

## GreenWood Charter School

**Policy Number: 202**

**Policy Section: 200 – Instruction**

**POLICY TITLE: Arts Integration**

### Revision History

<b>Effective Date</b>	<b>Action Date</b>	<b>Revised</b>
<b>May 20, 2015</b>	<b>New Policy</b>	<b>New Policy</b>

### **Board Policy Sections:**

- School Board 000 series
- Administration 100 series
- Instruction 200 series
- Student Services 300 series
- Staff policies 400 series
- Business and Operations policies 500 series
- Community 600 series

Arts Integration Policy  
Effective Date: 20 May 2015  
Revision Date:

**PURPOSE:** Learning in and through the Arts in support of Expeditionary Learning at GreenWood Charter School.

**Overview:** The purposeful integration of the arts can enliven and deepen teaching and learning. The arts can play an important role in conducting lessons, planning learning experiences, and designing investigations and expeditions. Viewing and responding to works of visual or performance art, participating in the creation or performance of art, and reflecting on the process simultaneously builds culture, fosters character, and teaches academic content and artistic skills. There is an expectation in EL schools that cultural arts staff have an understanding of current grade-level expedition topics, as there are many ways they can support expedition content and project work while covering their required standards. It is essential that school leadership provides time for these staff members to plan along with classroom teachers.

**Arts as a Window onto Expedition Content:** One way to narrow and focus an investigation or expedition is to use a particular artist, medium, or significant works of art, music, etc. as the case study or context. An artist can provide a way into an event, an issue, or a time period, and a specific art form or significant works can provide a lens onto a culture or time period.

**Arts-Informed Practices for Engaging and Representing Student Thinking:** Employing engaging practices that involve the arts enhances teaching and learning. Asking students to represent their thinking and understanding using the visual arts, music or drama motivates students to immerse themselves deeply in content, engage in sense-making, and learn significant content and skills. Artistic representation also varies the media in which students express their learning (so that it is not always through writing), helping to make student thinking visible. Instructional practices employing the arts vary lesson design and pacing, and offer opportunities and positive challenges for students with diverse learning styles.

**Arts Used as a Medium for High-Quality Products:** Using an arts-based medium or format for an investigation product enables students to learn the elements and principles of the medium studied, craftsmanship, and content relating to an investigation.

**Examples:**

- Large format water colors of the endangered species of Florida
- Political cartoons taking a stance on the Federal Theatre Project
- Original songs, musical performances based on expedition content

**Making Sense of Art Using Comprehension Strategies:** “Reading” the arts provides another means for students to learn about a culture, time period, or a response to an issue or event. In order to “read” or interpret art thoughtfully, students benefit from comprehension strategy workshops using art as the text. “Reading” art/music, in turn, enhances students’ critical thinking skills.

**Examples:**

- “Reading” a landscape painting from the Ming Dynasty
- Using inference to make sense of political cartoons from the New Deal

- Interpreting a selection of jazz music from the Harlem Renaissance

**Art as Anchor Text:** A work of art or music can be used to “anchor” an investigation. It can be used to track changes in student understanding of content when used as a “mystery” text and then referred to over the course of the investigation as students “re-read” with more background knowledge. The very act of re-reading often leads to more insight into the artwork/music – and content.

**Examples:**

- Guernica by Picasso for an investigation on the Spanish Civil War
- Jacob Lawrence’s Great Migration Series for an investigation on the migration of African-Americans from the South to the North

**Documenting student work and thinking.** Aesthetic documentation panels enliven classrooms and school halls, and show the process of learning and craftsmanship.

**Example:**

- Documenting the process of creating a product or performance

**The arts also play a role in, and are enhanced by, the following aspects of EL pedagogy:**

**Fieldwork**

- Providing access to plays, performances, exhibitions
- Using fieldwork as the basis for creating/representing using an art medium
- Opportunities to apply thinking strategies to make sense of the fieldwork

• **Assessment for Learning Opportunities**

- Generating criteria
- Creating rubrics
- Setting goals
- Critique and revision (critique and revision often makes more sense to students in the context of an observable art form)

• **Experts**

- Skilled artist or performer comes in for a critique or to teach techniques for creating/ performing

• **Development of Observation Skills**

- Close observation of paintings, photographs, or other visual art to analyze detail, technique, composition, craftsmanship, interpretation
- Close analysis of musical score/text
- Close observation of expert technique

• **Character:** Viewing, creating, participating, responding to, and reflecting on the arts, either individually or collaboratively, foster the following character traits:

- Perseverance
- Discipline

Angela Jolliffe — December, 2010 3

- Collaboration
- Risk-taking

- Craftsmanship
- Ability to take multiple perspectives
- Empathy
- EL Design Principles
  
- **Culture of quality: Products and Performances**
  - Revision through multiple drafts/practice
  - Building a common language for critique
  - Using critique protocols
  - Understanding good audience skills/behaviors
  
- **Equity**
  - Access to variety of art/musical forms
  - Diverse ways to access content
  - Diverse ways to represent meaning and sense-making
  - Diverse ways of knowing
  - Opportunities to develop skills and talents
  - Diverse perspectives
  - Another avenue to literacy
  - Opportunities to create, perform, and respond

**Appendix A**

Habits of a GreenWood Artist

**Integrity**

- I can give honest feedback to my peers and myself.
- I can do the right thing even when no one is looking.
- I can take responsibility for and learn from my mistakes.

**Courage**

- I can take risks and try new things.
- I can share my art and my artistic ideas.

**Craftsmanship**

- I can take my time.
- I can go above and beyond to create final products that match our criteria for quality.
- I can revise my work for quality.

**Discipline**

- I can try my best even when I feel challenged and frustrated.
- I can stay on task and use my time wisely.
- I can control my actions and words.

**Responsibility**

- I can complete quality work on time.
- I can care for the art studio and my art supplies.
- I can advocate for myself.

**Compassion**

- I can use kind, safe words and actions.
- I help other artists in the studio.
- I honor my own and others' strengths and challenges.

Appendix B

Student Artist Studio Tracker

<b>Date</b>	<b>Studio Goal</b>	<b>Self-Assess</b> (B/D/A/E)	<b>Rationale</b> (How do you know?)	<b>Anna's assessment</b>

## Appendix C



# Every Leader Is an Artist

Michael O'Malley - Harvard Business Review – 8/24/2012

**Synopsis - The same attributes that distinguish great from mediocre artists distinguish exceptional leaders from their ordinary counterparts.**

The connection between leadership and art has been made many times over, usually as a way to single out certain properties of the arts that carry over to leadership, such as a jazz musician's ability to create through improvisation. These analogies can be compelling, but my point is more ambitious: leadership is an actual art, not metaphorically an art.

The same attributes that distinguish great from mediocre artists distinguish exceptional leaders from their ordinary counterparts. The best leaders and artists give us perspective on our social condition (good or bad) and greater appreciation of our world, ourselves, and our choices. Moreover, they challenge, excite, comfort, and motivate. They bring us closer together by providing a forum for shared experiences and by forging a sense of community. Leadership and art both animate social encounters. They can change our lives in ways that are as invigorating and real as being hit by a wave.

While people may disagree about the quality of a given work of art, we generally know how to communicate our experience of what we've seen or heard. And the same criteria that govern how people respond to particular artworks apply to this other art form, leadership. On the positive side, for example, leadership may be described as inspiring, consistent, creative, unique, passionate, and engaging. Alternatively, leadership may be perceived as unpleasant, phony, inept, unfocused, and pedestrian. Evaluative terms like these serve as the bases for some consensus about what constitutes greatness.

So let me suggest 12 artistic criteria for judging the art of particular leaders. To appreciate their leadership, we should ask about its ...

1. *Intent*. Do they make an express commitment to achieve certain exceptional ends?
2. *Focus*. Do they highlight certain features of the business environment over others to separate the important from the trivial?
3. *Skill*. Do they demonstrate mastery or virtuosity in critical aspects of business; do they possess a foundation for understanding people, organizations, and the way work is accomplished?
4. *Form*. Do they combine their communications, structures, policies, etc. into a unified, coherent whole?
5. *Representation*. Do they convey meanings, in nonobvious and captivating ways, as opposed to giving simple directives and making straightforward declarations of fact?
6. *Imagination*. Do they make surprising and unconventional departures from the ordinary that create a new sense of awareness or understanding?
7. *Authenticity*. Do they present a stylistic distinctiveness that is an honest expression of their individuality and personal beliefs?
8. *Engagement*. Do they offer complex and challenging information that stimulates intellectual effort and imaginative contemplation?
9. *Pleasure*. Do they provide emotionally rewarding experiences that are shared among members of a group, promoting stronger bonds and fostering personal fulfillment?
10. *Human significance*. Do they facilitate personal reflection about who one is, what is most important, what is culturally valuable, and what is possible?
11. *Context*. Do they take actions that are commensurate with institutional practices, customs, demands, and norms, and communicate in a style that is understandable and appropriate?
12. *Criticism*. Do they welcome discourse and evaluation from others regarding how well they have performed and the amount of appreciation they should be afforded?

Succeeding on all these criteria is difficult, and not even the best leaders do so routinely. All have their strengths and stand out in unique ways. Leadership deficits become apparent when a person resembles a leadership caricature: when they possess only a couple of criteria to the exclusion of all others. For example, there are the *humanistic* types who never miss a birthday, who sponsor team dinners at the house, who go out of their way to make the workplace pleasurable, enriching, and fun. There are the *traditionalists* who only do what is prescribed by "the book" and would never contemplate deviating from what a businessperson is supposed to wear, say, or do. There are the skilled and bureaucratic *technicians* who manage numbers and



sheets of paper, and who attempt to orchestrate every conceivable employee behavior through a carefully planned and rigid set of rules, compensation designs, policies, and organizational structures. There are the wildly imaginative but non-directive *shape-shifters* who hop from one idea and initiative to the next, dragging befuddled employees along in their wake. Great leaders are immensely more complex.

Notably absent from the list of criteria is *results*. My point is that while, yes, we expect good leaders to win against rivals and have a tangible product to show for their efforts, we wouldn't appreciate them as leaders unless their process had some identifiable quality that made them and their work worthy of our admiration. To succeed as an artist, a leader must orchestrate the company's activities and create a relationship with its people in ways that demand respect for the skill involved. That is, there has to be some evidence that the results were achieved through genuine strengths attributable to the leader.

The 12 criteria I've outlined would allow us to differentiate the relentless cost cutter whose exploits over a three-year span dramatically increase earnings from the leader who prudently and artistically reshapes a company while minimizing the detrimental effects on its future—and makes money doing so. Where the former creates a wasteland bereft of focused, forward energy and employee engagement, the latter, the leader, shepherds people through the trials of a troubled organization while enlarging their interests and their capacities to perform.

Corporate managers will always worry about results—and especially short-term results. What is important is that we do not demote the concept of good leadership to the simple question of their attainment. The market doesn't care how leaders get results as long as they are achieved legally. Meanwhile, making money doesn't require the same skills as leadership does. It is possible to be a successful businessperson, excellent financier, and marvelous deal-maker without being a very good leader. The connection often made between leadership and bottom-line results is too facile. Making money is not an art. Leading an organization is.