

Preparing an Arts Education OGP Application

Arts Education Requirements

Who:

- **An arts education organization**
- **An arts education-related project**

Arts Education Requirements

Demonstrate:

- **California State Standards for the Visual and Performing Arts (VAPA)**
- **Quality teaching and learning**

Arts Education Requirements

How:

- **Application questions**
- **Artistic Documentation**
- **Curriculum Sample**

Arts Education Requirements

Application questions

Briefly describe...

- *the applicant organization's qualifications and experience in providing arts education*
- *the arts education programs (detail on objective, desired outcomes and ages of youth)*
- ***how your program meets the VAPA standards***
 - *Cite specific standard numbers, grade level, and descriptions you plan to address based on the age you propose serving*

**What are the CA State Content
Standards?**

Education Content Standards

Standard =

What a student should know and be able to do at each grade level

Education Content Standards

**Identify the use of rhythm,
rhyme, and alliteration in
poetry.**

Grade 2, Reading, Literature

Education Content Standards

Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

Grade 2, Reading, Literature (Common Core)

VAPA Content Standards

- **Articulate what K-12 students should understand, know, and be able to do in dance, music, theatre, and visual arts.**
- **Aligning your program with the VAPA Standards enables comprehensive, sequential learning in the arts.**

Example: Visual Arts Standards

- 2nd Grade 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage and stencils.
- 5th Grade 2.6 Use perspective in an original work of art to create a real or imaginary scene.
- 8th Grade 2.4 Design and create an expressive figurative sculpture.

**What are the
5 VAPA Component Strands?**

VAPA Component Strands

1.0 Artistic Perception

2.0 Creative Expression

3.0 Historical and Cultural Context

4.0 Aesthetic Valuing

5.0 Connections, Relationships, Applications

1.0 Artistic Perception



Processing, analyzing, and responding to sensory information through the language and skills unique to dance, music, theatre, and visual art.

2.0 Creative Expression



Creating,
performing and
participating

3.0 Historical and Cultural Context

Understanding the historical contributions and cultural dimensions of art



4.0 Aesthetic Valuing

Responding to, analyzing,
and making judgments



Lily Cai Chinese Dance Company
Photo: Marty Sol

5.0 Connections, Relationships, Applications

Connecting and applying what is learned in the arts to learning in other art forms and subjects and to careers.



VAPA Component Strands

Think about one of the five strands.

What are students of your program doing that aligns with that strand?

VAPA Component Strands

1.0 Artistic Perception

2.0 Creative Expression

3.0 Historical and Cultural Context

4.0 Aesthetic Valuing

5.0 Connections, Relationships, Applications

Why Care About Ed Policy in The Arts?



Photo by Horia Varlan, <http://flic.kr/p/7vB7fR>

Your OGP Application

Your OGP Application

Briefly describe how your arts education programs and/or proposed OGP project meet the VAPA standards. Cite the specific standard numbers, grade level, and descriptions you plan to address based on the age you propose serving. Describe in specific terms how the curriculum and instruction of the project aligns to each standard you reference.

Your OGP Application

EXAMPLE

2.1 Demonstrate the emotional traits of a character through gesture and action. (4th Grade, theatre)

Students will explore how actors communicate. Following participation in theatre exercises exploring how actors use gesture to communicate, students will create and perform wordless scenes for their classmates. Observing students will then identify the gestures the student actors used to communicate.

Artistic Documentation

- Arts Education sample(s) should demonstrate both learning and teaching
 - Video (up to 5 min)
 - Images (up to 10)

Ex. [Symphonic Jazz Orchestra](#)

Curriculum Sample(s)

Submit a curriculum sample [that] reflects the full scope of the program and may include curriculum overviews, lesson plans, teacher guides, and/or student study guides. It must address connections to VAPA standards.

Curriculum Sample(s)

The Big Picture = THE WHAT

- Summarize what is taught in your arts education program
- Outline the instruction, session by session

The Big Picture

AMAN Dance Educators Legends through Dance Overview

The following is an overview of an 8-week residency. The Legends through Dance program can be modified to fit any skill level or duration needed.

About the Dance Workshops:

Students will learn basic elements that allow a dancer to communicate a story through gesture. This residency makes a curriculum connection to the Language Arts Standards by utilizing dance as a medium to tell stories. By exploring dances from various cultures, students will bring legends to life through movement. Many dances tell stories that have been passed on for generations. Native American dances, as well as dances from Japan, Polynesia and the Appalachian Mountains will be used to reinforce dance skills and make cross-cultural connections. The residency may culminate with students creating a class dance about a Native American creation legend (or a legend of their own choosing) by applying movement skills and knowledge of space, time and energy, as well as creating variations on ideas from dances they have already learned.

The Program:

Lesson 1 Native Americans and the concept of Space

This lesson will introduce spatial concepts as students explore pathways. Students will go on a “walkabout” by moving in around the room in different pathways and using a variety of locomotor movements as directed by the artist. This concept of space will be reinforced as students learn the Hopi Boys Snake Dance, a rain dance of the Hopi Nation.

Lesson 2 and 3 Pathways and Partnerships

Students will continue to explore pathways while learning the Appalachian Big Circle Dance of the

The Big Picture

Standards Addressed in this Residency [examples here are for 3rd grade]

Visual and Performing Arts Standards

Artistic Perception

1.1 Combine and perform basic locomotor skills, moving on a specific pathway (e.g., skip in circles, slide in zigzags, run in a variety of linear paths). Combine and perform locomotor and axial movements (e.g., walk and turn, stretch and slide).

How: Through discussion, students will learn the basic pathways used in dance. Students will go on a “walkabout” moving in around the room in different pathways and using a variety of locomotor movements as directed by the artist. This knowledge will then be applied in learning dances from different cultures.

1.2 Demonstrate the ability to start, change, and stop movement.

How: Students will learn a dance such as Tanko Bushi from Japan that requires the dancer to change directions, use smooth transitions and repeat movement from a stopped position. The artist will lead students step-by-step to give them the knowledge to demonstrate these abilities.

1.4 Expand the ability to incorporate spatial and time concepts in movement problems (e.g., select and combine three locomotor movements traveling in three different pathways and using three different tempos).

How: Students will take a dance they have learned that uses pathways (such as the Hopi Boys Snake Dance) and analyze its components with the artist. In teams, the students will create a new way to connect to each other and create a new dance by altering the pathway, locomotor movement and tempo.

The Big Picture



Student Residency Outline

Artist Name: Mitch Glickman

Discipline: Music

Curriculum Connections: Science, Social Studies, Language History

Grade Level: 2nd Grade

| Overview | | <i>Students learn to compose, perform, and improvise through study of jazz and classical music.</i> | |
|---------------------|---|--|--|
| Class (Lesson #) | Concept & Standards Strands | Student Outcomes | Task & Criteria |
| 1 | Orchestra Families Artistic Perception Creative Expression Aesthetic Valuing Historical & Cultural Context Connections, Relationships, Applications | <ul style="list-style-type: none"> • Sing solfege pattern and relate it to notes on the staff • Show a basic understanding that music is vibration • Identify families of instruments visually and aurally • Learn the lyrics to "I've Been Working on the Railroad" | Tasks: Review solfege. Introduce 4 families of the orchestra. Listen to recorded samples from each family. Introduce "I've Been Working on the Railroad." Students should be able to: <ul style="list-style-type: none"> • Sing scale pattern of solfege (do, re, mi, fa, so, la, ti, do) • Identify the 4 families of the orchestra on poster • Identify the 4 families of the orchestra by listening • Demonstrate the concept of vibration |
| 2 | Voice (AP, CE, AV, HCC) | <ul style="list-style-type: none"> • Sing solfege pattern and relate it to notes on the staff • Show an understanding that | Tasks: Review solfege. Introduce the voice. Introduce the role of the conductor. Review "I've Been Working on the Railroad." |

Lesson Plans

Lesson plans = THE HOW

- Learning Objectives
- Learning Progression
 - Including assessment activity
- Standards addressed

Curriculum Sample(s)

Unit: IV. Jazz & Beyond Lesson: 4

Weekly Theme: Improvisation & Democracy

New Vocabulary: freedom, responsibility, melody, harmony, rhythm

Students should be able to:

- Sing solfege patterns and relate it to notes on the staff
- Tell the history of early jazz, swing and bebop
- Discuss the freedom of improvisation
- Perform in front of class a keyboard improvisation on three notes based on 12- bar blues
- Listen to and be respectful of their colleagues' performance

| <u>Warm-up Activities</u> | <u>Content</u> | <u>VAPA Standard</u> |
|---|--|---------------------------------|
| <ul style="list-style-type: none"> • Review solfege - Do Re Mi Fa So La Ti Do • HARMONY | Solfege warm-up, listening exercises | M 1.2, 1.3, 2.1, 2.3 |
| <u>Main Activities</u> | <u>Content</u> | <u>VAPA Standard</u> |
| <ul style="list-style-type: none"> • Review birth of jazz, swing era and bebop. • Introduce improvisation based on C-Eb-F on keyboard. • Discuss how to listen to improvisation. | Cultural/Historical context, music history, listening | M 1.5 3.3, 4.3, 5.1 |
| <ul style="list-style-type: none"> • Music samples: <ul style="list-style-type: none"> o "Up a Lazy River" o "How High the Moon" o "Kø Kø" | Cultural/Historical context, music history, listening, structure, analysis, American history connections | M 1.5 3.1,3.2,3.3, 4.3, 5.1,5.2 |
| <ul style="list-style-type: none"> • Blues Improv - Students on keyboard improvising with C Eb F. Teacher accompanies with walking bass pattern | Music, performance, listening | M 2.1, 2.2, 3.2 |
| <u>Closing Activities</u> | <u>Content</u> | <u>VAPA Standard</u> |
| Performing original songs | Singing | M 2.1, 2.2, 3.2 |

Level: 1st grade

Project #3: Autumn Leaves

Language Arts Theme: Weather

One 1-Hour 30 Minute Lesson

Objective

The students create a collage of an autumn tree on a painted background. They study four landscape paintings from the Huntington Collection, and discuss how each one represents a different season by how the trees look in each painting. The students focus on symmetry, and cutting out bilaterally symmetrical leaves.

State Content Standards for Visual Arts

2.5 Use bilateral or radial symmetry to create visual balance. (2nd Grade Standard)

3.2 Identify and describe various subject matter, in art (e.g., landscapes, seascapes, portraits, still life).

Vocabulary

Landscape
Seasons: Fall/Autumn, Winter, Spring, Summer
Horizontal
Vertical
Bilateral Symmetry

Art Examples (Artistic Perception)

John Frederick Kensett, "Woodland Interiors", 1850. Oil on canvas.
Edwin Dickinson, "Winter Sheldrake", 1929. Oil on canvas.
Arthur B. Davies, "Landscape". Oil on canvas
Theodore Robinson, "Nettie Reading", 1894. Oil on canvas

Art Materials

Art Journals
Leaves
Pencil
Contact Paper with wood grain pattern
Colored construction paper (green, yellow, orange, & red)
Watercolor paper
Glue & scissors
Oil Pastels
Blue liquid watercolor paint, cups, & brushes

Warm Up Activity

Students create observational drawings of leaves in their art journals.

Art Project (Creative Expression)

1. Students are given a large sheet of watercolor paper. They decide if they want to make one or several trees, and whether they would like to use the paper vertically or horizontally. Traditionally landscape paintings are horizontal.
2. Use wood grain contact paper strips to make branches & tree trunks. The branches point up vertically towards the sun.
3. Cut out leaves from colored construction paper, and collage them onto the branches. Fold the paper in half to create a symmetrical shape
4. Students use oil pastel to add details around the tree and watercolor to paint the background sky.

Questions?

Talia Gibas

tgibas@arts.lacounty.gov

213-202-5858