique of each FreeForm project and its ability to convey the music. Instructor may also change the music to the piece to show it changes the story. Homework is to post a review (negative or positive) of a Nutcracker production and pull some of the descriptive words from the review. Students must prepare 5 – 10 questions for a professional and post to Google site.

Lesson 4

Pre assessment – Pulling from the various reviews, teams must come up with 5 -10 director rules for The Nutcracker (tree should grow, dancing is strong, staging is appealing) and adds to a Google doc for class discussion.

Instructions and activity – Teacher leads discussion of various roles and their interpretation of the music. Instructor covers the relationships between performer, conductor, and director in their approach to the music. Instructor leads Skype session with professionals from the company – stage manager, dancer, technician – asking questions culled from students.

Formative assessment – A profile on a role the class interviewed – challenges they face, what the student finds interesting about the job, and how their job revolves around the music.

This unit on musical dynamics is based on my experience as a teaching artist representing an organization in a school. I've added 21st century tools and skills for a class that will shortly attend the Pennsylvania Ballet's *The Nutcracker* on a school trip. Often, organizations will send a representative to share information about their production.

The first lesson focuses on identifying and discussing musical dynamics and the innate responses they elicit from an audience, slow may equal sad, etc. The instructor introduces Google docs as a way to host real time information for students to collaborate on. They should work to stress the idea of team unification early in the unit for students to work and communicate collaboratively. Instructors should allow some student steering of the content when student can choose their own (school appropriate) songs that have similar dynamics.

The second lesson requires the most amount of tech set up – a downloadable playlist of music from the ballet segmented into 15 second clips that students are too preload on their own devices. Instructors can safe guard from any tech issues by needing very minimal numbers of these BYO devices and what they are needed for. Students are interpreting the music in the way they best identify with in the activity and in the FreeForm. Much like an a la carte menu, students can come up with the FreeForm they feel best suits their abilities and best communicates their ideas.

By assigning roles to students in the third lesson, it introduces students to the idea of career skills, problem solving, communication, and self-guided learning. Their critiques of the works, adaptability to new music and collaboration with other team members refocuses the musical analysis from page to stage.

The fourth lesson deepens the students knowledge because the instructor asks them to summarize their learning from actual reviews of the ballet to make rules for the production. The unit then goes on to explore the "real world" aspect of the music – how professionals actually approach the music and how it affects their jobs differently. Working with organizations, it's not always easy to get professionals into schools, but a Skype chat is a great way to have students ask their burning questions to the people that can best answer them.

Subject(s): Theater Production Grade(s): 12

STAGE 1 – DESIRED RESULTS	
Unit Title: Innovation Established Goals: Compare and contrast methods of bringing theater to a digital transmission Create unique and effective opportunities for capturing and cataloging theater for digital broadcast Develop criteria for the direction, execution and critique of theater scenes for live stream broadcast Determining opportunities and obstacles of collaboration via webcam for theatrical work	
Understandings: <i>Students will understand that...</i> <ul style="list-style-type: none"> Theaters rely on broader audiences for growth. Funding and grants are eager to support digital initiatives. Partnerships with artists must be mutually beneficial. Sourcing accurate dramaturgical information specifies the performance broadly and individually. 	Essential Questions: <ul style="list-style-type: none"> Why live stream theater? Who benefits from a live stream? How authentic can theater become?
Students will know: <ul style="list-style-type: none"> Sequential planning and milestones of broadcasting events. Approaches to online outreach and collaboration Industry vocabulary, standards, and events Duties and assignments of various roles in a live stream. Analytic reporting, metrics and data findings for online performances. 	Students will be able to: <ul style="list-style-type: none"> analyze and discuss live streaming's impact on company growth digitally and in person brainstorm and research authentic performance characteristics. build and edit performances ready to be live streamed. collaborate and critique performances with artists via webcam.

STAGE 2 – ASSESSMENT EVIDENCE	
Performance Tasks: Social Media critiques Review op-ed piece IPA transcription of script Meeting minutes of group presentation Met Broadcast review Pros, Cons and Traps List Directed scene capture of guest performers Live stream of final presentation	Other Evidence: In class participation Interview of group presentation roles. IPA Skype meeting logs
Key Criteria: Consistent execution of grammar and syntax throughout, Thorough planning of all rehearsals and meetings, Constant collaborative effort of group, Entirely organized Skype sessions and dialect review, In-depth exploration of obstacles in live streaming, Effective use of social media platforms to connect with guest artists.	

STAGE 3 – LEARNING PLAN
Summary of Learning Activities: Mission Community Partnerships Outreach Lesson 1 Pre assessment – Students will evaluate individual and company driven reasons for live streaming performances. Sharing their objections to live streaming via Twitter, students will seek to keep authenticity to the environment of theatrical events. Instructions and activity – Teacher leads discussion of the importance and use of digital media to broaden an organization's audience online and in person and how an organization would measure success and growth when using this format. Using examples from the Metropolitan Opera's broadcasts, teacher invites student groups to rate and critique the use of the camera work in capturing the performance, technical aspects, and company mission using social media to capture their responses (Twitter, Instagram, Blogs) Formative assessment – Students research and summarize reviews and pieces on the Met's broadcasts from publications. Highlighting areas where the reviewer and student opinion align and where they differ. Students include solutions to camera work, sound, and staging in response to the critiques. Lesson 2 Pre assessment – Students create a web around the word "authenticity" in relation to performance and character work. Instructions and activity – Teacher leads discussion of various acting methodology seeking to create authentic moments on stage for the performer. Looking more closely at Edith Skinner's <i>Speaking with Distinction</i> , students create Vine clips of

Source: Understanding by Design, Unit Design Planning Template (Wiggins/McTighe 2005)

Subject(s): Theater Production Grade(s): 12

authentic accents – Philly, Boston, Southern – and their IPA transcription with the hashtag #authenticaccent.
Formative Assessment – With a sample scene from *Blood Brothers*, students research authentic Liverpool/Scouse accents and translate the scene using their findings. Teacher then leads Skype session with a dialect coach from Liverpool Institute for Performing Arts to correctly translate their transcriptions. Using their pros and cons list and review of the Met, students Tweet questions to the LIPA professor about capturing an authentic accent for performance.

Lesson 3

Pre assessment – Students will identify partnerships with artistic organizations already existing with the school – British Academy of Dramatic Arts, Royal Conservatoire of Scotland, Moscow Art Theater, etc. – and students/faculty to be in contact with about authentic accents for scene work. Students present instructor with published plays that take place in these locations to gain accurate insight from.

Instructions and activity – Teacher leads discussion of useful time management, troubleshooting technical problems, and capture of on screen performance in theater. Students are charged with transcribing their scenes from online resources of accent and dialect for their specific location. Student groups will then target professors and students from other institutions to call upon for accuracy in dialect rehearsal via Skype session in or out of class.

Formative assessment – With instructor teach in mind, students prepare their scene and dialect with input from online resources for dialect. Students will choose roles for each live stream – actors, technicians, and camera persons. Between classes, students will record their Skype meetings with their international teams for clarity and accuracy of transcription. Students will be required to show follow up questions to their international teams via social media. Students should, where accuracy can be assured, aide in international students in their preparation of scenes from American plays and dialects – Southern, Spanish, Midwest.

Lesson 4

Pre assessment – Students analyze a variety of live streams to pinpoint best practices of live streaming a scene. The create a general rule book and pros/cons to add to classroom app.

Instructions and activity – Teacher leads discussion of multiple takes and angles for a broadcast as well as the technical and design elements that are put into play with HD cameras. With these in mind, students present their final scenes and script transcriptions via live stream and invite the international teams to watch/record for further discussion. If possible, international teams share their scenes and transcriptions during class time.

Formative assessment – All students maintain detailed critiques of scene presentations via live streams to write reviews of each scene playing close attention to accuracy of dialect, choice of camera work, retelling of the story, and capturing the vibrancy of the performance. All final presentations, transcriptions, vine videos, and social media commentary added to class app to catalog example of each individual dialect for reference for later classes.

This Live Streaming for Theater unit is meant for higher level high school students in a general course of theater study. This broad view approach to live streaming and broadcasting allows students to connect theater performance with audiences beyond the theater. Starting with the framing of accuracy, this unit asks students to pick dialects that they could accurately research via Skype. Students are also able to tie collaboration and communication into their scene preparation and their various roles in the piece.

They uncover internal needs of a broadcast in order to better understand real world application. They also work towards an authentic performance captured on live stream in order to see how transformative performance becomes in that medium. By the end of the unit, students understand how and what to target for authentic research and how to best coordinate across multiple roles and time zones.

This unit falls directly in line with 21st century learning, as it allows for students to focus on their own personal roles in the course work, the community of the classroom and a global audience from other performing arts institutions. Students are encouraged in the transcription phase to use their native dialect as a means guarantee authenticity and to add a personal touch. This unit builds students' entrepreneurial and directorial skills towards recreating the theatrical experience on film for a global audience, while keeping authenticity in focus. There are a wide variety of performance tasks that show careful planning, collaboration, and sharing for the class, community and theater performers overseas.

Curricular Implementation

Successful enactment of the curriculum will require equal efforts in planning, execution, and reflection from schools and art organizations to ensure that all goals and outcomes are met. By prioritizing and modeling various state standards across subjects, a clear pathway of coursework emerges to meet a multitude of goals. The integration of these standards aides in securing the place of the performing arts in core curricular subjects through several major topics.

Planning. In order for the presenting organization to have the most lasting and tailored experience for students, it is imperative that students attend a performance. It is important to note that the nonprofits and school systems should work together to solidify details of their partnership including, but not limited to, length of in-school residency, number of meeting times, number of students attending, major goals and objectives for students, and in-depth ways of coalescing course work and performing arts education. Both parties should spend time creating lesson plans together that meet the standards and objectives set forth in the curriculum.

Execution. The curriculum precedes and follows the students attending a performance from the nonprofit. Modeled after the formatting of Understand By Design lesson planning and the PA Arts Education Association Lesson Plan Template, the curriculum categorizes teaching into Content, Activity and Assessment. This building block approach allows for teaching artists and in-school instructors to have a level understanding of class time. The curriculum matches these categories to their subsequent standards across the Humanities, the Arts, and STEM coursework. By following the through line of

course work in the curriculum, the organization and school will fulfill the greatest amount of state standards.

Target Audience for the Curriculum

The target audience for this curriculum is performing arts nonprofits that have partnerships with schools. Ideally, school and nonprofits work together on the curriculum to personalize and strategically design the course work. An added attribute for both parties would be their dedication to strengthening their partnership and their emphasis on STEM coursework.

Discussion

Other cities and states have realized the potential and promise of an integrated arts education to school curriculum with varying levels of success and various obstacles to overcome. In Los Angeles, a city with a booming arts and culture industry, major budget cuts have prompted districts to formulate action plans to retain and strengthen arts education in schools. The intent of the efforts is to ensure equitable access to quality arts instruction across Los Angeles Unified School Districts and to pinpoint goals for achievement by establishing arts education as a core subject. (LAUSD, 2013, p. 6) The efforts to integrate and establish arts education into the school day are meant to stabilize their presence during financial upheaval and secure their place in schools. Their plan outlines implementation, instructional practice, technology integration, goals and assessments. The major teaching methodology focuses on fostering the 21st century learning skillset for students. One of the major plenary steps includes confirming that teachers, administrators and staff have the training, support and resources to implement the change. This is an important factor in the longevity and successful integration of the

curriculum and also to create communities ready to implement a powerful vision of excellence in the arts. This approach also provides opportunity for collaboratively designed education from art partners and teaching arts that adhere to education standards through measurable outcomes. The planning, execution and outcomes are then developed into administrator and teacher tool kit to best support the programming in order to leave a footprint for future collaborators. Using culturally responsive instruction aligned with the Common Core Standards, the LAUSD seeks to that maximize “learning in and through the performing arts, not only in other art disciplines, but also in other core content areas including mathematics, science, social studies, and English Language arts.” (LAUSD, 2013, p. 9)

Citing the inherent connectivity of the arts, the LAUSD wants students to become empowered to inter connect subjects, which boosts creativity, critical thinking, and collaboration among students. This innovation is supported by the emphasis of technology to move information for training opportunities among the district. An online professional development library with lesson plans and video clips helps train teachers, artists, and art partners to best integrate arts education. (LAUSD, 2013, p. 10) This strengthens the standards from school-to-school and allows for resource sharing among the district, without sacrificing the training of arts educators.

With solid planning, training, and execution in place, assessment and data collection are integral to designing reflective practice and rubrics for student performance aligned to standards for each grade level. This is a study in performance-based assessments allowing students to show their comprehension through means that are the most comfortable.

“Student performances, art shows and demonstrations provide unmatched opportunity for

administrators and teachers to reach parents and increase their participation in their children's learning and to build engaging, community centered school environments.” (LAUSD, 2013 p. 33) Students are invited and encouraged to write, draw and perform in order to express knowledge. These assessments and rubrics are crucial to the growth and renewal of the programming for the school and, more directly, for the continued funding of non profit organizations partnering with schools. The type of data collected and type of formative and summative assessment should have uniformity among the district for qualitative and quantitative data to be reported and studied. The LAUSD's plan specifically suggests the use of tech-based assessment that would align with the state standardized testing instruments.

The LAUSD prioritized evaluation of their program meeting educational goals, self-assessment, and clearly articulated goals for the program. These measurable expectations lay out what the district considers effective teaching. It also allows for teachers and administrators to reflect and improve their teaching methodology with input and mentorship from teaching artists. They also proposed to incentivize their in-school programs to include budgeting provisions for individual schools based on continued growth in enrollment. This diverse reward system helps to solidify evidence collection demands self reflection from teachers, administrators and students in order to analyze outcomes that directly align with teacher goals and program growth. It also helps to collate teacher resources that may include work samples, unit plans, and assessments. The thorough, cyclical process of planning, implementation, assessment, and data collection makes the LAUSD's plan an ideal model for other cities to model their efforts towards.

These ideas into my proposed curriculum because of the overlap of 21st century learning, integration of arts education, and the role of the teaching artist in curricular planning.

Mirroring the LAUSD programming, this curriculum seeks to solidify collaboration between schools and arts organizations, integrate the arts into core subjects, and upholds the importance of technology and 21st century learning as a catalyst for change.

Organizations implementing this curriculum prioritize collaboration, planning, and assessment in their education programming in schools. They highlight a focus on digital and social media content, program assessment, and partnership growth, as this curriculum seeks to maximize these topics in order to sustain continued arts partnerships. The curriculum requires joint investment from both parties involved in order to succeed, as they must both provide input on assessment, resources and integration. This micro to macro level approach of programming is an asset for educational performing arts organizations to record their impact with limited resources and to deepen relationships with schools for prolonged engagement. The curriculum aides in data collection and growth tracking for arts organizations and schools, supported by state-specific educational standards. Organizations and schools are both able to utilize this information to strategically plan more effective educational approaches and provide substantiation of program success. By integrating state standards, the curriculum addresses a recurring obstacle from the research and directly integrates the arts into core subjects that are often prioritized above the arts. The research underlined the importance of professional artists teaching their art forms and the curriculum allows for teaching artists to better understand the goals and outcomes educators and policymakers need to demonstrate. The curriculum structures an organization's mission into the learning to protect a teaching artist's

integrity, but does so by accentuating reoccurring themes in a variety of state standards in the arts, English, and technology. Schools and arts organizations will want direct information on the curriculum's effectiveness, which is built in via assessment points in each class meeting and digital collection of project based assessment. As programs develop and grow, digital resources will become essential to extended partnerships and renewal from funders. There is a large hurdle from the arts partnerships to enacting change access to state funded arts education, but the tracking and assessment of partnerships is the first step in demonstrating their importance. For further reaching implications of this curriculum, it would be imperative to collect data from a number of schools in the city over the course of several years to accurately measure growth. This curriculum's shelf life extends and expands with the growth and depth of an organization's art partnerships with schools. Further research could begin with schools and presenting organizations choosing this curriculum to track their efforts and sharing their findings in order for multiple organizations to adopt it's methodology.

Conclusion

Given the steady decline of performing arts education within public school curricula, it is necessary that performing arts educational nonprofits align their work with the needs and outcomes of schools so that their interactions can be sustainable and meaningful. The shortage of arts education delivery is amplified in cities like Philadelphia and emphasizes the demand of nonprofits to deliver arts education as an addendum to the curriculum. An arts curriculum strengthened by educational standards and 21st Century Learning outcomes is likely to best suit underserved students by allowing their creativity and collaboration to evolve. Handing art-centered educational technology to lower income

students, who benefit most from arts education and are greatly invested in emerging social outlets, will result in benefits that far surpass increased test scores, but inspire students to finesse their 21st century skills. The performing arts have tangible benefits to the study of core subjects, boosting student initiative, and supporting innovative learning in the 21st century. Social media, digital communications, and mobile technology have permeated and engaged students on such a cerebral level that they consume images, stories and news on a new level. Connecting performing arts to technology combines the positives of each and allows for students to explore the art form in a entirely new and innovative way while also igniting an awareness of 21st century learning outcomes like global impact, community building and interpersonal collaboration.

The literature suggests the most successful and sustainable programs continue to grow through careful curricular preplanning between the school and the nonprofit educators in order to best suit the needs and goals of both parties. The surveying and revision of curriculum and partnership goals allows for the continued depth of the program to grow and for both parties to evaluate their participation in every level of execution. Clearly defining goals, implementing arts into an existing curricula, and reviewing the program on a consistent basis will stabilize nonprofit organization's educational offerings to the school systems and allow for a cleaner and more long-lasting partnership.

The proposed curriculum attempts to solve many of the obstacles that this research uncovered in arts partnerships. It incorporates input and collaboration from organizations, teachers and schools to deliver a cohesive curriculum centered on an in-depth approach to art education. It seeks to integrate classroom core topics, professional art practice, performance-based assessment, and collection of data and artifacts to aide in evaluating

program growth. The preplanning and post evaluation of the curriculum ensure that schools and art partners are able to accurately address their individual needs. While teachers remain a constant collaborator, organizations withhold the right to assign working artists to the classroom. This important factor, based around students seeing professional work, delivers an unparalleled level of arts education that seeks to ready students for the 21st century work environment.

Without the confines of an individual school's technology, the curriculum capitalizes on the available digital media to each school. Educators and teaching arts collaborate on the depth and width of social media, digital media and technology that they'd like to cover. The objective is not to introduce the most cutting edge technology, but to use available platforms to create a digital storybook and resource for future iterations of the program that investors or foundations could follow and interact with for greater familiarity with the curriculum. This digital resource can help shape and affect future years of the partnerships as they allow inside looks at curriculum, course work, and on-going projects. For an arts education organization, this allows for greater content creation and continued exposure between courses. This would also help partnerships create digital resource to share and artifacts to help inform various locations of courses. With greater planning, schools and nonprofits could organize the most beneficial data and projects to meet their individual needs for program growth.

Limitations to the curriculum may be the time schools and nonprofits find to plan their curriculum. Understaffing is prevalent among schools and nonprofit organizations, which may be problematic in scheduling and executing plans and curricula. Teachers may not have the time to assist in planning time outside the classroom. Similarly, teaching

artists may not have the time to spare to regularly meet and plan. Because the curriculum is meant to expand and contract to the specifics of each school and nonprofit, resources and materials may not be an obstacle, but delivering students to and from a performance may be a logistical obstacle that schools and nonprofits are unable to avoid.

Through preplanning and curricular design, the schools and the art organization should clearly identify the type of data they are looking to collect, as this will narrow down the type of assessment necessary. Ideally, both parties will want to track student comprehension and mastery before and after instruction, depth and knowledge, collaboration and ability for students to creatively generate work. One major focus should be on the digital integration of assessment tools like Google forms, online testing, and apps that could collect test information. Since nonprofit organizations are often understaffed, it is important that data collection be streamlined and efficiently use class time. This will ensure that data is collected and stored resourcefully. If schools and arts organizations plan to utilize these tools, they can also decide on the content, depth and topics of the assessment, which leaves ample opportunity for curricular integration. Enter and exit surveys for each class meeting may be a very effective way to quickly assess student cognition when new information is introduced. Most importantly, a pre and post performance reflection will be essential to understanding the successes and opportunities of the curriculum and instruction. Since the performance is a major benchmark, it is vital that data center on student understanding, analysis and creation of the performance. Finally, an end of course survey would be an invaluable resource to evaluate student, teacher, program, and school satisfaction and to target areas of growth. This summative survey would be critical in the continued funding opportunities from the school and

potential donors. By directing these assessments to digital collection and online platforms, the information is more quickly collected and allows for greater specificity in feedback.

Further research and development may include the scheduling and planning of schools to meet with potential nonprofit partners to form their goals. By inviting nonprofits into schools to speak about specifics of the curriculum, partnerships will plant the seed for partnerships. Planning and executing curriculum together would be a next step for both parties, in addition to tracking the assessment from the coursework. Ideally, both parties will be able to measure their goals and assess what would make the curriculum stronger year by year in order to stabilize growth. The curriculum needs reflection and feedback from students, teachers, and teaching artists in order to thrive.

HISTORY Grade 8 Essential Question: How do the performing arts record the human experience?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.3.8.H Analyze how a modern work of fiction draws on themes, patterns of events, or character types from traditional works, including describing how the material is rendered new. E08.A-C.3.1.1	Artists often produce work that is influenced by or references compelling ideas of other artists. 9.1.8.E 9.1.8.F 9.1.8.H	A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics. C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.
The content of this class should focus on the origin, history and growth of your organization's mission and contribution to the medium. Content should include an overview of the history of your medium, innovative approaches to your medium, and the specific need for your type of work. This should be in the form of a presentation with digital supplements and student interaction. You should include vocabulary specific to your art form – examples might be composer, lyricist, ballad, and aria.		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
	Create a work of art in response to or referring to a compelling idea presented in another artist's work. 9.1.8.E 9.1.8.F 9.1.8.H	A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students. B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models. C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc. D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.
Based off of the content of your lesson, students should create a piece based on the history of the art form. It should include a tech aspect – video on an iPhone, social media interaction, or research imagery from online resources. Examples might be a commedia dell'arte skit, a vaudeville act, or a traditional cultural dance. Students might work in groups of 5-10 students to complete their piece. These should be shown to the entire class as a means of critique.		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.5.8.C Analyze the purpose of information presented in diverse media formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. Create a work that uses media, materials, and techniques that are well-matched to the intended meaning of the work, and explain how each choice contributes to the intended meaning. 9.4.8.D		A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education
You may want to begin this class with a brainstorming or mind mapping exercise. A strong essential question might be "What is theater?" or "What is dance?" This will be the jumping off point for the rest of your courses. You will use this mind map to assess a student's depth of knowledge in your art form. Your goal throughout the curriculum should be to deepen and expand their knowledge. This could be online or through writing on a chalkboard or white board.		

CONTEXT Grade 8		
Essential Question: What sparks the creative process?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.3.8.J Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. E08.A-V.4.1.1 E08.A-V.4.1.2</p> <p>CC.1.4.8.I Acknowledge and distinguish the claim(s) from alternate or opposing claims and support claim with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic. E08.C.1.1.2 E08.E.1.1.2</p> <p>CC.1.4.11–12.P Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</p>	<p>There are similarities between works in different arts disciplines that originate from the same time and place. 9.2.8.C 9.2.8.E 9.2.8.L</p>	<p>A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics.</p> <p>B. Recognize that STEM Education is general education with the intent to prepare a citizenry who can function in a science and technology rich society.</p> <p>C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.</p>
<p>The content of this class should focus on the contemporary practice and execution of your art form. Using industry specific vocabulary (rehearsal director, score, dance captain), you will want to explain how your art form is created, formed, and molded. You should spend time on the ideas of tone and context, using visuals aides like video clips or photos to illustrate various moods. You will want to solidify student understanding by asking them how a specific mood might be created – spooky, cheery, chilly- and allow them to respond with drawings, songs, movement or imagery found online.</p>		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.5.8.A Engage effectively in a range of collaborative discussions, on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>Grade 8 CC.1.3.8.D Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. E08.A-C.2.1.1</p> <p>Compare a work of visual art to a work in another arts discipline (music, dance or theatre) that originates from the same time and place and list similarities between them. 9.2.8.C 9.2.8.E</p>	<p>Create a work of art in response to or referring to a compelling idea presented in another artist's work. 9.1.8.E 9.1.8.F 9.1.8.H</p>	<p>A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students.</p> <p>B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models.</p> <p>C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc.</p> <p>D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.</p>

9.2.8.L		
Based off of the content of your lesson, students will use a sample script/prompt to create a short scene, movement, or dance based on various tones or mood. Here, the students are examining context through tone or mood. Sharing their pieces with the class, you might ask leading questions to help clarify their tone – “How could their dance be more hopeful/excited/nervous?” This might include supplementary drawings or imagery from online to help illustrate technical elements. These should be shown to the entire class as a means of critique. You should lead the class in a discussion on the similarities and differences of the various pieces.		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
	Artists choose their media to affect both how their artwork will look and what meaning and significance it will have. 9.4.8.D	A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education
You may want to begin this class with a sample of your organization’s work that exemplifies your aesthetic and creative process. You will ask students to write a short reflection on what meaning or mood they took away from their initial viewing. At the end of the class, you will have the students return to the example to see how the depth of their understanding has strengthened, their vocabulary has expanded, and how their critical eye has developed.		

ANALYSIS Grade 8		
Essential Question: How do the performing arts represent personal expression, exploration, and insight?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.3.8.C Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. E08.A-K.1.1.3</p> <p>CC.1.3.8.G Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by directors or actors.</p> <p>CC.1.4.8.A Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information clearly</p>	<p>Visual culture, art, and design are sometimes created to sell ideas. 9.1.8.E 9.1.8.F 9.1.8.I 9.2.8.D</p>	<p>A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics. B. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.</p>
After seeing one of your performances, the content of this class should cover the analysis of the performance. You should lead students in a discussion about your production with an emphasis on their newly acquired industry vocabulary. If possible, you should try to have a Skype or video chat with a performer or member of the creative team so students can ask questions.		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.8.S Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade-level reading standards for literature and literary nonfiction. E08.E.1.1.1 E08.E.1.1.2 E08.E.1.1.3 E08.E.1.1.4 E08.E.1.1.5 E08.E.1.1.6</p>	<p>Create a work of art in response to or referring to a compelling idea presented in another artist's work. 9.1.8.E 9.1.8.F 9.1.8.H</p>	<p>A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students. B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models. C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc. D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.</p>
Based off of the content of your lesson, students should create a video testimonial of their thoughts on the production. They can work in teams to create short commercials on the piece - what they thought were the funniest/scariest/saddest moments of the performance and why. This can be shot on an iPad or iPhone to share on social media. Should time allow, students could pick creative roles for the commercial like director, actor, or cameraperson. You will want to collect the commercials as data for your educational programming in schools.		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.8.U Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.</p>	<p>Analyze a piece of visual culture that is designed to be effective in selling an idea and identify the techniques the artist uses to sell the idea. 9.1.8.E 9.1.8.F 9.1.8.I 9.2.8.D</p>	<p>A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education</p>
You may want to start this class with a mind map or brainstorm session on student reactions to the performance. Start broadly and continue to ask more specific questions about the performance quality, design, context, and audience reaction. If you are working with more than one school, you may want to show commercial examples to students before they film. At the end of the class, return to the mind map to expand the ideas from the beginning of class.		

Innovate Grade 8 Essential Question: How can I use my artistic talents to benefit my community, country, and world?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.4.8.C Develop and analyze the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples; include graphics and multimedia when useful to aiding comprehension. E08.C.1.2.2 E08.E.1.1.2 CC.1.4.8.M Write narratives to develop real or imagined experiences or events. CC.1.4.8.N Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters. E08.C.1.3.1	Artists assess their work at each stage, making choices throughout the process of planning, creating, and exhibiting a work of art. 9.3.8.A 9.3.8.B 9.3.8.D 9.3.8.E 9.3.8.F	A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics. B. Recognize that STEM Education is general education with the intent to prepare a citizenry who can function in a science and technology rich society. C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real world problems.
You should lead your class in a discussion of how their choices in commercials have affected the outcome. A main learning goal will be the importance of directorial choices on the outcome of a performance. You will want to analyze the creative process at each step to ensure transfer of knowledge. Using the performance students attended as an example, you will want to students to draw parallels between creative process and choice making.		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.4.8.W Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	Construct an intuitive critical response to a work of art based on subjective insight. 9.3.12.A 9.3.12.C 9.4.12.D Evaluate the quality of a finished print using criterion appropriate for a specific type of printmaking (engraving, intaglio, linocut, etc.). 9.3.12.A 9.3.12.B 9.3.12.F	A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students. B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models. C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc. D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.
Using the script or storyline from your performance as the inspiration, students will reimagine the performance around a social issue (Cinderella as a story of anti-bullying, Romeo and Juliet as a message against gang violence, etc.). Working of teams of 5-10 students, they will design, direct and collaborate on their newly reimaged performance. They should choose roles as performers, directors, or designers to work together to make informed decisions on what their new production will look like. They are welcome to use sample imagery from online or sketch designs. They should be prepared to present briefly on their decisions and the message they wish to convey. Should time allow, they could rewrite scenes from the piece to perform for other members of the class.		

<u>ASSESSMENT</u>		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.5.8.F Integrate multimedia and visual displays into presentations to add interest, clarify information, and strengthen claims and evidence. CC.1.4.8.G Write arguments to support claims	Document the choices they make in the stages of planning, creating and exhibiting a work of art. 9.3.8.A 9.3.8.B 9.3.8.D 9.3.8.E 9.3.8.F	A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education
At the beginning of class, you will want to make a flow chart of what details the script or storyline presents, their affect on the directorial choices, and the audience response. This should guide decision-making for their reimagine productions of your show. At the end of the class, students will critique each other's proposed productions, messages, and performances. You should guide their conversation using this flow chart as a means of tracing evidence, decision, and reaction.		

HISTORY Grade 12		
Essential Question: How does art influence what we can learn about ourselves and about our society?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.5.11–12.C Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitative, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	Identify the criteria by which a work of art would have been evaluated in its original historical, cultural or social context and compare it to criteria used to assess quality and value today. 9.3.12.F 9.4.12.C	A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics. B. Recognize that STEM Education is general education with the intent to prepare a citizenry who can function in a science and technology rich society. C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.
The content of this class should focus on the origin, history and growth of your organization's mission and contribution to the medium. Content should include an overview of the history of your medium, innovative approaches to your medium, and the specific need for your type of work. You should draw parallels of how the art form has been evaluated throughout history into today. This should be in the form of a presentation with digital supplements and student interaction. You should include vocabulary specific to your art form – examples might be composer, lyricist, ballad, and aria.		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.3.11–12.G Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.) CC.1.3.11–12.J Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college- and career- readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	Create a work of art in response to a historical event that has personal significance. 9.2.12.B 9.2.12.E	A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students. B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models. C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc. D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.
Based off of the content of your lesson, students should create or recreate two pieces based on the history of the art form – one should be based in contemporary practice. It should include a tech aspect – video on an iPhone, social media interaction, or research imagery from online resources. Examples might be an updated Romeo and Juliet, a vaudeville act, or a traditional cultural dance. Students might work in groups of 5-10 students to complete their piece. These should be shown to the entire class as a means of critique.		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.3.11–12.H Demonstrate knowledge of foundational works of literature that reflect a variety of genres in the respective major periods of literature, including how two or more texts from the same period treat similar themes or topics.		A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education.
You may want to begin this class with a brainstorming or mind mapping exercise. A strong essential question might be "What makes good art?" or "Is art valuable?" This will be the jumping off point for the rest of your courses. You will use this mind map to assess a student's depth of knowledge in your art form. Your goal throughout the		
curriculum should be to deepen and expand their knowledge. This could be online or through writing on a chalkboard or white board.		

CONTEXT Grade 12		
Essential Question: How do performers choose tools, techniques, and material to express their ideas?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.5.11–12.A Initiate and participate effectively in a range of collaborative discussions on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	Describe how a contemporary artist's current work is presented by news media and explain how the media coverage affects audience perception of the work. 9.2.12.A	A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics. B. Recognize that STEM Education is general education with the intent to prepare a citizenry who can function in a science and technology rich society. C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.
The content of this class should focus on the contemporary practice and execution of your art form. Using industry specific vocabulary (rehearsal director, score, dance captain), you will want to explain how your art form is created, formed, and molded. You should spend time on the ideas of tone and context, using visuals aides like video clips or photos to illustrate various moods. You will want to solidify student understanding by asking them how specific character choices – accent, gestures, speed- affect the mood or tone of a character and allow them to respond with drawings, songs, movement or imagery found online.		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.3.11–12.C Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama. CC.1.4.11–12.P Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.		A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students. B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models. C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc. D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.
Based off of the content of your lesson, students will write a script or prompt to create a short scene, movement, or dance based on various tones or mood. Here, the students are curating tone and mood through their contextual choices. They should seek to amplify their tonal choices with include supplementary drawings or imagery from online to help illustrate technical elements. If time allows, students may elect into various roles like playwright, actor, and designer to specify their role in creating a mood. Sharing their pieces with the class, you might ask leading questions to help clarify their tone – “How could the design make this dance more hopeless/celebratory/anxious?” These should be shown to the entire class as a means of critique. You should lead the class in a discussion on the similarities and differences of the various pieces.		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
CC.1.3.11–12.F Evaluate how words and phrases shape meaning and tone in texts CC.1.4.11–12.I Distinguish the claim(s) from alternate or opposing claims; develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.	Experiment with different media to create a work of art and explain why they made choices to use each medium. 9.1.12.E 9.1.12.H 9.1.12.J	A. Select, modify, and develop learning activities that support higher order thinking and creative problem solving which foster an understanding of the interconnectedness of Science, Technology, Engineering, and Mathematics. B. Create differentiated learning experiences in integrative STEM education to meet the needs of all students. C. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group. D. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning. E. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education.
You may want to begin this class with a sample of your organization's work that exemplifies your aesthetic and creative process. You will ask students to write and send a short reflection on what meaning or mood they took away from their initial viewing. At the end of the class, you will have the students return to the example to see how the depth of their understanding has strengthened, their vocabulary has expanded, and how their critical eye has developed. It's important students cite context clues to prove their claims. If time allows, you could have students use social media to submit their ideas on tone, mood, and context to your various social media platforms.		

ANALYSIS Grade 12		
Essential Question: How does purpose influence the format of a performance?		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.11–12.U Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments and information.</p> <p>CC.1.4.11–12.W Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p>	<p>Analyze and interpret the work of a contemporary artist who addresses social issues or concerns.</p> <p>9.2.12.A 9.2.12.D 9.2.12.F 9.2.12.I</p>	<p>A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics.</p> <p>B. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.</p>
<p>After seeing one of your performances, the content of this class should cover the analysis of the performance. You should lead students in a discussion about your production with an emphasis on their newly acquired industry vocabulary. You should provide students with reviews of the work from media sources. If possible, you should try to have a Skype or video chat with a performer or member of the creative team so students can ask questions.</p>		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.11–12.A Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately.</p> <p>CC.1.4.11–12.S Draw evidence from literary or informational texts to support analysis, reflection, and research, applying grade-level reading standards for literature and literary nonfiction</p>	<p>Construct a critical analysis that compares an interpretation of two works of art: one that relies heavily on the artist's intent for interpretation, and one that relies solely on an individual interpretation.</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.D</p> <p>Create a multimedia presentation designed to guide the viewer through analysis of a work using formal, contextual and intuitive criticism.</p> <p>9.3.12.A 9.3.12.B 9.3.12.C 9.3.12.E</p>	<p>A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students.</p> <p>B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models.</p> <p>C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc.</p> <p>D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.</p>
<p>Based off of the content and reading of your lesson, students should create a video review of the production. They can work in teams to create short commercials on the piece - what they thought were the most affective/transformational moments of the performance and why. They may choose to recast a role or redesign a technical element. This can be shot on an iPad or iPhone to share on social media. Should time allow, students could pick creative roles for the commercial like director, actor, or cameraperson. You will want to collect the commercials as data for your educational programming in schools.</p>		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
		<p>A. Create differentiated learning experiences in integrative STEM education to meet the needs of all students.</p>

		<p>B. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group.</p> <p>C. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning.</p> <p>D. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education</p>
<p>You may want to start this class with a mind map or brainstorm session on student reactions to the performance. Start broadly and continue to ask more specific questions about the performance quality, design, context, and audience reaction. If you are working with more than one school, you may want to show commercial examples to students before they film. At the end of the class, return to the mind map to expand the ideas from the beginning of class.</p>		

<p style="text-align: center;">Innovate Grade 12</p> <p style="text-align: center;">Essential Question: How are the performing art used to help us adapt to a technological world, and to construct suitable creative expressions of this world in dance and theater?</p>		
CONTENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.11–12.O Use narrative techniques such as dialogue, description, reflection, multiple plotlines, and pacing to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, settings, and/or characters.</p> <p>CC.1.5.11–12.F Make strategic use of digital media in presentations to add interest and enhance understanding of findings, reasoning, and evidence.</p> <p>CC.1.4.11–12.N Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple points of view, and introducing a narrator and/or characters.</p>		<p>A. Understand STEM Education as an integrated approach across disciplines, connected to other disciplines beyond science, technology, engineering and mathematics.</p> <p>B. Recognize that STEM Education is general education with the intent to prepare a citizenry who can function in a science and technology rich society.</p> <p>C. Utilize problem solving approaches and the design process to answer complex questions, engage in critical thinking, investigate societal issues, and develop solutions for challenges and real word problems.</p>
<p>You should lead your class in a discussion of how their choices in commercials have affected the outcome here. A main learning goal will be the importance of directorial choices on the outcome of a performance. You will want to analyze the creative process at each step to ensure transfer of knowledge. Using the performance students attended as an example, you will want to students to draw parallels between creative process and choice making.</p>		
ACTIVITY		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.11–12.M Write narratives to develop real or imagined experiences or events.</p> <p>CC.1.4.11–12.N Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple points of view, and introducing a narrator and/or characters</p>	<p>Collaborate with others to create an artistic work using contemporary technologies.</p> <p>9.1.12.H 9.1.12.J 9.1.12.K</p>	<p>A. Apply practices that integrate STEM disciplines through the design and implementation of multiple, integrated, developmentally appropriate learning experiences for all students.</p> <p>B. Represent real world phenomena through a variety of scientific, mathematical, technological, or engineering models.</p> <p>C. Explore basic fundamental concepts and major principles of science, technology, engineering and math through connections with other areas, especially history, language, arts, and culture, etc.</p> <p>D. Engage students in the purposeful use of instructional technologies to increase access and extend their abilities to understand, transfer, and adapt STEM knowledge, skills, and dispositions.</p>
<p>Using the script or storyline from your performance as the inspiration, students will reimagine the performance around a social issue (Cinderella as a story of anti-bullying, Romeo and Juliet as a message against gang violence, etc.). Working of teams of 5-10 students, they will design, direct and collaborate on their newly reimagined performance as well as a plan to market their message via social media. They should choose roles as performers, directors, designers, social media managers, or videographer to work together to make informed decisions on what their new production and messaging will look like. They are welcome to use sample imagery from online or sketch designs. They should be prepared to present briefly on their decisions and the campaign they have planned. Should time allow, they could rewrite scenes from the piece to perform for other members of the class.</p>		
ASSESSMENT		
PA ENGLISH STANDARDS	PA VISUAL ART STANDARDS	STEM STANDARDS
<p>CC.1.4.11–12.C Develop and analyze the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete</p>	<p>Experiment with different media to create a work of art and explain why they made choices to use each medium.</p>	<p>A. Select, modify, and develop learning activities that support higher order thinking and creative problem solving which foster an understanding of the interconnectedness of Science, Technology, Engineering, and Mathematics.</p>

<p>details, quotations, or other information and examples appropriate to the audience's knowledge of the topic; include graphics and multimedia when useful to aiding comprehension.</p> <p>CC.1.4.11–12.G Write arguments to support claims in an analysis of substantive topics.</p> <p>CC.1.4.11–12.P Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>9.1.12.E 9.1.12.H 9.1.12.J</p>	<p>B. Create differentiated learning experiences in integrative STEM education to meet the needs of all students.</p> <p>C. Elicit students' conceptions, reasoning and understanding through multiple forms of meaningful assessments including formative/summative and individual/group.</p> <p>D. Enable students to utilize strategies for self- assessment to build their capacity to monitor their own learning.</p> <p>E. Demonstrate knowledge of inquiry-based teaching and learning methodologies as applied to STEM education.</p>
<p>At the beginning of class, you will want to make a flow chart of what details the script or storyline presents, their affect on the directorial choices, and the audience response. This should guide decision-making for their reimagine productions of your show. At the end of the class, students will critique each other's proposed productions, messages, and performances. You should guide their conversation using this flow chart as a means of tracing evidence, decision, and reaction.</p>		

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VITA

EDUCATION

Master of Education in Educational Program Design The University of the Arts , Professional Institute for Educators Concentration in Educational Technology	Exp. May 2017 Philadelphia, PA
Certificate in Executive Leadership Development for Arts, Culture, and Creative Sector University of Pennsylvania , The Wharton School Aresty Institute of Executive Education	Philadelphia, PA April 2015
Bachelor of Fine Arts in Theater Arts The University of the Arts , Ira Brind School of Theater Arts Concentration in Musical Theater	May 2008 Philadelphia, PA 3.08 GPA

PROFESSIONAL EXPERIENCE

THE UNIVERSITY OF THE ARTS , <i>Assistant to the Director, Ira Brind School of Theater Arts</i>	March 2014 – Present
<ul style="list-style-type: none"> Named an Emerging Arts Leader by Greater Philadelphia Cultural Alliance Named a Connector and Keeper by Leadership Philadelphia, 2016 	
OFF BROAD STREET THEATRE , <i>Marketing Manager and Project Coordinator</i>	November 2012 – June 2014
<ul style="list-style-type: none"> Panel Speaker at Theater Communications Group National Conference, 2014 App featured on CBS Philly+ and The Temple News 	
ARDEN THEATRE COMPANY , <i>Front of House Assistant</i>	March 2012 – August 2014
THEATRE EXILE , <i>Marketing Associate</i>	June 2012 – April 2013
OPERA PHILADELPHIA , <i>Supernumerary Captain and Teaching Artist</i>	October 2008 – Present

SPECIAL PROJECTS

CIRQUE DU SOLEIL - TOTEM , <i>Adecco Onsite Supervisor</i>	April 2013 – July 2013
<ul style="list-style-type: none"> Project featured on CBS Philly+ 	
THE BARRYMORE AWARDS , <i>Photo & Video Coordinator</i>	October 2014

GUEST SPEAKING

CHICAGO YOUTH SHAKESPEARE , Panelist, <i>College Auditioning</i>	December 2015
VILLANOVA UNIVERSITY , Guest Speaker, <i>Mobile Theater Marketing</i>	March 2015
THEATER COMMUNICATIONS GROUP , Panelist and Guest Blogger	May 2014 – July 2014
ARTS TECH NJ , Guest Speaker, <i>Technology in the Arts</i>	June 2014
THE UNIVERSITY OF THE ARTS , Guest Speaker, <i>Tweet This: Technology & Theater</i>	March 2014
TEMPLE UNIVERSITY , <i>Guest Speaker, Dramatic Imagination</i>	February 2013

EDUCATOR

HEADLINERS DANCE COMPETITION Adjudicator	Regional Tour (CT, MD, NY, PA, RI, VA)	2014 to Present
OPERA PHILADELPHIA Teaching Artist	Philadelphia, PA	December 2014 to Present
BARBIZON, LLC Acting and Modeling Instructor	Boston, MA	January 2010 to August 2011
APPEL FARM ARTS CENTER Acting Instructor and Choreographer	Elmer, NJ	June 2007 to August 2007
STONEHAM THEATER Acting Instructor and Choreographer	Stoneham, MA	June 2006 – August 2006
WAKEFIELD YOUTH THEATRE Choreographer	Wakefield, MA	June 2005 – August 2005