



**Leadership Institute for Education In & Through the Arts
June 1-4, 2010**

**Step One:
Arts Education Strategic Planning**

**Step Two:
Revision and Modification for Continued Implementation**

**Step Three:
Reflection, Evaluation, Implementation Informed by Experience**

**Step Four:
Summative Assessments and New Directions**

The strategic arts education plans created by the schools partnered with the Center for Integrated Arts Education are intended to be guides toward the development and implementation of comprehensive, quality arts education programs in the schools and to be used as arts education models for other Colorado schools. In accordance with the Beliefs of the Center for Integrated Arts Education, they should:

- Acknowledge the differing needs of all students at all levels of the instructional process
- Foster creativity, critical thinking and problem solving skills
- Offer opportunities for the students to enjoy the intrinsic qualities of the arts for their own sake
- Increase awareness of how the arts are basic to human experience and quality of life within our communities

In addition, the plan should be grounded in the overall educational philosophy and should be consistent with the primary mission of the district or school.

Arts Education Strategic Planning

PURPOSES AND OBJECTIVES OF A FIVE-YEAR PLAN

Specific objectives of the five-year plan could include planning for any or all of the following:

- Structure of the Program
 - FTE
 - Facilities
 - Administrative support
 - After school programs
 - Parent support
 - Community stakeholder

- Populations served
 - How can we address the needs of various levels of student achievement in the arts?

 - How can we address the needs of students at various academic levels of student achievement?

 - How can we use the arts to address needs within the various ethnic, economic and societal cultures within the school community?

- School Ecology
 - Family and Community Involvement
 - Attendance
 - Student and Family Satisfaction
 - Student Engagement

- Student Achievement
 - Achievement in Arts
 - Grade point
 - Standardized Test Scores
 - Graduation Rates
 - Other Research Questions?

- Advocacy - Statewide presence or support

- Financial support or grant participation

- Any additional purposes and objectives?

21st Century Skills and Abilities

Colorado's description of 21st century skills is a synthesis of the essential abilities students must apply in our fast changing world. These essentials skills are:

- ❖ **Critical thinking and reasoning** (for example, but not limited to: problem solving, analysis, logic, cause/effect)
- ❖ **Information literacy** (for example, but not limited to: knowledge acquisition, source discernment, systems management)
- ❖ **Collaboration** (for example, but not limited to: synergy, team resourcing, social skills, leadership)
- ❖ **Self-direction** (for example, but not limited to: adaptability, initiative, personal responsibility, work ethics, self-advocacy)
- ❖ **Invention** (for example, but not limited to: creativity, innovation, integration of ideas)

Specific Example Using Visual Arts

Critical Thinking and Reasoning

- ❖ The visual arts help us to make associations and connections through deductive and inductive reasoning allowing for higher-order questioning, problem-posing, and problem-solving. These skills nurture competencies in creating, writing about, and critiquing works of art as well as internalizing, processing, and responding to art work.
- ❖ The nature of art allows for active investigative thinking involving taking risks and implementing multiple perspectives to arrive at solutions. These skills also facilitate analysis and the context of self-critique so that we may reflect on and interact with the attributes of unbiased and objective realizations. A work of art is a process of designing and creating which incorporates personal, historical and cultural traditions that convey meaning.

Information Literacy

- ❖ The language of visual arts is our primary language. It is the primary source of human communication and has existed since the dawn of time as a way to connect us to the world we live in. The visual arts provide networks in and through other forms of communication, subject areas, and disciplines and help us to construct meaning and become better informed producers, consumers, and evaluators.

- ❖ Through the visual arts, we develop observation and translation skills that transform ideas into images, allowing us to make the judgments and decisions required of inquiry-based contexts so that we can connect to and understand the global literacies of our human existence. Designing and creating in the visual arts necessitates the organization of the varied literacies by which our humanity is guided.
- ❖ Our meaning making is made whole through interaction with the multiple resources and venues (including and not limited to those in the digital domain) that we use to search for solutions as we consider visual and conceptual problems. This paradigm base brings purpose and intent to the creative process, promoting a sense of individual, personal, and cultural history within our lifelong learning experiences.

Collaboration

- ❖ The visual arts promote a collaborative domain where engagement is motivated by purpose-driven activities that seek understanding of other cultures in an inclusive, cross-curricular environment. These exchanges are based on inspiration and problem-solving and are structured to build capacity, leadership, delegation, and organization skills that respect many perspectives where all voices, opinions, and ideas are equally heard and respected in the experience.
- ❖ The collaborative nature of these settings is about working together toward a common goal, project, or experience that is focused on joint outcomes and improved communication skills and puts the ego aside to champion community conventions with tact and thoughtfulness. In the visual arts domain, teamwork is valued, as it is imperative to the integrative nature of conflict resolution and successful cooperative spirit.

Self-Direction

- ❖ Patience, perseverance, and self-discipline provide the focus and intrinsic motivation required of the visual arts. To create a work of art, the artist must have the courage and vision to explore new possibilities and be self-directed enough to own the journey of self discovery, set personal goals along the way, and act on those goals. The artist also must have the confidence to create, express ideas, and reflect on the choices and directions made in the process.
- ❖ In the visual arts, a sense of identity and pride in one's work is required in order to analyze and self-critique, use pre- and post- measurements of growth and change (assessments), and understand the unique intuitive behaviors and decisions involved in art-making without a fear of failure, because it is through our failures that we learn the most about ourselves and about the works of art we create.

Invention

- ❖ Epiphany can best describe the notion of invention as it speaks to that significant moment that defines the “Aha!” experience in the act of creation. Making art is the patient and dedicated quest for originality through exploration, experimentation, risk-taking, and problem-solving.
- ❖ This process involves a commitment to openness, creative thought, and vision where the deconstruction, re-purposing, and synchronicity of ideas generate personal revelations that inspire divergent thinking and embellish the multiple pathways we use to redefine and expand our uniqueness.
- ❖ The individual nature of what we create and invent involves and necessitates a firm devotion to persistence, garnished with intense levels of perspiration and seasoned with various quantities of trial and error. These elements express the determination involved in the act of invention.

Colorado Department of Education

Arts and Arts Integration Curriculum Planning

PURPOSES OF STRONG ARTS AND/OR ARTS INTEGRATED INSTRUCTION:

- Opportunity to develop the discipline needed to develop an expressive skill
- Opportunity to express lived experience, feeling and personal story (Langer, Greene, McGuire)
- Ability to use metaphor to understand one's self, others and the environment
- Development of Studio Habits of Mind (Hetland, et.al)
 - Develop Craft
 - Engage and Persist
 - Envision
 - Express
 - Observe
 - Reflect
 - Explore
 - Understand Art World (*Historical and Contemporary Practice*)
- Development of Higher Level Thinking Skills
 - Analysis
 - Synthesis
 - Evaluation
- Development of Metacognition
 - Schema
 - Problem solving
 - Awareness of Multiple Interpretations and Perspectives
 - Evidential Reasoning
 - Recognizing Connections (text–self; text-text, text-world)
- Principles of Possibility (Gude)
 - Play
 - Forming Self
 - Investigating Community Themes
 - Encountering Difference
 - Attentive Living
 - Empowered Experiencing
 - Empowered Making
 - Deconstructing Culture
 - Reconstructing Social Spaces
 - Not Knowing

Greene, M. (1995) *Releasing the Imagination. Essays on Education, the Arts, and Social Change*. San Francisco; Josey-Bass Publishers

Gude, O. (2007) *Principles of Possibility: Considerations for a 21st century art and culture curriculum*, Spiral Workshop, University of Illinois at Chicago

Hetland, L. et al, (2007) *Studio Thinking; The Benefits of a Visual Arts Education*. NY: Teachers College Press

Seven Dispositions for Good Thinking

<p style="text-align: center;">1</p> <p style="text-align: center;"><i>The disposition to be broad & adventurous</i></p> <p>The tendency to be open-minded; to explore alternative views; an alertness to narrow thinking; the ability to generate multiple options or solutions</p>	<p style="text-align: center;">2</p> <p style="text-align: center;"><i>The disposition toward wondering, problem-finding, and investigating</i></p> <p>The tendency to wonder, probe, find problems, a zest for inquiry, an alertness to puzzles, the ability for formulate questions</p>
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<p style="text-align: center;">3</p> <p style="text-align: center;"><i>The disposition to build explanations & understandings</i></p> <p>A desire to explore the parts and function of things, to seek connections and explanations; an ability to build complex conceptualizations</p>	<p style="text-align: center;">4</p> <p style="text-align: center;"><i>The disposition to make plans and be strategic</i></p> <p>The drive to set goals, to make and evaluate plans, to envision outcomes, an alertness to lack of direction; the ability to formulate goals and plans</p>	<p style="text-align: center;">5</p> <p style="text-align: center;"><i>The disposition to be intellectually careful</i></p> <p>The urge for precision, organization, thoroughness; an alertness to error or inaccuracy, the ability to process information precisely</p>
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<p style="text-align: center;">6</p> <p style="text-align: center;"><i>The disposition to seek & evaluate reasons</i></p> <p>The tendency to question the given, to demand justification; an alertness to the need for evidence; an ability to weigh and assess reasons</p>	<p style="text-align: center;">7</p> <p style="text-align: center;"><i>The disposition to be metacognitive</i></p> <p>The tendency to be aware of and monitor the flow of one's own thinking; an alertness to complex thinking situations; the ability to exercise control of mental processes and to be reflective</p>
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VISION, BELIEFS and MISSION STATEMENTS

VISION: A description of what the school should look like in the future. Vision statements may address major objectives, quality and means of delivery

BELIEFS: Formal Expression of the school's philosophy and values

MISSION: A description of the purpose of the school or school arts programs stated in results oriented terms.

If a school has completed Vision, Mission and Belief Statements, the discussion may be about what parts of the Mission, Goal or Belief Statement do you want to emphasize as you plan?

Are there parts of these statements that you would like to revise?

CRITICAL ISSUES: Discussions and synthesis of critical information or data concerning the strengths, weaknesses, problems and opportunities facing the implementation of the arts education strategic plan. What factors will inform and/or impact the efforts of the leadership teams?

LONG TERM GOALS/ IMPACT

What is the long-term fundamental impact this program will have on your students' lives or on the ecology of your school?

IMPLEMENTATION BENCHMARKS

(Outcomes, Key Indicators, or Assessments)

A description of the procedures and methods by which progress toward strategic intentions and action steps will be monitored and assessed

MAJOR IMPROVEMENT STRATEGIES (Strategic Intentions)

What are the initiatives through which the goals and intentions will be met, stated in concrete language and in measurable terms?

ACTION STEPS

Detailed descriptions of the actions required to implement respective strategies:

Prioritization of Activities

Resource Needs

SCHEDULE OF ACTIVITIES

ASSESSMENTS AND TIMELINES

LEADERSHIP RESPONSIBILITIES

Worksheet #1
VISION, BELIEFS and MISSION STATEMENTS

Strategic Planning:

- What are the qualities of excellent art education that you envision defining your school?
- How does your school prepare students for future study and/or career preparedness?
- What characterizes a prepared graduate from your program?

Instructional Planning:

- What types of program structure and curriculum support learning in the arts disciplines?
- How are students given the opportunity to develop the expressive skill in an arts discipline?
- Are **critical thinking and reasoning skills, information literacy, collaboration, self-direction** and **invention** or other learning processes nurtured in your arts programs?
- Are **critical thinking and reasoning skills, information literacy, collaboration, self-direction** and **invention** or other learning processes are seen in both your arts programs and evident in other learning throughout the day?
- Are there changes that need to be made for “21st Century Learning?”

Year Two: Review and Refine

Review Strategic Intentions and Objectives

- Review Last Years Planning
- How has your vision changed in the last year or two?
- What is important to you now?
- Do Vision, Belief, and Mission statements need to be revised in light of the New Colorado Academic Standards and emphasis on critical thinking and reasoning skills, information literacy, collaboration, self-direction and invention?
- What new directions do you envision?

Year Three: Refine and Assess

- Do Vision, Belief, and Mission statements need to be revised in light of the New Colorado Academic Standards and emphasis on critical thinking and reasoning skills, information literacy, collaboration, self-direction and invention?
- What new strategies or programs have been most successful?
- How do you Intuitively evaluate the effectiveness of your programs and/or instructional practices?
- What criteria can an external review use to evaluate your programs and/or instructional practices?

Year Four: Summative Assessments and New Directions

- Do Vision, Belief, and Mission statements need to be revised in light of the New Colorado Academic Standards and emphasis on critical thinking and reasoning skills, information literacy, collaboration, self-direction and invention?
- How do you evaluate your work Qualitatively? What qualities of strong educational practice can you observe in your school or classroom?
- How do you evaluate your work in Quantifiable measures?
- What are your future Goals and Intentions?

Worksheet #2
CRITICAL ISSUES
LONG TERM GOALS

Discuss and synthesize critical information or data concerning the strengths, weaknesses, problems and opportunities facing the implementation of the arts education strategic plan and strong educational delivery (curriculum). What factors will inform and/or impact the efforts of the leadership teams?

Statements of long-term intentions for arts programs, arts instruction and arts opportunities:

- What types of arts education programs would you like to see implemented in the next five years?
- What characteristics of strong arts and arts integrated instruction do you want to develop? How are you addressing Arts Processes as well as products and productions?

Year Two

Discuss and synthesize critical information or data concerning the strengths, weaknesses, problems and opportunities facing the implementation of the arts education strategic plan and strong educational delivery (curriculum). **WHAT HAVE YOU LEARNED THIS PAST YEAR THAT NEEDS TO BE ADDRESSED IN YOUR PLANNING?** What new circumstances will cause you to re-evaluate?

Statements of long-term intentions for arts programs, arts instruction and arts opportunities:

HAVE YOUR INTENTIONS CHANGED/ CAN THEY BE REFINED?

Year Three and Year Four

-How do you want to alter your Long Term Goals after assessing years One and Two?

Year Four

- What characteristics of strong arts and arts integrated instruction do you want to **CONTINUE** to develop? **WHAT ARE YOUR PRIORITIES?** How are you addressing Arts Processes as well as products and productions?

Worksheet #3: (Last Column on Matrix)
IMPLEMENTATION BENCHMARKS
(Outcomes, Key Indicators, or Assessments)

What do you want to see happen as a result of your program changes? How will you know progress toward goals is being made?

What has been accomplished from Years One, Two and Three?

What criteria can an external reviewer use to evaluate your programs and/or instructional practices?

What new outcomes do you want to see next year?

Worksheet #4
STRATEGIC INTENTIONS
MAJOR IMPROVEMENT STRATEGIES

Statements of the initiatives through which school's intentions will be met, stated in concrete language and in measurable terms: **WHAT OBJECTIVES CAN YOU REALISTICALLY ACHIEVE IN THE NEXT ONE OR TWO YEARS?** The objectives can relate to programs (scheduling arts instruction, outside guests artists and experiences, building community support, performances, etc.) Or the objectives can be instructionally related (standards alignment, cross curriculum themes, learning processes)

Years Two-Four

REVIEW IMPLEMENTATION BENCHMARKS FROM YEAR ONE, TWO and THREE. WHICH IMPROVEMENT STRATEGIES (OBJECTIVES) HAVE BEEN ACCOMPLISHED?

WHICH IMPROVEMENT STRATEGIES NEED TO BE REVISED?

WHAT NEW IMPROVEMENT STRATEGIES DO YOU WANT TO IMPLEMENT?

Worksheet #5
DESCRIPTION OF ACTION STEPS TO IMPLEMENT THE MAJOR
IMPROVEMENT STRATEGY

Detailed descriptions of the action steps required to implement respective strategies/objectives:

Prioritization of Activities:

Timeline

Key Personnel

Resource Needs (Federal, State, and/or, Local):

Supplement
SCHEDULE OF ACTIVITIES (pg 1)

Activity

Leadership

Date

Supplement
ASSESSMENTS and TIMELINES (pg 2)

A description of the procedures and methods by which progress toward strategic intentions and action steps will be monitored and assessed:

Assessment Activity	Leadership	Date	Review Dates
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YEAR THREE AND FOUR
Worksheet #6
DOCUMENTATION (RESEARCH) ACTIVITIES

- How do you evaluate your work Qualitatively? What qualities of strong educational practice can you observe in your school or classroom?

- How do you evaluate your work in Quantifiable measures?

- What are your future Goals and Intentions?

5-Year Strategic Plan for _____

(Your School Name)

Vision:

Mission:

Beliefs:

Goals:

Strategic Intentions:

Year 1: 20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel	Resources (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)

Review of Year 1:
20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel & Resources Used (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)	Current Status

Year 2: 20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel	Resources (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)

Review of Year 2:
20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel & Resources Used (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)	Current Status

Year 3: 20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel	Resources (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)

Review of Year 3:
20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel & Resources Used (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)	Current Status

Year 4: 20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel	Resources (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)

Review of Year 4:
20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel & Resources Used (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)	Current Status

Year 5: 20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel	Resources (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)

Review of Year 5:
20__ - 20__

Description of Action Steps to Implement the Major Improvement Strategy (Strategic Intentions)	Timeline	Key Personnel & Resources Used (Federal, State, and/or, Local)	Implementation Benchmarks (Outcomes, Key Indicators, or Assessments)	Current Status