



# Arts Integration Specialist Final Portfolio

Kimberly A. Kroetsch

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# Kimberly Kroetsch

Vocal Music & Arts Integration Specialist

1878 Laurel Avenue  
St. Paul, Minnesota 55104  
[kimsings1@gmail.com](mailto:kimsings1@gmail.com)  
651-246-7889

## Kimberly A. Kroetsch

1878 Laurel Avenue, St. Paul, Minnesota 55104

(651) 246-7889 kimsings1@gmail.com

TPT Store: *In & Through Music*

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### Professional Teaching & Instructional Experience

Vocal Music Specialist PreK-8 1996-present  
Arts Integration Specialist: Teacher on Special Assignment  
Global Arts Plus PreK-8  
Saint Paul Public Schools, Minnesota

**Licensure Credentials:** K-12 Vocal and Classroom Music, State of Minnesota

#### Roles & Responsibilities:

- Design custom, culturally responsive, standards-based elementary general music curriculum aligned to Minnesota State Music Standards and National Core Standards in Music.
- Teach and assess 400+ students, including 18% who receive special education services (mild-severe developmental and cognitive disabilities), and 36% who receive EL and Language Academy programming serving the newest arrivals to our country.
- Establish and coordinate processes that fulfill the mission of the school: To provide a quality, comprehensive, arts-infused education.
- Collaborate with colleagues to create & teach integrated lessons and units that connect music and other academic content areas.
- Initiate and coordinate workflow of all school projects involving local resident artists, arts organizations, community partnerships and performances. Partners include St. Paul Chamber Orchestra, Global Minnesota, Taiko Midwest, Sumunar Indonesian Music & Dance.
- Lead, support, oversee and evaluate an engaging professional development vision and plan focused on a collaborative, arts integrated mission on the school's Equity and Instructional Leadership Committee.
- Supervise pre-service teachers preparing for music education licensure. 25 years experience hosting student teachers from the University of Minnesota, St. Thomas University and St. Olaf College.

#### Curriculum Writer

- Representative for urban music education on the Minnesota State Arts Standards Committee at the Minnesota Department of Education. Roles included collaborating with a variety of arts educators, drafting, providing feedback and revising to ensure vertical and horizontal alignment of the 2008 Minnesota State Arts Standards.
- Member of St Paul Public Schools Elementary Music Education Steering Committee. Roles include collaborating, creating, providing feedback and revising to ensure vertical and horizontal alignment of district level K-12 music scope and sequence.

- Author of digital anchor lessons for St Paul Public Schools aligned to Minnesota State Music Standards. Anchor lessons are designed to comply with criteria set forth by the school district and include the create, perform, respond and connect processes in the arts.

### **Professional Development Leadership**

- Established a new model of professional development at our school called *Collaborative Circles*: a process for educators to share work and receive feedback. The goal of *Collaborative Circles* is to invigorate professional learning, maximize professional expertise from within and strengthen our arts integration mission through collaboration.
- Lead professional development for music educators throughout the district, preparing teachers to implement instructional curriculum.
- Collaborated and partnered with arts educators as a Twin Cities Metro Minnesota Regional Arts Teacher Leader at the Perpich Center for Arts Education. Roles included creating curricular resources and providing professional development for educators throughout the state.
- Designer and presenter of workshops on a variety of topics related to the field of music education and arts integration. Workshops have been presented at the Minnesota Music Educators Midwinter Clinic, University of Minnesota, Winona State University, Louisiana State University, University of Oregon and at districts throughout Minnesota. Recent presentations I have made include:
  - Culturally Responsive Teaching In and Through Music
  - Math & Music Integration
  - Bring the World to Your Students: Teaching Artists
  - Classroom Connections: Inviting Cultural Experts into a Choral Setting
  - Minnesota State Arts Standards: Foundations, Create, Perform and Respond

### **Digital Learning Design & Instruction**

- Taught K-4 music virtually for one year via Google Meet in synchronous classes.
- Developed an effective workflow using Google tools to effectively communicate with hundreds of students and families in a visually engaging way.
- Expanded my knowledge and use of music and educational technology tools for instruction including a variety of Google Tools, GarageBand, Seesaw, Schoology, Quaver Music, Keynote, YouTube and online music creation tools including Groove Pizza and Chrome Music Lab.
- Designed ways to instruct young children in music asynchronously.
- Organized a workflow to simultaneously plan for virtual, hybrid and in person teaching in anticipation of the unknown.

### **Middle School Choir Director, Grade 5 & 6 General Music Specialist**

- Established, designed curriculum and directed middle school choir program for grades 6-8, and intermediate general music classes at Global Arts Plus.

### **Entrepreneur**

- Founder and creator of *In and Through Music*: an online business dedicated to the creation of digital, music integrated resources for elementary educators.

## Education

Master of Education in Music Education, 2006

University of Minnesota, Twin Cities

Bachelor of Arts in Music Education & Vocal Performance, 1996

University of Minnesota, Twin Cities

## Related Professional Training

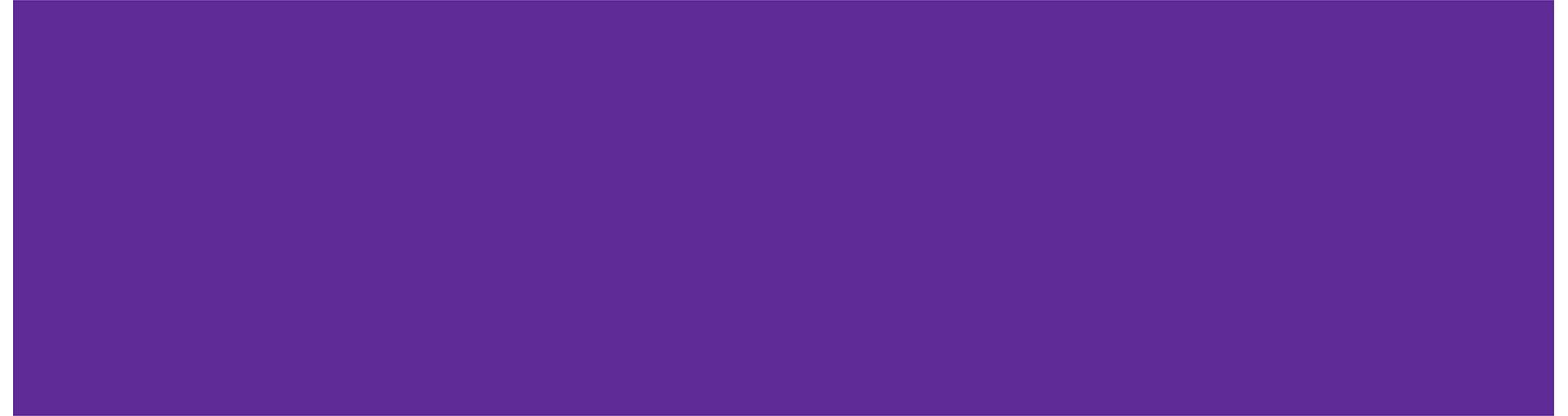
- *National Summit on Courageous Conversations About Race*
- *Kennedy Center Arts Integration Conference*
- *Institute for Arts Integration & STEAM Certification Program*
- *Beyond Diversity Training- Courageous Conversations About Race*
- *Equity and Culturally Responsive Teaching*, study of Zaretta Hammond's *Culturally Responsive Teaching and the Brain*
- *Equitable Mentoring* in St Paul Public Schools
- *Racial Equity and Gender Inclusion*
- *Cultivating Asset Based Practices for Multilingual Learners*
- *WIDA English Language Development Framework*
- *Advanced Apple iLearn Institute: creativity & technology integration*
- *Trauma Informed Schools/Interventions and Understanding Trauma*

## Achievements & Grants Awarded

- National Education Association Learning & Leadership Grant funding choral music experience in Ireland.
- Japanese Fulbright Memorial Award. I was one of 2 educators selected from Minnesota to travel as a guest of the Japanese government to learn about Japanese culture and the education system.
- Fund for Teachers Award to participate in a Spanish Education for Women program in Guadalajara, Mexico.
- Inspired Educator Grant from St Paul Foundation funding international partnerships through music with Global Minnesota's Classroom Connection program.
- Board of Directors: Minnesota Music Educator Association Past Region III-IV AA Representative
- Excellence in Service Award from Minnesota Department of Education.
- Sally Ordway Irvine Education Awarded to Linwood A+ (now Global Arts Plus) for Excellence in Arts Education.
- John F. Kennedy Center for Performing Arts Creative Ticket National School of Distinction Awarded to Linwood A+ (now Global Arts Plus) for Excellence in Arts Education.

# Kimberly A. Kroetsch

Arts Integration Specialist Philosophy



# Introduction

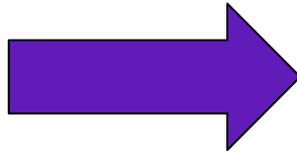
I am passionate about helping ALL students discover how they are gifted and talented as they learn in and through the arts. I also enjoy supporting educators and administrators in growing their capacity as integrators of the arts for the benefit of ALL.

I have 25+ years as a founder, teacher and arts integration leader in Minnesota's first A+ school whose mission is to provide a quality, comprehensive, arts-integrated education. A+ is a nationally recognized, transformational model of arts integration in schools across the US.

I collaborate with others who view the arts as a powerful vehicle for equitable learning. I am excited to partner with you!

# Arts Integration Specialist as Change Maker

**Goal:** Support the creation of learning environments where **ALL** students demonstrate how they are smart in and through the arts.



**Impact:** Students have voice and choice in demonstrating learning in and through the arts; a learning environment is created where **ALL** students achieve.

# Attributes of an Arts Integration Specialist

- Collaborative leader
  - Creative problem solver
  - Knowledgeable about learning goals and standards across content areas.
  - Collector, interpreter & evaluator of data to understand and propel progress.
  - Change maker who identifies needs and creates a plan to meet those needs in and through the arts.
-

# My Why: Arts Integration Change Maker

Kimberly A. Kroetsch

- As a white, female educator, I care deeply about creating equitable environments for learning through which ALL students show HOW they are smart.
  - I believe that arts integration is the approach that best meets the goal of preparing ALL students for success in the 21st century.
-

# My Goals as an Arts Integration Specialist

- Support schools and districts as they develop an arts-integrated identity that values the learning of ALL.
- Provide professional development in the areas of arts integration strategies, lesson planning, projects and assessment.
- Collaborate with educators & administrators as they identify needs & build their arts integration capacity to meet —those needs.

# Key Components of an Arts Integration School

## Daily Arts Instruction

is taught by specialists in dance, music, visual art & theater with adequate time, space & resources for the arts.

## Arts Integrated Curriculum

is balanced in rigor across standards. Lessons and projects are developed collaboratively, assesses learning equally in all standards areas, and are reflected upon throughout.

## Culturally Responsive for Unique Community

As students demonstrate learning in and through the arts, they create, perform, respond and connect in ways that reflect their unique identities.

## Collaborative Planning

is prioritized between arts specialists, classroom/content area teachers, and specialized services for the development of arts integrated lessons and projects.

## Community Arts Partnerships

Residencies, Partnerships, Performances & Exhibits connect the school with the larger arts community and promote diversity in learning.

## Ongoing Professional Development

provides differentiated pathways for educators to grow in new ways that will serve their students.

# Key Behaviors of an Arts Integration School

## Arts Integration Collaboration

is **valued** by all educators and administration including planning, implementation, assessment and reflection.

## Active, Hands-On & Interactive

engagement is **fostered** through creative and inquiry-based learning.

## Rigor, Relevance, Realness and Relationships

are **centered** in culturally responsive arts integration.

## Time, Resources and Space

for arts integration are **prioritized**.

## Learning is Demonstrated

through differentiated **creation, performance, response** and **connection** in and through the arts.

## Learning is Shared

The community has regular opportunities to **celebrate** the authentic learning of students in and through the arts.

# Research Supports that Arts Integration Creates Positive Change

**Student  
engagement and  
achievement  
increases.**

**Teacher  
satisfaction  
increases.**

**Community  
engagement  
increases.**

*Would you like to collaborate with me?*

**Contact**

**Kimberly A. Kroetsch**

1878 Laurel Avenue,  
St. Paul, Minnesota 55104

(651) 246-7889

kimsings1@gmail.com

Happy Second Grade Singers.jpg



## Arts Integration Standards Alignment Guide

By Kim Kroetsch

Vocal Music & Arts Integration Specialist

Global Arts Plus Lower Campus

St Paul, Minnesota

[kimsings1@gmail.com](mailto:kimsings1@gmail.com)

### What is Arts Integration?

According to the Kennedy Center's Definition...

“Arts Integration is  
an **Approach to Teaching**  
in which students  
construct and demonstrate  
**UNDERSTANDING** through an  
**ART FORM.**

Students engage in a  
**CREATIVE PROCESS**  
which **CONNECTS**  
an art form and another subject area  
and meets  
**EVOLVING OBJECTIVES**  
in both.”

### Alignment Guide Introduction

This arts integration alignment guide has been designed as a starting place where educators may come to develop arts integration lessons. This guide is centered around the newest edition of the Minnesota State Arts Standards and Minnesota State Elementary Content Standards. It includes lesson seeds integrating the following standards areas:

- Dance & English Language Arts Writing
- Visual Arts & Science
- Music & Math
- Music & Social Studies
- Music & English Language Arts Writing
- Theater & Social Studies
- Visual Arts & Social Studies

Some lesson seed ideas in this alignment guide are designed to encourage collaboration between classroom teachers and arts specialists. When the expertise of two or more teachers is used to develop arts integrated lesson plans and/or projects together, the brilliance of all educators is maximized for the good of all students.

## **About the Author**

I have been the Vocal Music Specialist at Global Arts Plus (GAP) PreK-8 in St Paul Public Schools since 1996. The mission of GAP is “to provide a quality, comprehensive, arts-infused education for all.” As one of the founding members of this arts integrated program (formerly known as Linwood A+ and Linwood Monroe Arts Plus), I assisted in bringing the A+ Schools Model in 1995 from North Carolina to St Paul, Minnesota to establish the first A+ School in Minnesota. The A+ Schools movement was established by the Thomas S. Kenan Institute for the Arts in Winston-Salem, North Carolina. It was known as an arts integrated school reform program based on the concept that the arts are not only a crucial element of comprehensive education, but that the integration of the arts with other content areas provides a powerful way to build important learning connections and increase student achievement across all areas of the curriculum for all learners. In 1996, I was hired to become a K-6 music specialist at Minnesota's first A+ school: Linwood A+ Elementary.

## **Research in Support of the A+ Arts Integration Program**

Research legitimizes that the arts promote learning in all students, establishes a strong identity within A+ schools and provides a rich learning environment with many opportunities for students.

**Source:** Corbett, D., McKenney, M., Noblit, G. & Wilson, B. (2001). The A+ schools program: School, community, teacher, and student effects. (Report #6 in a series of seven Policy Reports Summarizing the Four-Year Pilot of A+ Schools in North Carolina). Thomas S. Kenan Institute for the Arts, Winston-Salem, NC.1

The A+ Schools team collected data for seven years and found the following through their research:

- Over the first three years of A+ implementation, schools met their growth goals with The School Performance Score increasing by a full letter grade.
- The number of students achieving grade level proficiency between 2013-16 increased by an average of 22 percent after A+ implementation.
- Traditionally marginalized groups of students showed the most significant, fastest gains with A+ implementation.
- As schools committed to the A+ program for longer periods of time, the stronger student achievement grew.
- In addition to increased achievement data, A+ school reported an improvement in attendance, a decrease in disciplinary problems, higher satisfaction of teachers and increased levels of community and family involvement.

**Source:** North Carolina Arts Council, in collaboration with the Department of Public Instruction.

<https://www.ncarts.org/aplus-schools/impact/schools-change-agent>

## **Why Arts Integration is Important**

There are many reasons that I have dedicated my career to this particular school. I believe in the power of arts integration for ***all*** students. I believe that arts integration supports students' creativity, engagement, development of student voice, academic achievement, learning accessibility and joy for all involved. I also believe that arts integration is an approach that supports the positive, professional growth of educators. Here is additional research to back up my beliefs:

A study on the effects of arts integration on long-term retention of content and student engagement suggests that students who academically perform at lower levels benefit from opportunities to acquire and demonstrate knowledge in alternative ways. For these learners (including students receiving SPED and EL services), encouraging the expression of knowledge through multiple modalities- including visual and performing arts- increases student engagement.

**Source:** Mariale Hardiman, Luke Rinne and Julia Yarmolinskaya. (May 2020) The Effects of Arts Integration on Long-Term Retention of Content and Student Engagement, *Mind, Brain and Education* 8, no. 3 (2014): 144-148.

A study called *Transforming Teaching Through Arts Integration*, documented improvement of standardized testing scores over the course of four years by 20% at the middle school level in Anne Arundel County Public Schools. This improvement positively correlated with the implementation of the Supporting Arts Integrated Learning for Student Success (SAILSS) model in that district. There is empirical evidence within this research to support the use of school-wide arts integration as a strategy to affect meaningful change. Through increased arts-focused professional development, administrative support, and interactions with art and artists, a low performing middle school transformed student achievement and school climate.

**Source:** Transforming Teaching Through Arts Integration, Snyder, L., P. Klos and L. Grey-Hawkins. (2014). Transforming Teaching Through Arts Integration. *Journal for Learning through the Arts*, 10(1).

Within another study called *The Collaborative Residency Project: The Influence of Co-Teaching on Professional Development in Arts Integration*, educators observed how arts integration heightened student engagement, supported social and emotional learning, and activated creative problem solving which in turn grew student self-efficacy. Through teacher implementation of a scaffolded, constructivist practice, they were able to teach in a more culturally relevant way by accommodating students' unique strengths and abilities. Additionally, the introduction of resident artists into classrooms provided meaningful professional development focused on specific integrated content, curriculum planning, modeling of arts integrated teaching techniques and assessment of student learning outcomes.

**Source:** Schlaack, N. and J. Simpson Steele (2019) The Collaborative Residency Project: The Influence of Co-Teaching on Professional Development in Arts Integration, *International Journal of Education & the Arts*, 19(11).

Twenty-eight years later, I am happy to report that I continue to teach the children of the same school, now known as Global Arts Plus in St Paul, Minnesota in and through the arts. Though the name has changed, the school's mission remains: To provide a quality, comprehensive, arts-infused education for all. Thousands of children have benefitted from that mission set forth largely by myself and the other founding teachers of Linwood A+. This guide will help me and my colleagues continue to not only meet the mission and goals of *our* school, but deepen and expand arts integration across countless other schools, as well.

## **Purpose and Instructions for Using this Arts Integration Alignment Guide**

The purpose of this alignment guide is to offer educators a place to come for lesson seed ideas that integrate arts and classroom content areas. The alignment guide begins with lesson seeds created for grade 1 and advances to lesson seeds for grade 4. In this way, both classroom teachers and arts specialists can access lesson seeds associated with the grade level(s) they teach. Here is how to use this guide:

- 1) This alignment guide includes 10 arts integrated lesson seeds for grades 1-4.
- 2) The first column indicates the alignment number, for reference.
- 3) Column 2 indicates the grade level for whom the lesson seed is designed, according to Minnesota State Standards. These lesson seeds can certainly be adjusted up and down in rigor by a teacher for application in other grade levels.
- 4) Column 3 indicates the cognitive demand level of each arts integration lesson seed. Cognitive demand refers to the level of rigor in which we ask our students to engage. When we integrate the arts with other content areas, we provide rich opportunities for students to engage in evaluation and creativity, for example. These are high order thinking skills needed in the 21st century. When creating arts integrated lessons, the goal is to match the rigor of verbs across content areas. In this alignment guide, arts area verbs are highlighted in **blue**, while grade level area verbs are highlighted in **red**. Focusing on the alignment of verbs ensures that the cognitive demand of the arts and classroom content are on par with one another rather than in service of one or the other. When the cognitive demand levels are equal across content areas, we create lessons that are truly **integrated**, rather than arts *enhanced*.
- 5) Columns 4 & 5 reflect the Minnesota State Standard Benchmarks for the arts areas (dance, drama, music and visual art) and elementary grade level subject areas (English language arts, math, science and social studies) being aligned.
- 6) The last column highlights a lesson seed, designed to be an idea or a starting place from where one may build full arts integrated lesson plans and assessments.

Alignment Number	Grade	Cognitive Demand Level	ART STANDARD	CONTENT STANDARD	LESSON SEED
1	1	Level 3	<b>Dance Benchmark</b> 1.1.2.3.1 <b>Improvise</b> movement that has a beginning, middle and end.	<b>English Language Arts Writing Benchmark</b> 1.6.3.3 <b>Write</b> narratives and other creative texts in which they recount two or more appropriately sequenced events, include some details, regarding what happened, use temporal words to signal event order, and provide closure.	Students will <b>improvise</b> and video record movement in 3 parts with a beginning, middle and end. Using their video, students will <b>write</b> a narrative recounting the dance improvisation including details of their dance with temporal words to signal the order of the 3 parts, then summarize with a simple artistic response to their work.
2	1	Level 1	<b>Visual Art Benchmark</b> 5.1.2.2.2 <b>Use observation and investigation</b> in preparation for making a work of art.	<b>The Nature of Science and Engineering</b> 1.1.1.1.1 When asked "How do You Know?" students <b>support their answer with observations</b> . For example: Use observations to tell why a squirrel is a living thing.	Students will <b>observe</b> elements of the natural world, responding to the prompt "How do you know_____". Students will <b>use</b> their scientific observations and investigations to prepare for making a work of art representing the object of their investigation.
3	2	Level 2	<b>Music Benchmark</b> 3.2.3.6.1 <b>Perform</b> music with and for others, using technical accuracy and expression.	<b>Math Benchmark</b> 2.1.1.2 <b>Use</b> place value to describe whole numbers between 10 and 1000 in terms of hundreds, tens and ones.	Students will <b>perform</b> original rhythmic chants with and for others, using technical accuracy and expression to demonstrate their understanding of place value. While they chant a variety of rhythmic verses, they will calculate and <b>use</b> place value knowledge to describe

					<p>numbers between 10 and 1000.</p> <p><i>* This lesson seed is an example of a music teacher composing original chants using elements of rhythm that are also used for sight reading (ie: ta, ti ti), and lyrics that allow students to practice math skills at the same time. For a lesson like this, collaboration between classroom teacher and music specialist is encouraged.</i></p>
4	2	Level 2	<p><b>Music Benchmark</b> 3.2.3.6.1 <b>Perform</b> music with and for others, using technical accuracy and expression.</p>	<p><b>Math Benchmark</b> 2.3.3.2 Identify pennies, nickels, dimes and quarters. Find the value of a group of coins and <b>determine</b> combinations of coins that equal a given amount.</p>	<p>Students <b>perform</b> the song One Dollar using technical accuracy and expression. In each verse, students identify coins and calculate to <b>determine</b> their combined value, speaking their calculations to a steady beat until they reach \$1.00.</p> <p><i>* This lesson seed is an example of a music teacher composing an original song using elements of melody that are also used for sight reading (ie: sol/mi/la), and lyrics that allow students to practice math skills at the same time. For a lesson like this, collaboration between classroom teacher and music specialist is encouraged.</i></p>
5	2	Level 3	<p><b>Music Benchmark</b> 3.2.2.2.1 <b>Create: Generate</b> rhythmic or melodic patterns.</p>	<p><b>Social Studies Benchmark:</b> 4.3.1.1.1 <b>Create</b> sketch maps to illustrate detailed spatial information about settings from stories; <b>describe</b> the spatial information found</p>	<p>Students will learn about the history and role of Territorial Songs in Ojibwe culture. Using Chrome Music Lab technology, students will <b>create</b> original melodic Territorial Songs inspired by their own modern territorial landscapes. By composing in Chrome Music Lab, students also</p>

				on the maps.	<p><b>create</b> visual sketch maps, <b>describing</b> through illustration the information found on their territorial map.</p> <p><i>* This lesson seed specifically meets the objective of understanding the contributions of Minnesota Native Tribes and communities outlined in all Minnesota Standard Content areas.</i></p>
6	3	Level 3	<p><b>Music Benchmark</b> 3.3.2.3.1 <b>Create: Organize</b> chosen musical patterns into phrases using a system of notation or recording technology.</p>	<p><b>Math Benchmark</b> 3.3.1.2 <b>Create</b> shapes in various contexts; Sketch polygons with a given number of sides or vertices.</p>	Using the technology tool “Groove Pizza”, students <b>create</b> and organize layered polyrhythmic phrases using recording technology. Layered musical patterns are <b>created</b> as shapes are created and sketched out with a given number of sides and vertices.
7	3	Level 3	<p><b>Music Benchmark</b> 3.3.2.2.1 <b>Create</b> or improvise rhythmic or melodic patterns.</p>	<p><b>English Language Arts Writing Benchmark:</b> 2.6.1.1 <b>Write</b> opinion pieces in which they introduce the topic, state an opinion, supply reasons that support the opinion, use linking words to connect opinion to reasons and provide a concluding statement or section.</p>	Students will <b>create and write</b> an original opinion piece in which they introduce their piece, state an opinion supported by reasons connected by linking words and a conclusion about a topic of choice. Through the process of improvisation, they will <b>create</b> original chants/raps using their original writing.
8	3	Level 3	<p><b>Theater Benchmark</b> 4.3.2.2.1 <b>Create</b> roles, settings and stories</p>	<p><b>Social Studies Benchmark</b> 3.6.3.3 <b>Write</b> narratives and other <b>creative texts</b> to develop</p>	Students will <b>write a creative story</b> from real or imagined experiences or events. Writing will include effective technique, descriptive details, and clear event sequences. Within their

			for work.	real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	written work, students will <b>create</b> roles and design settings for their original stories.
9	4	Level 3	<b>Visual Arts Benchmark</b> 5.4.2.2.1 <b>Create:</b> Generate new ideas by combining dissimilar ideas together.	<b>Physical Science/Energy Benchmark</b> 4.2.3.2.2 <b>Construct</b> a simple electrical circuit using wires, batteries, and light bulbs.	Students will <b>create</b> and <b>construct</b> a sculptural electrical circuit by using wires, batteries, light bulbs and a variety of provided visual art materials.
10	4	Level 3	<b>Visual Art Benchmark</b> 5.4.2.3.1 <b>Create</b> art that is representational and non-representational using artistic foundations.	<b>Social Studies Benchmark</b> 4.3.1.1.1 <b>Create</b> and use various kinds of maps, including overlaying thematic maps, of places in the United States, and also Canada or Mexico; incorporate the “TODALS” map basics, as well as points, lines and colored areas to display spatial information. For example: “TODALS” map basics—title, orientation, date, author, legend/key, and scale. Spatial info—cities, roads, boundaries, bodies of water, regions.	Students will <b>create</b> artistic, representational maps of places in the United and Canada or Mexico, incorporating TODALS map basics and spatial information. In contrast, students will then <b>create</b> a non-representational version of their original representational map using artistic foundations.

Arts Integration Lesson Plan 1

<b>Content Area</b> Math	<b>Arts Area</b> Music	<b>Lesson Title</b> Composing Polyrhythms & Polygons
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<b>Grade Level 3</b>	<b>Duration 45</b> minutes	<b>Teacher:</b> Kim Kroetsch
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Standards and Alignment

<p>Assessed Music Standards  <b>Minnesota State Music Benchmark 3.3.2.3.1:</b>  <b>Create: Organize</b> chosen musical patterns into phrases using a system of notation or recording technology.  <i>Addressed Music Benchmarks:</i> 3.3.3.6.1, 3.3.4.7.1</p>	<p>Assessed Math Standards  <b>Minnesota State Math Benchmark 3.3.1.2:</b>  <b>Create</b> shapes in various contexts; Sketch polygons with a given number of sides or vertices.  <i>Addressed Math Benchmark:</i> 3.3.1.1</p>
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<p>21st Century Skills</p> <p>21st Century Theme: Mastery of Interdisciplinary Themes</p> <p>Learning &amp; Innovation Skills: Creativity &amp; Innovation</p> <p>Technology Skills: Media Literacy</p> <p>Life &amp; Career Skills: Initiative &amp; Self Direction, Productivity &amp; Accountability</p>	<p>Key Vocabulary</p>	<p><b>Math:</b> Line, vertices, sides, angles, hexagon, rectangle, trapezoid, octagon, rhombus, quadrilateral, square, quadrangle, triangle, polygon</p> <p><b>Music:</b> Rhythm, Polyrhythms</p>
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<p>Vertical Alignment</p>	<p>Before Lesson:  <b>Math:</b> Students have been learning about shapes in math class. They have sorted polygons by their attributes.  <b>Music:</b> Students have been reading, playing, composing and improvising rhythms.</p>	<p>During Lesson:          Using the technology tool “Groove Pizza”, students <b>create</b> and <b>organize</b> layered polyrhythmic phrases using recording technology. Layered musical patterns are created as shapes are <b>created</b> and sketched out with a given number of sides and vertices.</p>	<p>After Lesson:          In a group, students demonstrate their ability to analyze shapes and polyrhythms.          This lesson prepares students for deeper experiences in the future with geometry and musical composition.</p>
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	<p><b>Technology:</b> Students know how to: log into their iPad, scan a QR code, use Seesaw App to complete assignments.</p>		
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Materials List	<p>Teachers:</p> <ul style="list-style-type: none"> <li>● Printed lesson plan</li> <li>● Google Slides for Lesson: <a href="#">Polyrhythms &amp; Polygons</a></li> <li>● <a href="#">Groove Pizza Website</a> (QR code is included on <i>Slide 9</i>)</li> <li>● <a href="#">Link to Summative Assessment</a> in Seesaw- teachers will need to SAVE this link created assessment titled “Groove Pizza Polygons” to their own Seesaw account, then assign it to their own class.</li> </ul> <p>Students:</p> <ul style="list-style-type: none"> <li>● iPads</li> <li>● Camera on iPad to scan QR code</li> <li>● Seesaw App with Groove Pizza Polygons</li> </ul>
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**GOALS**

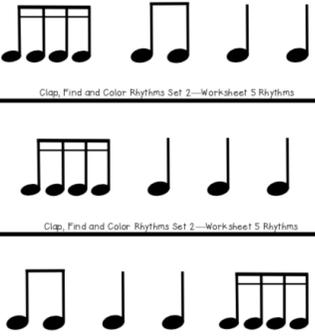
**Student Learning Outcomes:** I can **create** (compose) and record 3 original polyrhythms from 3 original polygons with different numbers of sides and vertices.

**BEFORE LESSON BEGINS**

- Learning outcomes are displayed for students on the board.
- Opening Google *Slide 1*: [Polyrhythms & Polygons](#) is displayed on the board.
- Students are seated in desks or on the floor in front of the board (no iPads yet).

**ACCESS (PRE-ENGAGEMENT)**

Assessed/ Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
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<p>Math Benchmark: 3.3.1.1</p> <p>Music Benchmark: 3.3.3.6.1 3.3.4.7.1</p>	<div data-bbox="386 149 881 306" style="border: 2px solid yellow; padding: 5px; text-align: center;">  </div> <p><b>Math:</b> <i>Slide 2:</i> Teacher shows visuals and uses guiding questions with students within “turn &amp; talk” to show their prior knowledge of shape vocabulary. <i>What did you notice? What is it similar to?</i></p> <p>I noticed that _____. It is similar to _____. I noticed that _____ is the same as _____.</p> <div data-bbox="293 701 773 1087" style="border: 1px solid black; padding: 5px;">  </div> <p><b>Music:</b> <i>Slide 3</i> Teacher engages students in reading 4 beat rhythms.</p> <p>First: students read each rhythm individually.</p> <p>Second: <i>Slide 4</i> the teacher divides the students into 3 groups. Each group reads a different rhythm simultaneously. The Teacher engages the class in turn and talk: <i>What did you notice?</i> I noticed _____</p>	<p><b>Type:</b> Diagnostic</p> <p><b>Task:</b> Discussion Board Responses + Turn &amp; Talk</p> <p><b>Criteria for Success:</b> Students verbalize correct shape vocabulary and use correct vocabulary to verbalize that rhythms were read individually (unison) and then layered together.</p>	<p>Level 1</p>
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**Transition:** Three claps and a snap for participation in discussion. Eyes up on the board where Groove Pizza will be projected. *Slide 5 includes link to Groove Pizza*

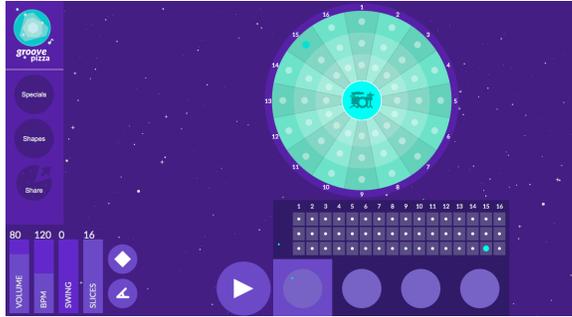
**NEW INFORMATION**

Assessed/ Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
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**Minnesota State Music Benchmark 3.3.2.3.1:**  
**Create:**  
**Organize**  
chosen musical patterns into phrases using a system of notation or recording technology.

**Minnesota State Math Benchmark 3.3.1.2:**  
**Create**  
shapes in various contexts; Sketch polygons with a given number of sides or vertices.

Mini-Lesson: [Groove Pizza](#)



*Slide 5* Music Teacher presents the website *Groove Pizza* as a learning tool for creating rhythms and shapes.

Students select a variety of end points on the center ring of the pizza. The teacher taps end points on the screen, displaying and playing the recording of the rhythm **created** on board.

- *Slide 6* includes video [Example 1: Rhythm](#) if the teacher prefers not to model in real time with students, or wants to show an example before modeling the selection of end points.

The Teacher uses guiding questions for students to analyze the shape they have **created**.

*Describe the shape you **created** using math vocabulary words. What makes you say that?*

My shape has \_\_\_\_\_.

*Slide 7* Students choose endpoints on the middle and outside rings of the pizza. Music Teacher: *Now, we have composed 3 polyrhythms. Polyrhythms occur when 2 or more unique rhythms are played at the same time.*

- *Slide 7* includes video [Example 2: Polyrhythms](#) if the teacher prefers not to model in real time with students, or wants to show an example before modeling the selection of end points on the three rings of the pizza.

Music Teacher plays the polyrhythm composition **created** by the class. Music teacher: *Thumbs up or down, do you like the sound of our polyrhythms? How can we change the rhythms?* Students change endpoints and hear how the rhythms change.

*Slide 8* The Classroom Teacher continues to use guiding questions for students to analyze the new polygons they have **created**. *How did the polygons change? Are they all different now? How do you know?*

**Type:** Formative

Level 3

**Task:** Guided Questioning

**Criteria for Success:**  
Students...  
\* show thumb responses  
\* participate in creating and revising rhythms.  
\* verbalize correct shape vocabulary during discussion.

**Transition: Directions**

- When I say go, quietly walk to your table spot, put on your headphones and scan the QR code. Need help? Please ask 2 tablemates before raising your hand for teacher help.
- The teacher will walk around to talk with students about their music and polygons.
- When the classroom lights go off, I will select a student(s) to share your work so far.

**APPLY**

Assessed/ Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
<p><b>Minnesota State Music Benchmark 3.3.2.3.1:</b> <b>Create:</b> <b>Organize</b> chosen musical patterns into phrases using a system of notation or recording technology.</p> <p><b>Minnesota State Math Benchmark 3.3.1.2:</b> <b>Create</b> shapes in various contexts; Sketch polygons with a given number of sides or vertices.</p>	<p><i>Throughout this phase of the lesson, the teacher moves around the room to check for understanding , monitor progress and provide support.</i></p> <p><b>Individual work:</b> Students access the Groove Pizza link in their Seesaw Journal.</p> <ul style="list-style-type: none"> <li>• Students use individual exploration time to <b>create</b> shapes and rhythms.</li> <li>• The teacher circulates and uses guiding questions to uncover understanding about personal music preferences and design of shapes.</li> <li>• Teacher uses a timer, so students know how long they have to work on their creation.</li> <li>• <i>When the timer chimes, it is time to have 3 rhythms and 3 unique polygons completed in Groove Pizza.</i></li> </ul>	<p><b>Type:</b> Formative</p> <p><b>Task:</b> Composition Observation (Whole Class)</p> <p><b>Criteria for Success:</b> The student <b>creates</b> 3 rhythms.</p> <p>Revisions are observable.</p> <p>The student records 3 rhythms.</p> <p>Each of the 3 rhythms are unique.</p> <p>The student <b>creates</b> 3 unique polygons.</p> <p>The student correctly names 2 polygons that they created.</p> <p>Student correctly identifies the number of sides of the 2 polygons.</p>	<p>Level 3</p>

		Student correctly identifies the number of vertices of the 2 polygons.	
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**Transition:** Classroom lights go off.

**Directions:**

- Remove your headphones
- Stop your music from playing by tapping the stop icon.
- Leave your Groove Pizza creation open on your iPad.
- Raise your hand if you have created 3 rhythms and 3 unique polygons.
- Consider offering extra time for students to complete the creation process (if needed) before moving on to the summative assessment.

**SUMMATIVE ASSESSMENT**

Assessed/ Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
<p><b>Music Benchmark:</b> 3.3.4.7.1</p> <p><b>Math: Benchmark:</b> 3.3.1.1</p>	<p><i>Now that we have had time to practice creating polyrhythms &amp; polygons in Groove Pizza, you will record and share your musical <b>creation</b> and tell about the polygons that you <b>created</b> in your composition.</i></p> <ul style="list-style-type: none"> <li>• Students will use the <u>Seesaw</u> app to complete <a href="#">Summative Assessment</a></li> <li>• They will also need to have <u>Groove Pizza</u> open with their composition. Students will toggle between the 2 apps.</li> </ul> <p><i>When you open the Seesaw app, you will see an assignment called "Groove Pizza Polygons" (display on whiteboard). The directions are in the Seesaw assignment, but let's go through them together.</i></p> <p><b>Directions for Summative Assessment:</b> Page 1: Composing 3 Polyrhythms</p>	<p><b>Type:</b> Summative</p> <p><b>Task:</b> Individual composition + summary frames.</p> <p><b>Criteria for Success:</b> See <b>Summative Teacher Assessment Description</b></p>	Level 3

1. *Open Groove Pizza with your 3 rhythms using 3 different polygons.*
2. *Listen and look at your work. Make any last revisions.*
3. *Select share link. Copy and paste the link into the box that says: My Polyrhythm Composition*

Page 2 & 3: *Tell about the polygons you created using*

*Groove Pizza. Use the move tool  to complete the sentences. (The teacher may model how to move the vocabulary words, if needed.)*

**1** Tell about the polygons you made using Groove Pizza. Use the move tool to complete the sentences.

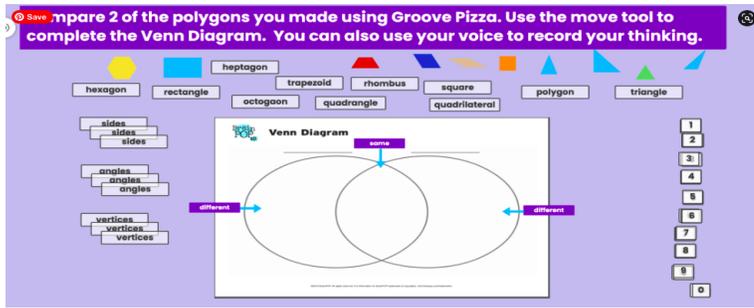
rectangle   trapezoid   rhombus   square   triangle  
 hexagon   heptagon   octagon   quadrangle   quadrilateral

**One polygon I made is a \_\_\_\_\_.**  
**It has \_\_\_\_\_ sides, \_\_\_\_\_ angles, and \_\_\_\_\_ vertices.**

**2** Tell about the polygon you made using Groove Pizza. Use the move tool to complete the sentences.

rectangle   trapezoid   rhombus   square   triangle  
 hexagon   heptagon   octagon   quadrangle   quadrilateral

**Another shape I made is a \_\_\_\_\_.**  
**It has \_\_\_\_\_ sides, \_\_\_\_\_ angles, and \_\_\_\_\_ vertices.**



- Set a timer to complete page 1-3 of the summative assessment.
- Students who do not finish in the allotted time may use independent work time to complete the assessment.

**Transition:** Lights off for quiet.  
*Raise your hand if you would like to share your composition with the class.*

## CLOSING

Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
<p><b>Music Benchmark:</b>            Explain personal preference of music selections by identifying music elements that generate personal interest.</p> <p><b>Math: Benchmark:</b>            Describe geometric shapes</p>	<p>One student volunteer connects to the projector.</p> <p>Teachers select a student who has met or come close to meeting the criteria of the lesson: (3 rhythms + 3 unique polygons <b>created</b>.) The class listens to their musical composition and looks at the polygons.</p> <p>Teachers use a Three Minute Pause to stop and reflect upon their classmate's work before sharing.</p> <ul style="list-style-type: none"> <li>● <i>What did you notice about the polygons?</i></li> <li>● <i>What did you notice about the music?</i></li> <li>● <i>What questions do you have?</i></li> </ul> <p><i>If you want to take your learning even farther, Here are some options to work on during independent work time or as homework.</i></p> <p><b>WOW CHECKLIST</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Create more than 1 polyrhythmic idea.</li> <li><input type="checkbox"/> Make stylistic choices for your composition.</li> </ul>	<p><b>Type:</b> Formative</p> <p><b>Task:</b> Three Minute Pause</p> <p><b>Criteria for Success:</b>            Students use musical language to analyze their classmates' musical choices, and analyze polygons, identifying the number sides and vertices of their shapes.</p>	<p>Level 3</p>

	<input type="checkbox"/> Make tempo choices for your composition. <input type="checkbox"/> Compare and contrast 2 of your polygons on page 4 of Seesaw using a Venn Diagram.  <b>Exit Ticket Closure:</b> Create a <u>NEWS HEADLINE</u> for today's lesson! <ul style="list-style-type: none"> <li>• Students can work individually, in pairs, small groups or as a whole class to explain today's lesson in 1 NEWS HEADLINE. That headline should explain in 1 sentence what the students learned today.</li> <li>• That headline might be shared in the future at a school assembly, on the school website or a teacher/class blog.</li> </ul>		
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<b>Accommodations and Differentiation</b>	Modified Notation__X__ Peer/Adult Help__X__ Smaller Steps__X__ Modified Assessment__X__	Buddy System__X__ Directions Assistance__X__ Partial Participation__X__ Extra Time__X__
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## Whole-Class Diagnostic Teacher Assessment

**Directions:** Within the NEW INFORMATION section of the lesson, the teacher monitors student active engagement in music making and discussion.

- If 80% or more students meet the criteria, the teachers may continue with the lesson.
- If fewer than 80% of students meet the criteria, take additional time to ensure students have the opportunity to master shape vocabulary and demonstrate attendance to musical differences.

**Please Note:** Use of sentence starters, visuals, audio recordings and non-verbal responses (polling) are built into the diagnostic assessment and slides to support EL & SPED learner success. Teachers should use all of these tools to encourage all students to participate and demonstrate understanding. Word walls with accompanying visuals can also support academic language development in the classroom.

<p><b>Type of Music Task:</b></p> <ul style="list-style-type: none"><li>● Choral Rhythm Reading</li><li>● Polling</li></ul> <p><b>Cognitive Demand:</b> Low</p> <p><b>Minnesota State Music Benchmark 3.3.2.3.1:</b> <b>Create:</b> Organize chosen musical patterns into phrases using a system of notation or recording technology.</p> <p><b>Criteria for Success:</b> <b>At least 80% of the class...</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> use correct vocabulary to express that rhythms were read individually (unison) and then layered together.</li></ul>	<p><b>Type of Math Task:</b></p> <ul style="list-style-type: none"><li>● Discussion Board Responses</li><li>● Turn &amp; Talk</li></ul> <p><b>Cognitive Demand:</b> Low</p> <p><b>Minnesota State Math Benchmark 3.3.1.2:</b> <b>Create</b> shapes in various contexts; Sketch polygons with a given number of sides or vertices.</p> <p><b>Criteria for Success:</b> <b>At least 80% of the class...</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> verbalize correct shape vocabulary during turn &amp; talk discussion.</li></ul>
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## Formative Teacher Assessments of Whole Class

### Directions:

1.The NEW INFORMATION section of the lesson includes an observational, formative assessment using guided questioning. In this section, the teacher should monitor students within the group who show thumb responses regarding musical preferences, participate in creating and revising rhythms, and verbalize correct shape vocabulary during discussion.

2.Within the APPLY section of the lesson, teachers monitor individual student progress while creating music and responding to questioning. This section of the lesson involves more specific and individualized criteria for assessment, allowing the teacher to see if students are ready for the summative assessment.

- If 80% or more students meet the criteria, the teacher may continue on to the summative assessment.
- If fewer than 80% of students meet the criteria, take additional time to ensure students have the opportunity to master shape vocabulary and demonstrate musical creation.

<p><b>Minnesota State Music Benchmark 3.3.2.3.1:</b> <b>Create: Organize</b> chosen musical patterns into phrases using a system of notation or recording technology. <b>Cognitive Demand:</b> High</p>	<p><b>Minnesota State Math Benchmark 3.3.1.2:</b> <b>Create</b> shapes in various contexts; Sketch polygons with a given number of sides or vertices. <b>Cognitive Demand:</b> High</p>
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**This formative assessment task will include monitoring the whole class as they work on their own musical composition and polygon creation.**

### Criteria for Individual Success

- The student **creates** 3 rhythms.
- Revisions are observable.
- The student records 3 rhythms.
- Each of the 3 rhythms are unique.
- The student **creates** 3 unique polygons.
- The student correctly names 2 polygons that they created.
- The student correctly identified the number of sides of the 2 polygons.
- The student correctly identifies the number of vertices of the 2 polygons.

## Summative Teacher Assessment of Individual Students

**Directions:** If 80% of students or more met the criteria for the formative assessment, they are ready to complete the summative assessment. The assessment has 3 required pages + 1 optional extension. [Link to Summative Assessment](#)

**Minnesota State Music Benchmark 3.3.2.3.1:**  
**Create: Organize** chosen musical patterns into phrases using a system of notation or recording technology.  
**Cognitive Demand:** High

**Minnesota State Math Benchmark 3.3.1.2:**  
**Create** shapes in various contexts; Sketch polygons with a given number of sides or vertices.  
**Cognitive Demand:** High

**This summative assessment task will include an individual musical composition with summary frames.**

### **Criteria for Individual Success**

#### **Meets Standard:**

- The student **created** 3 rhythms.
- Revisions were observable.
- The student recorded 3 rhythms.
- Each of the 3 rhythms are unique.
- The student **created** 3 unique polygons.
- The student correctly named 2 polygons that they created.
- The student correctly identified the number of sides of the 2 polygons.
- The student correctly identified the number of vertices of the 2 polygons.

#### **Exceeds Standard:**

- The student created more than 1 polyrhythmic idea.
- The student made stylistic choices for their composition.
- The student made tempo choices for their composition.
- The student correctly compared and contrasted their 2 polygons using a Venn Diagram.

**Accommodation:** Students who require accommodation may create and submit work with the support of a partner/buddy or the support of an aide.

#### **Extensions for additional challenge:**

- Students will have the option of creating unique four polyrhythms within Groove Pizza should they wish to expand their composition.
- They also have the option of extending their work through style and tempo choices.
- Seesaw assignment will have an extension page for students who wish to stretch their thinking by comparing and contrasting their polygons using a Venn Diagram.

## Overall Criteria for Individual Student Success: Summative Assessment

<b>Beginning</b>	The student made an effort at the assignment. 1-3 criteria for individual success were met through the assignment.
<b>Developing</b>	The student partially fulfilled the assignment. 4-7 criteria for individual success were met through the assignment. The student meets at least two criteria from both music and math.
<b>Proficient</b>	The student fulfilled the assignment of all 8 criteria for individual success at the <i>meets standard</i> level.
<b>Exceptional</b>	The student exceeded the <i>meets standard</i> level of the assignment. 1 or more criteria from the <i>exceeds standard</i> were met through the assessment.

### Student Self Assessment

#### Criteria for Success:

- I created 3 rhythms.
- I revised my music.
- I recorded 3 rhythms.
- Each of my 3 rhythms are unique.
- I created 3 unique polygons.
- I correctly named 2 polygons that I created.
- I correctly identified the number of sides of my 2 polygons.
- I correctly identified the number of vertices of my 2 polygons.

#### "Wow" Work: In addition to all of the points listed above...

- I also created *more than 1* polyrhythmic idea.
- I made stylistic choices for my composition.
- I made tempo choices for my composition.
- I correctly compared and contrasted 2 of my polygons using a Venn Diagram.

### Student Reflection

Here is what I like the most about my composition: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Here is how I could expand my work in the future: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Arts Integration Lesson Plan 2

<b>Content Area</b> English Language Arts: Speaking, Viewing, Listening and Media Literacy	<b>Arts Area</b> Music	<b>Lesson Title</b> Music Composition & Poetry Reading
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<b>Grade Level 3</b>	<b>Duration</b> 45 minute lesson	<b>Teacher:</b> Kim Kroetsch
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Standards and Alignment

<b>Assessed Arts Standards</b>  Minnesota State <b>Music</b> Benchmark 3.3.2.2.1 Create original artistic work  <i>Create or improvise</i> rhythmic or melodic patterns.  <i>Create: Organize</i> chosen musical patterns into phrases using a system of notation or recording technology.	<b>Assessed Content Standards</b>  Minnesota State English Language Arts Benchmark 3.8.5.5 Speaking, Viewing, Listening and Media Literacy  <i>Create</i> engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace.
<i>Addressed Music Benchmarks: 3.3.2.3.1, 3.3.2.4.1, 3.3.3.5.1, 3.3.3.6.1</i>	<i>Addressed ELA Benchmarks: 3.1.10.10, 3.3.1.4, 3.8.8.8</i>

<b>21st Century Skills</b>	21st Century Theme: Mastery of Interdisciplinary Themes  Learning & Innovation Skills: Creativity & Innovation  Technology Skills: Media Literacy  Life & Career Skills: Initiative & Self Direction, Productivity & Accountability	<b>Key Vocabulary</b>	<b>Music:</b> Audio recording, tempo, loop, volume, accompany, rhythm, melody, create, pattern,  <b>ELA:</b> clarity, feeling, fluency, pace, expression
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Vertical Alignment	<p>Before Lesson: Students have been introduced to the Garageband app. They know how to create and record music using a variety of loops.</p> <p>Students have been reading grade level poetry with sufficient accuracy, appropriate pace, expression and fluency to support comprehension.</p>	<p>During Lesson: Students will <b>create</b> an engaging audio recording as a class using the Garageband app. The first loop of their composition will be a musical loop that is played at an appropriate tempo and volume to accompany the reading of a poem. The second loop will be a recording of the student demonstrating fluid reading at an understandable pace. The product will be a recording of music and spoken poetry created by each student.</p>	<p>After Lesson: In a group, students demonstrate their ability to analyze music and reading.</p> <p>This lesson prepares students for deeper experiences in the future with literacy and musical composition.</p>
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Materials List	<ul style="list-style-type: none"> <li>• iPad with Garageband app &amp; Seesaw App with <a href="#">Link to Summative Assessment</a></li> </ul>
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**GOAL**

**Student Learning Outcomes:**

I can create a recording of music that accompanies a fluently read poem.

**BEFORE LESSON BEGINS**

- Learning outcome is displayed for students on the board.
- Lyrics of Langston Hughes' poem *Hold Fast to Dreams* displayed on the board.
- Students are seated in desks or on the floor in front of the board (no iPads yet).

**ACCESS (PRE-ENGAGEMENT)**

Assessed/ Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
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Addressed  
ELA  
Benchmark  
s: 3.1.10.10,  
3.3.1.4

**Hold Fast to Dreams** by Langston Hughes

Hold fast to dreams- for if dreams die,  
Life is a broken-winged bird that cannot fly.  
Hold fast to your dreams,  
For if dreams go- life is a barren field,  
A barren field all frozen with snow.  
Hold fast to dreams.



Present: Hold Fast to Dreams by Langston Hughes



- Listen to the teacher recite the poem.
- Introducing author Langston Hughes: Award Winning Black American Writer who was known for his innovation in poetry using his exceptional black voice and perspective.
- Speak the poem with the teacher one section at a time in call-response.
- Rehearse call-response with again, but this time with no fluency, expression and at a variety of paces.

Critical Response: *What did you notice about our reading that time? I noticed...*

Good readers use fluency, clarity, and steady tempo. Langston Hughes poetry needs to be read with expression! Let's try again.

Critical Response: *What did you notice about our reading that time?*

**Type:** Diagnostic  
**Task:** Critical Response Protocol

**Criteria for Success:** Using the sentence starter "I notice..."  
Students share noticings about fluency, clarity, expression and tempo with a partner and/or with a group.

Level 1

**Transition:** Today, we are going to create and record music to bring out the meaning of this poem and to accompany our speaking of the poem.

NEW INFORMATION			
Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
Music	<b>Describe the feeling of the poem.</b>	<b>Type:</b> Diagnostic	Level 1

<p><i>Benchmarks:</i> 3.3.2.3.1, 3.3.2.4.1, 3.3.3.5.1, 3.3.3.6.1</p> <p><i>ELA</i> <i>Benchmarks:</i> 3.1.10.10, 3.3.1.4, 3.8.8.8</p>	<p><i>Guiding Question in Think/Pair/Share: What are some words that describe this poem to you?</i> Teacher lists descriptive words on the board.</p> <p><b>Create music to match feeling words.</b> Teacher Opens Garageband App and displays it on whiteboard.</p> <ul style="list-style-type: none"> <li>Teacher Models: Tap +, Select Live Loops</li> </ul> <p>Teacher: <i>Let's create a track that you think might go well with the feeling words we put on the board.</i> Teacher guides students in the direction of possible options.</p> <p>Teacher uses thumbs up/thumbs down as students listen to possible loops.</p> <p>Teacher models how to record the loop by tapping the red dot.</p> <p>When the performance is rehearsed, the teacher demonstrates how to select the microphone &amp; record the loop and the vocal track.</p> <p>Note: Depending on the class or individual students, they may choose to speak their poem freely or to a beat (like a rap). Either of these options are great as long as the student is reading with fluency and has created an engaging and musical audio recording.</p>	<p><b>Tasks:</b> Polling &amp; <i>Think/Pair/Share</i></p> <p><b>Criteria for Success:</b> Students... *generate feeling words to describe a poem. * show musical preferences.</p>	<p>-----</p>
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**Transition: Directions**

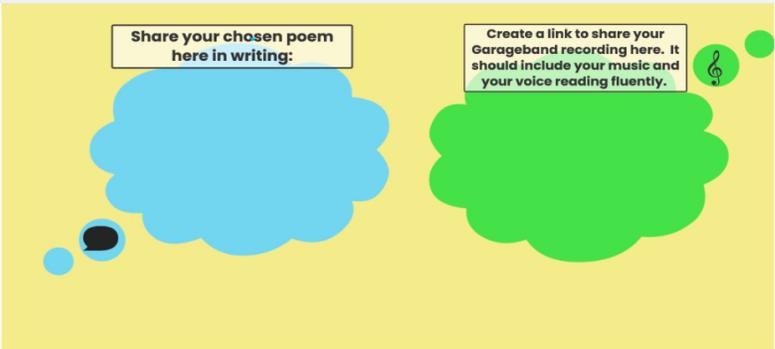
- *When I say go, quietly walk to your table spot, put on your headphones and open Garageband on your iPad.*
  - *Open Live Loops and explore musical options for your recording.*
  - *Record your loop(s).*
  - *Record yourself reading Hold Fast to Dreams.*
  - *Need help? Please ask 2 tablemates before raising your hand for teacher help.*
  - *The teacher will walk around to talk with students about their music and reading.*
- When the timer chimes and the classroom lights go off, you should complete your work.*

**APPLY**

Assessed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive
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			Demand
<p><b>Create</b> engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace.</p> <p><b>Create or improvise</b> rhythmic or melodic patterns.</p>	<p>Throughout this phase of the lesson, the teacher moves around the room to check for understanding, monitor progress and provide support. The script below can help guide the teacher and students through each step if more support is needed.</p> <p>The teacher can use a timer for each step so students know how much work time they have.</p> <p>It is helpful for the teacher to project Garageband on the whiteboard to demonstrate how to record and change tempo.</p> <p><b>Step 1: Poetry Rehearsal</b></p> <ul style="list-style-type: none"> <li>● Practice reading through <i>“Hold Fast to Dreams”</i> fluently and with a good tempo.</li> </ul> <p><b>Step 2 Musical Composition</b></p> <ul style="list-style-type: none"> <li>● <i>Open Garageband App</i></li> <li>● <i>Tap +, Select Live Loops &amp; Explore!</i></li> <li>● <i>Select a loop that you think accompanies the meaning of your poem.</i></li> <li>● <i>Record the loop</i></li> <li>● <i>Speak line 1 of your poem to your recorded music. Keep trying until it flows nicely. Maybe you need to adjust the tempo so the words flow better? Tap wrench to adjust <b>tempo</b> (the speed of music), if needed.</i></li> <li>● <i>Continue to add on each line- speaking each line of your poem to the music until they flow like you want them to.</i></li> <li>● <i>Once you are done with the entire poem- congratulations! You have created original music to accompany the reading of your poem.</i></li> <li>● <i>Practice will lead to a clear performance!</i></li> <li>● <i>When the performance is rehearsed, record the loop and the vocal track.</i></li> </ul>	<p><b>Type:</b> Formative</p> <p><b>Task:</b> Composing and recording music and voice reading poetry.</p> <p><b>Criteria for Success:</b> Students... * show that they are able to record music and voice in 2 separate tracks *make adjustments to fluency, clarity, expression and tempo as they rehearse and record.</p>	<p>Level 3</p> <p>-----</p>
<p><b>Transition:</b> Timer chimes, Classroom lights go off.</p> <p><b>Directions:</b></p> <ul style="list-style-type: none"> <li>● Remove your headphones</li> <li>● Stop your music from playing by tapping the stop icon.</li> <li>● Leave Garageband open on your iPad with your creation.</li> </ul>			

**SUMMATIVE ASSESSMENT**

Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
<p><b>ELA Benchmark</b></p> <p><b>Music Benchmark</b></p> <p>Explain personal preference of music selections by identifying music elements that generate personal interest.</p>	<p><i>Now that we have had time to compose music and record our voices, you will share your musical <b>creation</b>.</i></p> <ul style="list-style-type: none"> <li>• Students will use the <u>Seesaw</u> app to complete <a href="#">Summative Assessment</a></li> <li>• They will also need <u>Garageband</u> open with their composition. Students will toggle between the 2 apps.</li> </ul> <p><i>When you open the Seesaw app, you will see an assignment called "Music Composition and Poetry Reading (display on whiteboard). The directions are in the Seesaw assignment, but let's go through them together.</i></p> <p><a href="#">Link to Summative Assessment</a></p>  <ol style="list-style-type: none"> <li>1. Use the <b>T</b> to share your poem in writing (this is for students who are choosing to do an extension later by selecting their own poem. Students who are reciting "Hold Fast to Dreams" do not need to re-write the poem.</li> <li>2. Use the  to share your Garageband recording. It should include your music and your voice reading the poem fluently.</li> </ol>	<p><b>Type:</b> Summative</p> <p><b>Task:</b> Each student will record a musical creation including at least 2 tracks: their instrumental loop track and their voice reading a poem fluently.</p> <p><b>Criteria for Success:</b> See <a href="#">Summative Teacher Assessment Evaluation</a></p>	<p><i>Level 3</i></p>

**Transition:** *I will put 10 minutes on the timer for you to share your poem and music. When you are done, decide if you would be willing to share your work with the class.*

**CLOSING**

Addressed Standard(s)	Activity/Step #	Assessment	Delivery/ Cognitive Demand
	<p><i>Raise your hand if you have a recording you would like to share?</i> One student volunteer connects to the projector.</p> <p>Teacher selects a student who has met or come close to meeting the criteria of the lesson: (music + voice recording) The class listens to their musical composition.</p> <p>Teachers use a variety of critical response guided questions to guide analysis:</p> <ul style="list-style-type: none"> <li>● <i>What did you notice about the voice?</i></li> <li>● <i>What did you notice about the music?</i></li> <li>● <i>What questions do you have?</i></li> </ul>	<p><b>Type:</b> Formative</p> <p><b>Task:</b> Listening and Responding.</p> <p><b>Criteria for Success:</b> Students use academic language to analyze their classmates' musical choices and reading.</p>	<p><i>Level 3</i></p>

*If you want to take your learning even farther, Here are some options for you to work on during independent work time or as homework.*

**WOW Checklist:**

- I created my own poem for the assignment.
- I have composed and performed a rhythmic way to speak, chant or rap my poem or Hold Fast to Dreams.
- I have composed and performed an original melody for my poem or Hold Fast to Dreams that goes with my instrumental accompaniment. Now it's a song!

**Exit Ticket Closure:** Create a NEWS HEADLINE for today's lesson!

- Students can work individually, in pairs, small groups or as a whole class to explain today's lesson in 1 NEWS HEADLINE. That headline should explain in 1 sentence what the students learned today.
- That headline might be shared in the future at a school assembly, on the school website or a teacher/class blog.

<p><b>Accommodations and Differentiation</b></p>	<p>Modified Notation <u> X </u></p> <p>Peer/Adult Help <u> X </u></p> <p>Smaller Steps <u> X </u></p> <p>Modified Assessment <u> X </u></p>	<p>Buddy System <u> X </u></p> <p>Directions Assistance <u> X </u></p> <p>Partial Participation <u> X </u></p> <p>Extra Time <u> X </u></p>
	<p>Group Project Yes, especially for students receiving EL and/or SPED support</p>	

## Whole-Class Diagnostic Teacher Assessment

### Directions:

1. Within the PRE-ENGAGEMENT section of the lesson, the teacher monitors student active engagement in Think/Pair Share discussion. Students will share noticings about fluency, clarity, expression and tempo with a partner and/or with a group.
  
2. Within the NEW INFORMATION section of the lesson, teachers monitor students' active engagement in music response and generation of feeling words to describe a poem.
  - If 80% or more students meet the criteria, the teachers may continue with the lesson.
  - If fewer than 80% of students meet the criteria, take additional time to ensure students have the opportunity to demonstrate musical preference and use of feeling vocabulary.

**Please Note:** Use of sentence starters, visuals (ie: emoji faces), audio recordings and non-verbal responses (polling) should be built into the diagnostic assessment to support EL & SPED learner success. Teachers should use all of these tools to encourage all students to participate and demonstrate understanding. Word walls with accompanying visuals can also support academic language development in the classroom.

<p><b>Type of Music Task:</b></p> <ul style="list-style-type: none"><li>● Polling: Thumbs up/thumbs down</li></ul> <p><b>Cognitive Demand:</b> Low</p> <p><i>Addressed Music Benchmarks:</i> 3.3.2.3.1, 3.3.2.4.1, 3.3.3.5.1, 3.3.3.6.1</p> <p><b>Criteria for Success:</b> <b>At least 80% of the class...</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> show a thumb response indicating musical preference.</li></ul>	<p><b>Type of ELA Task:</b></p> <ul style="list-style-type: none"><li>● Think/Pair/Share</li></ul> <p><b>Cognitive Demand:</b> Low</p> <p><i>Addressed ELA Benchmarks:</i> 3.1.10.10, 3.3.1.4, 3.8.8.8</p> <p><b>Criteria for Success:</b> <b>At least 80% of the class...</b></p> <ul style="list-style-type: none"><li><input type="checkbox"/> generate feeling words to describe a poem.</li></ul>
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## Formative Teacher Assessment of Whole Class

**Directions:** Within the APPLY section of the lesson, teachers circulate around to students as they work to monitor individual student progress in creating music and rehearsing their poem.

- If 80% or more students meet the criteria, the teachers may continue on to the summative assessment..
- If fewer than 80% of students meet the criteria, take additional time to ensure students have the opportunity to demonstrate musical creation and practicing reading/reciting with fluency, clarity and expression.

**Minnesota State Music Benchmark:** 3.3.2.2.1  
Create original artistic work

**Cognitive Demand:** High

**Minnesota State Math Benchmark:** 3.8.5.5  
Speaking, Viewing, Listening and Media Literacy

**Cognitive Demand:** High

**This formative assessment task will include composing and recording music & voice reading/reciting poetry with fluency, clarity and expression.**

**Criteria for Individual Success:**

- The student has recorded and shared at least one loop of music to accompany the poem.
- The student has selected a tempo that supports speaking at an understandable pace.
- The musical arrangement made by the student is engaging.
- The musical arrangement made by the student accompanies the poem (rather than overwhelming it).
- The student has recorded and shared themselves reading or reciting the poem Hold Fast to Dreams.
- Student voice is clear and understandable.
- The student has read or recited the poem fluently.
- The student reads/recites with expression.

## Summative Teacher Assessment of Individual Students

**Directions:** If 80% of students or more met the criteria for the formative assessment, they are ready to complete the summative assessment.

Link to [Summative Assessment](#)

<b>Minnesota State Music Benchmark:</b> 3.3.2.2.1 Create original artistic work  <b>Cognitive Demand:</b> High	<b>Minnesota State Math Benchmark:</b> 3.8.5.5 Speaking, Viewing, Listening and Media Literacy  <b>Cognitive Demand:</b> High
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**This summative assessment task will include a recording of each student's musical creation including at least 2 tracks: their instrumental loop track and their voice reading the poem fluently.**

### Criteria for Individual Success

#### Meets Standard:

- The student has selected and shared a poem from a collection.
- The student has recorded and shared themselves reading or reciting the poem.
- The student voice is clear and understandable.
- The poem is read or recited fluently.
- The student has recorded and shared at least one loop of music to accompany the poem.
- The tempo of the music supports speaking at an understandable pace.
- The musical arrangement is engaging and accompanies the poem (rather than overwhelming it).

#### Exceeds Standard:

- The student has created their own poem for the assignment.
- The student has composed and performed a rhythmic way to speak, chant or rap their poem.
- The student has composed and performed an original melody for their poem that goes with their instrumental accompaniment.

**Accommodation:** Students who require accommodation may create and submit work with the support of a partner/buddy or the support of an aide.

#### Extensions for additional challenge would pursue one or more of the following criteria for exceeding standard:

- The student created own poem for the assignment.
- The student has composed and performed a rhythmic way to speak, chant or rap a poem.
- The student has composed and performed an original melody for a poem that goes with the instrumental accompaniment. Now it's a song.

## Overall Criteria for Success: Summative Assessment

<b>Beginning</b>	The student made an effort at the assignment. 1-3 criteria for individual success were met through the assignment.
<b>Developing</b>	The student partially fulfilled the assignment. 4-6 criteria for individual success were met through the assignment. The student meets at least two criteria from both music and ELA.
<b>Proficient</b>	The student fulfilled the assignment of all 7 criteria for individual success at the <i>meets standard</i> level.
<b>Exceptional</b>	The student exceeded the <i>meets standard</i> level of the assignment. 1 or more criteria from the <i>exceeds standard</i> were met through the assessment.

### Student Self Assessment

#### Criteria Success

- I selected and shared a poem from a collection.
- I recorded and shared myself reading or reciting the poem.
- My voice is clear and understandable.
- I read or recited the poem fluently.
- I recorded and shared at least one loop of music to accompany the poem.
- The tempo of the music I chose supports my speaking at an understandable pace.
- My musical arrangement is engaging and accompanies the poem (rather than overwhelming it).

#### "Wow" Work:

- I created my own poem for the assignment.
- I composed and performed a rhythmic way to speak, chant or rap my poem.
- I composed and performed an original melody for my poem that goes with my instrumental accompaniment.

### Student Reflection

As you worked on this project, what did you learn about yourself?

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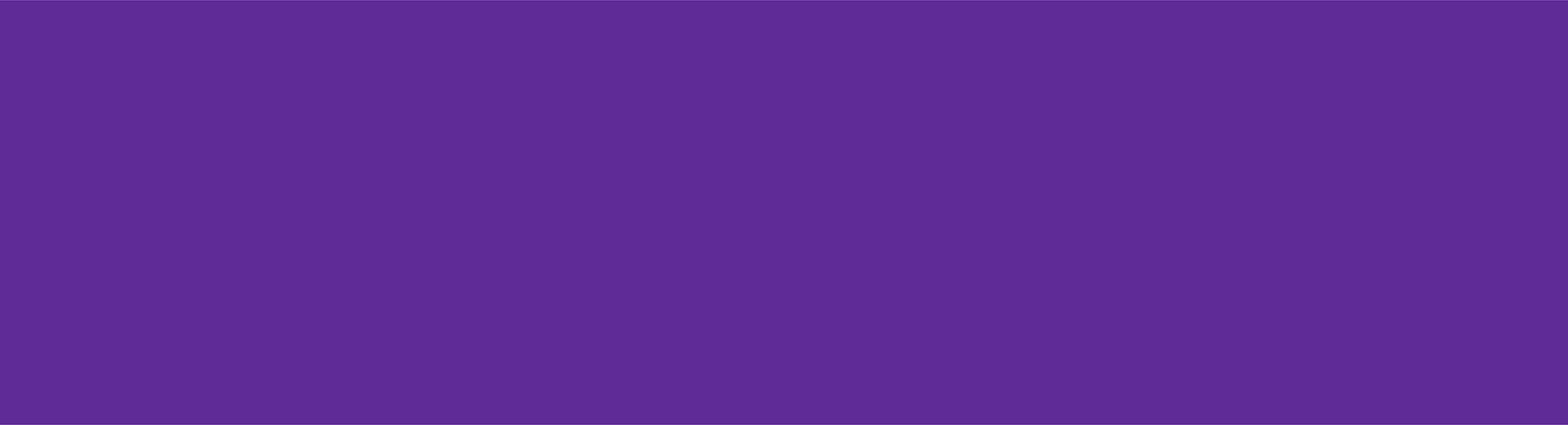
If you had the chance to do this project again, what would you change?

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# Kimberly A. Kroetsch

Professional Development Presentation:  
Music & Writing Strategy



# Session Summary

In this professional development session, I present a strategy that fosters active engagement and achievement in both writing and musical composition. This strategy can vary in complexity, and could be used as a group activity in Kindergarten, all the way up into high school for creative writing and music projects.

**Link to Presentation**



# Music & Writing Strategy

Kim Kroetsch, M.Ed.

Vocal Music Specialist/Arts Integration Specialist

1878 Laurel Avenue, St Paul MN 55104

Phone: 651-246-7889 Email: [kimsings1@gmail.com](mailto:kimsings1@gmail.com)

TPT Store: In & Through Music

## COMPOSING RHYTHMS AND SONGS

### 1 Create a short excerpt of writing.

- The writing may express original ideas, recall things that are important or convey feelings.
- For today's exercise, I am going to integrate a 3rd grade Writing standard from my state: Write opinion pieces on topics or texts, supporting a point of view with reasons.
- You will create 4 lines of writing expressing how you feel about your students.
- Line 1: Opinion
- Line 2 & 3: Reasons for your opinion.
- Line 4: A last line that concludes your opinion.

### 2 Open Garageband app

- If you do not have access to Garageband, there are free Digital Audio Workstations available for download on the web. Simply search "Free Digital Audio Workstations" + kids"
- Tap +, Select Live Loops & Explore
- Select loop(s) that you think goes well with the meaning of your writing (or one that excites you).

### 3. Turning your written words into rhythmic lyrics

- As you listen to the loop you have selected, put a steady beat on your lap. Is the tempo too fast or slow? Tap wrench to adjust **tempo** (the speed of music).
- Speak line 1 to the beat. Keep trying until it flows nicely. Maybe you need to edit the words so they flow better? Go ahead, if needed.
- Continue to add on each line- speaking your written words to the beat of the music until they flow like you want them to.
- Once you are done with line 4- congratulations! You have created an original **rhythm** to express your opinion.
- Practice will lead to a clear performance!

### 4. Extensions:

- Record your loop(s).
- Record your spoken rhythm.
- Want to go further? Encourage your students to sing their rhythmic words with the loop. Now they have composed a **song**! You can add more loops, a musical introduction and coda (ending), transitions, more verses... the options are endless!
- Share your rhythm on your classes interactive learning platform (such as Seesaw or Schoology), on a class website or at a concert or assembly!

# Appendix

Kimberly A. Kroetsch



01

Professional Development Session 3 Transcript

02

Revision Summary Defense

03

Sprint 4 Portfolio Checklist & Self Reflection

04

Signed Support Checklist

**MUSIC AND WRITING STRATEGY**

Hello and Welcome!

My name is Kim Kroetsch. Since 1996, I have taught elementary and middle level general and vocal music in St. Paul, Minnesota. Currently, I also serve as an arts integration specialist within St. Paul Public Schools. Additionally, I am the creator of the Teacher Pay Teachers store called “In and Through Music” which features interdisciplinary resources I have created and designed to teach elementary children in and through music.

Have you ever noticed how engagement and achievement increases in your classroom when students connect with music? Do you notice joy, inspiration and connections among students AND content when music is centered? If you answered “yes”- you have come to the right place!

This session is designed for:

- Music educators to support student learning within music and across content areas.
- Classroom or content area teachers who want to deepen engagement and achievement in writing through music.

This strategy can vary in complexity, and thus could be used as a group activity in Kindergarten, all the way up into high school for creative writing and music projects. A 1 page handout, as well as a transcript are available for this session to use in the way that is most helpful for you. You might consider using the handout or the transcript to take notes throughout this session, as a starting point to create your own personalized lesson plan using this strategy, or as a place to collect your exit ticket ideas for future implementation. I hope that these additional resources will support you as you implement this strategy in your classroom. Now let’s get started.

**COMPOSING RHYTHMS AND SONGS**

While this strategy has many and varied applications, today we will focus on creating music while we write opinion pieces on topics or texts. Here we go!

**Step 1 Create or select a short excerpt of writing.**

Today, you are going to create 4 lines of writing expressing how you feel about your students.

- Line 1 will be an opinion
- Line 2 & 3 will be reasons for your opinion.
- Line 4 will be the last line that concludes your opinion.

Here is a sample that was created by a team of teachers at my school to give you an idea of how this might go. They wrote:

Our students are oh so fine.  
Through thick and thin they always shine.  
Showing CARE each and every day,  
They make us proud all along the way.

This group of teachers chose to rhyme their words. Your students certainly don’t have to do that, but that is an example of what this writing assignment could look like.

## **Step 2: Open Garageband app**

Now that you have created a piece of writing, it's time to create some music. We are going to be using the Garageband app for that which is available on Apple products. If you do not have access to Garageband, there are free Digital Audio Workstations available for download on the web. Simply search "Free Digital Audio Workstation + kids" to find something that will work for you, but today I will model this strategy using the Garageband app. I will make a video to show you how to do that next.

Now that we have created our writing, it's time to start exploring some musical ideas. We are going to open the Garageband app. It's that guitar with the red and yellow background. When you go into Garageband or any apple product, you will see the plus sign- that is always how you start a new project. When you go into Garageband, you will see two avenues; there is a Live Loops avenue and there is a Tracks avenue. Today, we are going to use the Live Loops avenue. I have a lot of loops on my iPad. I downloaded those from the Sound Library. You will have a handful of loops on your devices and you can certainly add more.

I want you to think about this time like playing in the sandbox. So, open up a loop that looks interesting to you. You can choose individual cells. You can start to layer sounds on top of each other. Tap the square to stop. Also, at the bottom you will see that there are arrows. If you want to play an entire column, the arrow will play all the cells in that column. If you want to explore a different sound, go back to the loops and try something else. I want you to just play for a while and explore the different sounds you can make with this musical creation tool.

## **Step 3. Turning your written words into rhythmic lyrics**

Now that I have been exploring for a while, I think I have found the music that I would like to use for this project. I was exploring individual cells. I was exploring columns. I liked this column; I thought it had a nice groove to it that my students would find energizing. That was column 9, but I think it was a little too fast because I was thinking about those words that we wrote. To be able to articulate the words clearly, I think I need to turn the tempo down. Tempo is the speed of music. Tap the wrench, then tap tempo. I am going to slow the tempo down, fewer beats per minute. Let's see when I slow the tempo down what it sounds like now. I think that will work!

We have our first line of text: our students are so fine. Usually what I do is that I play the music (or have your students play the music, because ideally they are the ones creating the music). You might want to model the project or do a class project together so I am treating this example like that.

They are going to put a steady beat on their lap while they listen to the music. Start out with the first line and ask the students to speak the words to the beat- we are adding rhythm now. Let me model how that might go. 1, 2, ready, say the words! Ooh! I like that- it's a great start!

It's interesting, the class really eventually comes to a consensus around what they want the rhythm to be. Then you are going to speak it repetitively until everybody's got it memorized. Then you will continue on with the second line, and the third line and the fourth line.

Now you have music that you have created at a tempo that suits your text. You have also created a rhythmic way to speak the text so that they have become lyrics. If you have done those 2 steps: You have achieved the most basic version of this strategy.

#### 4. Extensions

Since you have now created an awesome rhythmic chant with a musical accompaniment, I know you will want to save it to come back to again. Next I will show you how to record your loops, then I will demonstrate how to record your spoken lyrics.

Recording is easy! Tap the red dot to record. Tap the white square to stop.

First you are going to record your music track. This is the track that we will be using for your chant, or rap, or rhythmic lyrics. Garageband always defaults to only 8 measures of music. If you want to make it longer, tap the + and you can make it longer if you want. With four lines of music, 8 bars should be perfect.

Up on the top there is a microphone. I am going to select the studio setting (students love the fun setting!) but for today we are going to use the studio setting. You can see (if you tap the track icon on the top- 4th from the left), we have the instruments recorded and now we are going to add our voices. Now here is how this piece turned out when I did it with my staff at school.

Our students are so fine.  
Through thick and thin they always shine.  
Showing CARE every day,  
They make us proud along the way.

So there you go! You have recorded the music that you created and you have your own words that you have turned into your own piece!

#### More Extensions

If you want to go even further with this strategy, encourage your students to **sing** their rhythmic words with the loop. Now they have composed a **song!** You can add more loops, a musical introduction and coda (ending), transitions, more verses... the options are endless! This is also a great project to share on your classes interactive learning platform (such as Seesaw or Schoology), on a class website or at a concert or assembly!

**In Summary:** I hope that you will find many ways to use this strategy involving composing rhythms and songs. In this lesson, you created a short excerpt of writing, you created music using Garageband app's live loops and then you turned your written words into rhythmic lyrics. As an extension, you practiced recording your music and lyrics. If you wish, to go further with this strategy, you may sing your rhythmic lyrics to compose a song, add more loops or more sections to your piece.

## **Exit Ticket**

Think back on the strategy you learned about today- write yourself a note with ideas you have about how you might embed this strategy into your own curriculum. I have used this strategy in SO many ways within my own classroom. I have helped students create rhythmic chants to remember math facts. I have helped students create songs that reflect the rules they have created for the school year as well as their hopes and dreams. Each year my fourth graders create their own story and then they compose their own songs and turn it into a fourth grade opera. We have done that at my school for over 25 years now! This is a strategy that I have used to write hundreds of songs with kids. I hope you find many and varied ways to use this strategy in your own classroom.

Thank you so much for your interest in this session. If you have any questions, you can find my contact information on the next slide. Best wishes as you continue your journey with arts integration!

## Kim Kroetsch Revision Summary Defense

### Sprint 1

Feedback Points	Revisions Made	Revision Reflections
<i>Add more research beyond A+ research.</i>	I dug into other sources of research to speak to others who want to learn about arts integration, and are outside of the A+ Schools Network.	Completing and citing additional research allowed me to speak to a broader audience and present a broader perspective on the value of arts integration.
<i>Note research in your own words rather than using quotes.</i>	I reviewed the research points and summarized each point using my personal writer's voice.	Going through this process helped me more deeply think about the research and the meaning behind the findings.
<i>Within lesson seeds, ensure that you are addressing the true purpose of the content standards.</i>	I analyzed the lesson seed and with some help, got to the heart of what the lesson seed was really asking students to do.	As a teacher who often tries to assess multiple learning goals within 1 assessment, I needed to focus my work to reflect only one arts standard and one content standard.
<i>Ensure the introduction teaches others how to use the alignment guide step by step so that they can build an arts integration lesson <b>from</b> the idea suggested within the lesson seed.</i>	I added more clarity to my step by step within the alignment guide and focused on writing to an audience looking at this alignment guide for the first time.	Making a transition from being a teacher who creates content for myself and my own students, I am going through a period of adjustment and learning to use a writer's voice that is for others.
<i>Highlight the importance of cognitive demand.</i>	Learning about cognitive demand within sprint 1 was new for me. I now better understand that cognitive demand speaks to the rigor being asked of students as they work toward the goal of accomplishing both standards in an integrated way.	Focusing on the importance of cognitive demand required some time and thought on my part to truly understand the concept and be able to communicate it to others.

## Sprint 2

Feedback Points	Revisions Made	Revision Reflections
<p><i>In the 'During Lesson' section, tell the user what the students will do during the lesson, but you also want to showcase how the music and math standards are intertwined to make arts integration.</i></p>	<p>Previously, I had written the 'during lesson' portion of each lesson plan separating out each standard. A simple, yet important revision that I have made is combining the language to show the integration of the two disciplines.</p>	<p>This simple revision is symbolic; it represents that in true arts integration it should be hard to tell where one discipline ends and the other begins because the two should be taught in tandem with one another.</p>
<p><i>What is the criteria for success for the summative assessment? How will the teachers know that students have an acceptable understanding of both concepts?</i></p>	<p>Once again, my first draft reflected a lesson written for myself. Through the process of revision I was able to get the assumed thoughts about assessment criteria that were inside of my head more clearly spelled out so that another person could clearly understand.</p>	<p>The revision of the summative assessment now contains checklists to show when a student has met standard or exceeded standard. In doing so, the reader will have a clear understanding of what is required for the summative assessment, as well as overall criteria for success.</p>
<p><i>It doesn't look like your summative assessment is included within the lesson itself. Is there a way it could be? The apply section of the lesson seems to ask the students to do the task that is evaluated within the rubric. Could this be the summative assessment?</i></p>	<p>My first draft lesson plans actually reflected one day of instruction and a second day of assessment. I needed to re-work the lessons to reflect the summative assessment within one lesson.</p>	<p>This was challenging for me because in the real-world, I would take two days for each lesson. I combined the lesson and all assessments into one lesson to meet the criteria of this assignment.</p>
<p><i>Be careful with the message you may send by separating the content and art standard at each step of the lesson plan. We don't want users to think that arts integration is always teaching and assessing the standards separately. Instead, we want to see the lesson, standards, and assessments</i></p>	<p>Much like the first revision I mentioned in sprint 2, I revised the way I worded each assessment to combine standards and assessments to demonstrate how they are intertwined.</p>	<p>Truly, this is how the assessments occur so I am not sure why I separated them in the first place!</p>

<i>woven together.</i>		
<i>Right now, the closing just tells the students what they will be doing next in the following lesson. I think that by including the summative assessment within the lesson, it will allow you to create a closure that allows for some reflection from students possibly or give some other type of closure that brings full closure for the students.</i>	This feedback encouraged me to dig into the resource section of the Institute's website to identify some new closing activities that I could embed into each lesson.	I selected a closure idea that involves students in creating a NEWS HEADLINE for the lesson. I selected this idea because I thought it would be a great way for students to share their learning with the community on a blog or website.

### Sprint 3

<b>Feedback Points</b>	<b>Revisions Made</b>	<b>Revision Reflections</b>
<i>The sound varies throughout the video. Most of the time it is easy to hear and clear but there was at least one point, (I think it was around the 6 minute mark) where it became difficult to hear. Sometimes the sound from the rhythm playing in the background makes your voice difficult to hear also. Just keep that in mind with any revisions you make.</i>	This feedback encouraged me to do some more research involving sound editing. This was challenging to accomplish because the PD session involves listening to my speaking voice and music. I did go back and revise the sound- changing both <i>when</i> I spoke within the presentation as well as changing sound levels within the presentation itself.	I am grateful that the time I spent teaching virtually during the pandemic really grew my ability to learn new technology skills and learn how to find answers to problems. I used both of those relatively newly established skills to problem solve around the feedback I received. I believe the sound in the revised presentation is an improvement.
<i>It does at times look as if you are reading off of the screen while presenting. If possible, you can use a teleprompter website or app to help make it easier to read your presentation.</i>	I took the opportunity to re-record the sections of the video featuring my image. I hope the result looks less like reading and more like a presentation.	Again, I am grateful to have less fear about technology and discovered a new teleprompter app that made for a better presentation with more direct eye contact.
<i>Please try to give a little recap at the end of the presentation to finish off your "Tell them what you are going to tell them, Tell</i>	I needed to go back into my presentation to understand what this feedback meant. When I did so, I was able to	Adding this component to my presentation makes for a clearer professional development session. I also

<i>them, Tell them what you just told them" format of your presentation. Put this right before the exit ticket.</i>	identify where the gap was in my closure and add a clearer summary recap.	used my evaluator's feedback to add in work time pause into the presentation.
<i>It will be helpful to give participants a little bit more of an introduction to the handout and how they can use it as an immediate take away.</i>	I went back into the session and added a short section referencing the hand-out, and encouraged its readers to use it in the way that works best for them, adding a few suggestions and ideas.	I trust that professional educators know how they learn best and will make use of the handout in a way that meets their individual needs as learners.
<i>Check voice throughout the session to ensure it is PD-voice and not teacher-voice. I don't need to give as much detail to teachers as I would to students.</i>	There is no doubt that I am currently a working practitioner teaching young children daily. I appreciated the feedback as my teacher-voice is such a natural go-to for me.	With the feedback, I was able to identify when I was not using my PD-voice and re-record those sections to present a more professional tone within my session.

#### Sprint 4

<b>Feedback Points</b>	<b>Revisions Made</b>	<b>Revision Reflections</b>
<i>Philosophy Give the readers a clear picture of how this type of learning can benefit students, teachers, and the community... making a clear list of the benefits will be helpful for readers to envision the positive outcomes of arts integration.</i>	I have added one more page to my Arts Integration Specialist Philosophy highlighting researched-based points (cited in my alignment guide) that illuminate how arts integration creates positive change for students, teachers and community.	In my Sprint 1 feedback, Maria encouraged me to investigate research beyond the A+ Schools Program. Now that I have done that, I am able to use research to more clearly articulate the benefits of arts integration for students, teachers and the community.
<i>Alignment Guide I think it would be a good idea to include in the introduction the importance of utilizing the content and art teachers in your building to help generate full lesson plans.</i>	I have added the following language into the Alignment Guide Introduction: Some lesson seed ideas in this alignment guide are designed to encourage collaboration between classroom teachers and arts specialists. When the expertise of two or more	I appreciate that Maria shared the perspective of a classroom teacher reading this alignment guide. That feedback helped me clarify the language in my introduction. Again, she has encouraged me to expand my writer's voice and use it to speak to all audiences- not just music educators.

	<p>teachers is used to develop arts integrated lesson plans and/or projects together, the brilliance of all educators is maximized for the good of all students.</p>	
<p><i>Lesson Plans</i>  <i>There are a few repeat assessment tasks used within your lesson plans. I wanted to give you this tool to give you some ideas for other assessment tasks that you could incorporate in your lessons. 103 ways...</i></p>	<p>In lesson 1, I changed the final formative assessment to a Three Minute Pause. This practice gives time for students to absorb and express their thinking.</p> <p>In lesson 2, I changed one of the diagnostic tasks to a critical response protocol using the sentence starter “I notice...”</p> <p>In the case of both lessons, the formative assessment functions as a ‘practice’ for the summative assessment. Due to the specific nature of the lesson, I feel the need to keep the formative and summative assessments as they are.</p>	<p>I teach a significant number of students who receive EL and SPED services- including many who are new to our country. These students thrive on rituals and routines. For that reason, I often repeat assessment tasks to encourage access for that population of students.</p> <p>For the purposes of <i>these</i> lessons- I have added a bit more variety to the assessment tasks. Thank you to Maria for sharing the document called “103 ways to check for understanding” resource. It helped me expand my work.</p>
<p><i>Lesson Plans</i>  <i>Please also include a student reflection or self-assessment page for students to reflect on their work.</i></p>	<p>I used language from the summative assessment to create a student-centered assessment. In doing so, the students have a checklist of their own to ensure that they have met the criteria of the assignment.</p> <p>I also found an online resource from Edutopia called “<a href="#">40 Reflection Questions</a>”. This resource helped me ensure that I was giving students unique reflection prompts at the end of each lesson.</p>	<p>I chose to create a student self-assessment <b>and</b> reflection page since both practices are important for student learning.</p> <p>When students are clear on what is expected in an assignment, it helps them focus their work and succeed. The practice of reflection encourages metacognition: students thinking about their thinking. In doing so, students reach higher levels of understanding- not just about the content- but about themselves as well.</p>

# SPRINT 4: PORTFOLIO CHECKLIST



Name: Kim Kroetsch

Date: June 19, 2023

Use this checklist to guide your project development then complete it as a self assessment to combine with your final project and submit for one-time feedback.

## STANDARD 7: IMPLEMENTING AN ARTS INTEGRATION PHILOSOPHY

Accomplished Arts Integration Specialists develop an evolving philosophy that addresses goals of arts integration and how those goals will effect change, including identifying concrete behaviors that emerge in arts integrated schools.

Accomplished Arts Integration Specialists:

- 7.1 Expert ability to develop an evolving philosophy that addresses goals of arts integration
- 7.2 Identifying how their goals will effect change, including identifying concrete behaviors that emerge in arts integrated schools.

## STANDARD 6: CREATING A PRACTICE OF INTENTIONAL REFLECTION AND REVISION

Accomplished Arts Integration Specialists intentionally reflect on their teaching and learning process, as well as their facilitation of arts integration efforts, and use these reflections to guide revisions to their practice as necessary.

Accomplished Arts Integration Specialists:

- 8.1 Intentionally reflecting on their teaching and learning process, as well as their facilitation of arts integration efforts
- 8.2 Using their reflections to guide revisions to their practice as necessary

**TO DO: Use the following checklist to guide and self-assess your Sprint 4 portfolio:**

YES	Almost There	NO	RESUME
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Resume is contemporary and provides a professional first impression
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Resume includes Teaching/Instructional Experience
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Resume includes Educational Background
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Resume includes Arts Integration Experience

Justify your placement: I have created a professional resume that highlights my varied, professional instructional experiences including music teaching, arts integration, curriculum writing, professional development leadership, digital learning instruction, as well as my own entrepreneurial project related to arts integration. The resume shows my educational background and arts integration experience, as well as professional training I have received and achievements and grants I have been awarded.

YES	Almost There	NO	PHILOSOPHY
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Your philosophy of a Specialist includes the intended goals/concrete attributes of an arts integrations specialist overall
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Your philosophy of a Specialist includes a description of how those goals can effect change
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Your philosophy of a Specialist includes a synthesis of how you as a specialist showcase the above goals and intended outcomes

Your philosophy includes what someone can expect from you as a Specialist with regards to what you look for when observing arts integration in action

Your philosophy includes what someone can expect from you as a Specialist with regards to what expectations you have for a school/classroom that integrates the arts

Your philosophy includes what someone can expect from you as a Specialist with regards to what concrete behaviors can be seen when a school/class integrates the arts

Your philosophy includes what someone can expect from you as a Specialist with regards to how you can effect change based on the expectations and behaviors above

Justify your placement: In my arts integration philosophy presentation, I begin with an introduction that helps others learn about who I am; that my passion comes from a belief that all children are gifted and talented and it is through arts integration that students discover their strengths and abilities. The introduction also centers the evolution I continue to go through as an educator committed to equity and the intersection of that belief with arts integration. This point is underscored in my statement of arts integration as change maker. As an educator from the state of Minnesota, it is my responsibility to work toward closing one of the biggest racial achievement gaps in the country and face the role I play as a white educator of black and brown children. Here I state that "students have voice and choice (a culturally responsive practice) in demonstrating learning in and through the arts." Next, I underscore the attributes of an arts integration specialist and my "why" as an arts integration change maker. My philosophy clearly lays out my goals in serving teachers, schools and districts as they develop their own art integrated identity where the learning and perspectives of ALL are represented and valued. Additionally, I concisely lay out the attributes and behaviors of arts integration programs. It is my desire through this philosophical statement to help others learn what to expect from me and my specialized skills as a certified arts integration specialist committed to equity.

YES	Almost There	NO	DEFENSE & COMPILATION
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A thorough review of all feedback and revisions is included as a defense of mastery.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	The revision summary defense is clear and user friendly.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	The revision summary defense highlights specific feedback received on each of the 3 projects
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	The revision summary defense details specific revisions made based on evaluator/coach feedback.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	The revision summary defense clearly articulates the "why" behind each revision showcasing the learner's growth and progress in fully internalizing the Arts Integration approach.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	The full compilation is in the following order and submitted as one PDF:  Cover page (all contact information included) Table of Contents Resume Arts Integration Specialist Philosophy Revised Sprint 1 Alignment Guide Revised Sprint 2 Lesson Plans Sprint 3 Video PD Session Title Page (Session Title, Session Summary, Link to Revised Session Video) Sprint 3 Handout Appendix Revision Summary Defense Post Program Standards Reflection

Signed Support Checklist  
Sprint 1-4 Project Checklists

Justify your placement: Within my revision summary defense, I thoroughly review the feedback I received in each sprint, I highlight the changes that I made in response to the feedback, then reflect upon the learning I experienced through the process of each revision. I chose to present my defense in table form for ease of reading and clarity. Through the process of completing this defense, I have come to notice patterns in my work and have worked to improve those patterns. A couple of examples include:

- evolving my writer's voice to be for clear for others rather than just myself.
- writing in a way that highlights the interwoven nature of disciplines taught and assessed through arts integration.

It is my hope that the summary defense highlights my growth and evolution through the program and my deepening understanding of all of the components of being an effective arts integration leader.

# Arts Integration Specialist Self-Reflection



Name: Kim Kroetsch

Date: June 20, 2023

It is our goal that at the end of the Certification program, learners have achieved 8 standard outcomes. Please reflect on your time during the program, your final portfolio, and any work done with your students and colleagues to **rate your current confidence** in each standard outcome. Review your original self-assessment that you completed at the beginning of the program, add your original rating below, reflect on the questions you posed and then add your current rating. Then provide evidence from any of the above areas or any experiences over the past year that influenced that rating.

4 = Extremely Confident    3 = Somewhat Confident    2 = Not Very Confident    1 = Not Confident At All

Standard Outcome	Original Rating	Rating
<p><b>STANDARD 1: KNOWLEDGE OF ARTS PROCESSES</b>  <i>Accomplished Arts Integration Specialists have a working knowledge of processes in visual art, music, theater, dance and media arts and actively seek out opportunities to integrate these processes across content areas.</i></p>	2	3
<p>Evidence: As I review the work and revisions done in my Sprint 1 Alignment Guide, the work reflects the create, perform and respond processes in Dance, Music, Visual Art and Theater with natural alignments to English Language Writing, Math, Science, and Social Studies. I analyzed the verbs to ensure that cognitive demand was balanced between content areas and required students to demonstrate learning equitably across both standards areas within each lesson seed.</p> <p>The lessons that I created for Sprint 2 demonstrate my ability to create diagnostic, formative and summative assessments of integrated lessons. Through revision, I also created overall criteria for student success on the summative evaluations. One area of growth I have identified for the future involves deeper exploration of the arts processes beyond my own background as a musician and music educator. I intend to grow my practice in this area as I gain more experiences as an art integration specialist.</p>		
<p><b>STANDARD 2: KNOWLEDGE OF CURRICULUM STANDARDS</b>  <i>Accomplished Arts Integration Specialists know where to find curriculum standards for any content area, as well as how they are organized, how to read and understand standards for various content areas, and the relationship between curriculum standards across content areas.</i></p>	2	3
<p>Evidence: As a music specialist, this was a more significant area of growth for me. I dug into the content standards of English Language Writing, Math, Science, and Social Studies both within my own school district and state. Learning about the importance of verbs and balancing cognitive demand helped me focus my work and identify some of the most natural connections between the arts and classroom content standards. The feedback that I received from my evaluator helped me to revise my work in a way that showed the integration of assessments, rather than separating them out. This is a symbolic and fundamental learning for me in this process. Standard 2 will continue to be an area of growth for me and I am grateful to my collaborator Rebecca Lund for sharing her knowledge and expertise with me around the evaluation of classroom content standards.</p>		
<p><b>STANDARD 3: PROVIDING EQUITABLE LEARNING OPPORTUNITIES FOR STUDENTS</b>  <i>Accomplished Arts Integration Specialists understand that all students are unique in their learning preferences and develop multiple learning opportunities in and through the arts which are differentiated to meet the needs of each student.</i></p>	3	4

<p>Evidence: As I reflect back on the lessons I chose to develop for my Sprint 2 projects, my values around culturally responsive teaching and arts integration shine through. The interwoven nature of Gloria Ladson-Billings 4 R's of culturally responsive teaching (relationships, rigor, realness and relevance) dovetail beautifully with arts integration. It is through arts integration that students have differentiated opportunities for voice and choice in their learning. As a white, female educator who continues her racial equity journey, I view arts integration as a crucial component where all students can share their personal voice, perspective and brilliance. As I continue to develop as an arts integration specialist, the value of providing equitable learning opportunities for students will always be at the heart of my "why".</p>		
<p><b>STANDARD 4: IMPLEMENTING ASSESSMENT PRACTICES ACROSS CONTENT AREAS</b>  <i>Accomplished Arts Integration Specialists design assessments that are intentionally aligned with the standards in both the arts and content areas outlined at the outset of the lesson or unit.</i></p>	2	3
<p>Evidence: Jay McTighe &amp; Grant Wiggins "Understanding by Design" has been the foundation of my lesson planning process for many years. I always begin arts integration planning with the final results in mind, then decide what evidence of learning and understanding students will need to demonstrate, and from there the learning activities flow. This "backward planning design" is how I approached the creation of my Sprint 2 Lessons. My thinking began with the summative assessment, then worked backward to the formative and the diagnostic. Once I had a clear sense of the criteria for each assessment, the lessons flowed. Again, the revision feedback encouraging me to dovetail the standards across both content areas- rather than separate them- strengthened my work and led to an integrated and equitably assessed evaluation of all standards.</p>		
<p><b>STANDARD 5: LEADING EDUCATORS</b>  <i>Accomplished Arts Integration Specialists actively lead teachers in all content areas in strategies, standards alignment, lesson delivery, assessment, and extending partnerships in arts integration.</i></p>	3	4
<p>Evidence: One of my favorite takeaways from this program came in Sprint 4. This quote summarized how I wish to move forward in my practice as an art integration specialist, be it in my school, district or beyond. "Here is where our gaps are, here is how we can fix it and here is the plan." is a quote I will carry in my heart and my head as I move ahead as an arts integrated specialist in the state of Minnesota committed to closing one of the largest achievement/opportunity gaps in the US. I commit to using data to determine where the gaps are, creativity through arts integration to fix it and leadership to move the plan ahead for the good of all.</p>		
<p><b>STANDARD 6: CONDUCTING PROFESSIONAL DEVELOPMENT</b>  <i>Accomplished Arts Integration Specialists develop valuable learning experiences through professional development opportunities for teachers in all content areas in order to design, implement, and assess student learning through arts integration.</i></p>	3	4
<p>Evidence: It has been my privilege to develop and present professional development sessions for educators for more than two decades. I always plan these sessions with the audience in mind and speak with my practitioner's voice. I accept participant feedback to grow my practice as a presenter. Sprint 3 provided me with an opportunity to practice creating a PD session virtually. I find that being in person with others is a more engaging and interactive way for me to present PD, so creating a virtual session was a good challenge for me. My goals were to create a session on a topic that could be useful to a wide array of educators, then outline that session succinctly through my handout. It is my hope that others will find this arts integration strategy useful in teaching classroom content in and through music.</p>		
<p><b>STANDARD 7: IMPLEMENTING AN ARTS INTEGRATION PHILOSOPHY</b>  <i>Accomplished Arts Integration Specialists develop an evolving philosophy that addresses goals of arts integration and how those goals will effect change, including identifying concrete behaviors that emerge in arts integrated schools.</i></p>	1	3
<p>Evidence: When I went through the process of creating my Arts Integration Philosophy, it gave me the opportunity to synthesize and present the educational values that are important to me. I was able to reflect upon and articulate the goals I have in this work and illustrate how I view arts integration as change-making work. My own experiences and observations of arts integration over the course of many years has evolved and shaped what I view are the most important components and behaviors of an arts integration school. I wrote my philosophy statement as a presentation; I hope that I may have opportunities to share my philosophy with others who wish to collaborate with me.</p>		
<p><b>STANDARD 8: CREATING A PRACTICE OF INTENTIONAL REFLECTION AND REVISION</b></p>	2	3

*Accomplished Arts Integration Specialists intentionally reflect on their teaching and learning process, as well as their facilitation of arts integration efforts, and use these reflections to guide revisions to their practice as necessary.*

Evidence: This certification program has provided me with many opportunities to refine my own reflection process. It is my hope that this portfolio, along with the reflections I have written at the end of each Sprint, demonstrate evolution in my work and how I think about that work. I appreciate all of the feedback that I have received throughout this process as it has encouraged me to grow and evolve as an arts integration specialist. I now move ahead with more information, skills and confidence that I will use to continue to serve others through arts integration for the good of all.

Considering the expected outcomes above, reflect back to the beginning of the program and share where you feel your largest areas of growth have been. You can also include any additional areas you have felt growth outside of the standard outcomes if you wish.

My most significant area of growth has been creating and implementing an arts integration philosophy. It was through this process that I was able to synthesize my learning in this program and illustrate my values as an educator. Through the creation of an arts integration philosophy, I was able to articulate:

- who I am as an arts integration specialist.
- what my goals are and the future impact of those goals.
- what key attributes I possess that make me an impactful arts integration specialist.
- why I choose to dedicate my life's work to arts integration.
- who I hope to serve through my work and an expression of my desire to collaborate with others.
- what I believe are the key components and behaviors in an arts integration school.



## SUPPORT CHECKLIST

Please view the [\[INFORMATIONAL VIDEO\]](#) before beginning your journey.

As an independent learner, you have flexibility within the program to set up your learning experience in a way that best suits your needs. It is encouraged that you take advantage of all support offerings available in order to prepare your best work. Please use the following checklist to document your journey through the program and the supports you invested in. Please submit this document with your final Sprint 4 portfolio.

### Video Lessons & Handbook (Workbook/Resource Guide)

The video lessons are available on the platform and come with an accompanying handbook. Although the videos are short, they are packed with information and most learners find that they need to view the videos multiple times. The handbook pages (found in the full resource guide or lesson-specific workbooks) are supplementary material to assist in your learning, however you do not need to submit those pages.

### Q & A Sessions

While the program is time-flexible, we follow a calendar year for our Q & A sessions. These sessions are broken up by quarter and each takes place once a year. These are not coaching sessions so it is important that you submit your general questions to be addressed at the session and if time allows we will open up for questions from those in attendance.

Sprint 1 Q & A will occur within January - March

Sprint 2 Q & A will occur within April - June

Sprint 3 Q & A will occur within July - September

Sprint 4 Q & A will occur within October - December

Once a session is scheduled, our registrar will send an email inviting you to the session and soliciting any questions you would like answered during the session. While this is optional, it is highly encouraged.

### Project Checklists

We have added checklists for each project. These will help you monitor your project development and are the same checklists that evaluators use when reviewing projects. These checklists must be submitted with each project as it provides justification and defense of your work and allows us to see your thought process. This is also a self assessment/reflection opportunity which is an important facet of the learning process and one of our core standards for an Arts Integration Specialist:

#### ***STANDARD 8: CREATING A PRACTICE OF INTENTIONAL REFLECTION AND REVISION***

*Accomplished Arts Integration Specialists intentionally reflect on their teaching and learning process, as well as their facilitation of arts integration efforts, and use these reflections to guide revisions to their practice as necessary.*

It is expected that you complete the checklist for each project and combine it with the sprint project to submit to your evaluator for one-time feedback. This includes completing an Arts Integration Specialist standards assessment at the beginning and the end of your time in the program.

### Project Submissions

Sprint project submissions for feedback are mandatory. We have found that learners are most successful when they are receiving feedback along the way, so you will be expected to submit each sprint project for one-time feedback from one of our certified evaluators. Because each sprint builds upon the previous, this ensures you are on the right track before you submit your final project. Once you complete a sprint project, submit it to the platform and you will be assigned an evaluator who will be with you throughout your journey.

### Revision Summary Defense

Our program is standards-based and relies heavily on evidence of learner growth, progress, and reflection. Throughout the program you will receive feedback from certified evaluators and will conduct personal reflections. As you progress through it is important to capture this feedback, revisions, and reflections in order to present this information as evidence of full internalization of the Arts Integration approach. While you can format your revision summary however you wish, it must explicitly include feedback given, revision made in response, and a reason why the revision was necessary. The “why” will provide evidence of your comprehension. It is suggested that you keep track of your feedback and revisions in real time as it is difficult to recall some of this information once you have reached the end. This summary will be included in your final portfolio.

### Sprint Intensives\*

Beginning Summer 2023, sprint intensives will be available for any learner wishing to have a more interactive experience and additional support with a specific sprint. You can register for as many intensives as you wish, they are optional, but they do have an additional fee. When enrolled in a sprint intensive you will be placed on a team with a dedicated level I & II certified specialist to provide one-on-one coaching. Over the 8 week intensive you will receive access to additional mini lessons for more instruction on sprint-specific topics, virtual meetings to workshop through your individual project with on-the-spot feedback, open office hours sessions to ask questions or get quick feedback on specific components, and a dedicated coach who you can reach out to anytime during the intensive for additional assistance. The only prerequisites are to register and view the sprint lessons prior to the start of the intensive. Intensives will be available quarterly throughout the year.

Quarter 1 January-March: Sprint 1 & 2 Intensives (Sprint 3 Intensive beginning 2024)

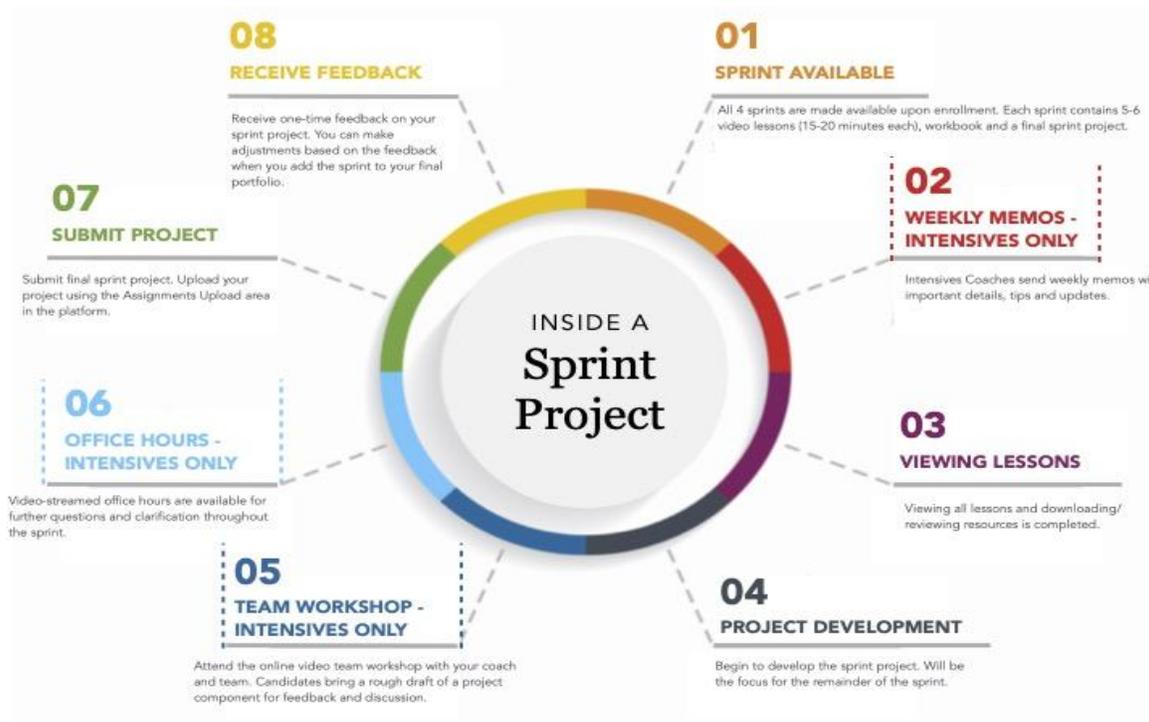
Quarter 2 April-May: Sprint 1 & 2 Intensives (Sprint 4 Seminar beginning 2024)

Quarter 3 July-August: Sprint 1, 2 Intensives (Sprint 3 Intensive beginning 2024)

Quarter 4 October-November: Sprint 1 & 2 Intensives (Sprint 4 Seminar beginning 2024)

There are many offerings to accommodate your schedule and timing as you work through the program. Please review the [\[FULL CATALOG\]](#) for enrollment process, run dates, and tuition.

*\*Due to university requirements, learners wishing to register for grad credits from CSUSM must participate in all 3 sprint intensives and the sprint 4 seminar. Please refer to the [\[PROGRAM HANDBOOK\]](#) for details.*



## SUPPORT CHECKLIST

*As an independent learner, you are responsible for your own timeline for completing each sprint. It is recommended that you use the left side of your checklist to set your own personal dates to ensure you complete the full program within the time allotted.*

Dates	PRIOR TO BEGINNING	Links/Resources
Summer 21	<input checked="" type="checkbox"/> Set up and organize your google drive. All of our resources, templates, checklists, rubrics, etc are in google doc form so having an organized google drive with a folder devoted to your AI work will help you keep track of everything. If you do not have a google account, it is free to make.	
	<input checked="" type="checkbox"/> View the informational tutorial at the top of the first page of this document	
	<input checked="" type="checkbox"/> Log into your dashboard and review all helpful information (navigating the platform, course policies, getting started, FAQs)	
	<input checked="" type="checkbox"/> Complete AI Specialist Standards Pre-Assessment	<a href="#">[AI SPECIALIST STANDARDS PRE ASSESSMENT]</a>
Dates	SPRINT 1	Links/Resources
	<input checked="" type="checkbox"/> View all lessons and follow along with the handbook	
	<input checked="" type="checkbox"/> Download and print the Cognitive Demand resource. Keep it nearby	<a href="#">[COGNITIVE DEMAND]</a>
	<input checked="" type="checkbox"/> Download and print the tips and terminology resource, they will be helpful as you design your project	<a href="#">[TIPS &amp; TERMS]</a>
	<input checked="" type="checkbox"/> View the project samples and checklist available under the project tab	
Session Date:	<input type="checkbox"/> Submit questions and attend the Q&A session (optional). Refer to the Sprint 1 email for dates, times, virtual room links, etc.	<a href="#">[Q&amp;A FORM]</a>
Run Dates:	<input type="checkbox"/> Register for a Sprint 1 Intensive for additional help and an interactive experience (optional)	<a href="#">[REGISTER HERE]</a>
	<input checked="" type="checkbox"/> Use the project template to compose your project	<a href="#">[PROJECT TEMPLATE]</a>
	<input checked="" type="checkbox"/> Develop your project using the checklist as a guide	<a href="#">[PROJECT CHECKLIST]</a>
	<input checked="" type="checkbox"/> Complete Sprint 1 checklist as a self assessment/reflection	
Submit Date:	<input checked="" type="checkbox"/> Submit Sprint 1 project (with self assessment checklist) to platform for one time feedback	Evaluator: Maria Golden
Dates	SPRINT 2	Links/Resources
	<input checked="" type="checkbox"/> View all lessons and follow along in the handbook	
	<input checked="" type="checkbox"/> Download and print the tips and terminology resource, they will be helpful as you design your project	<a href="#">[TIPS &amp; TERMS]</a>
	<input checked="" type="checkbox"/> View the project samples and checklist available under the project tab	
Session Date:	<input type="checkbox"/> Submit questions and attend the Q&A session (optional). Refer to	<a href="#">[Q&amp;A FORM]</a>

	the Sprint 2 email for dates, times, virtual room links, etc.	
Run Dates:	<input type="checkbox"/> Register for a Sprint 2 Intensive for additional help and an interactive experience (optional)	<a href="#">[REGISTER HERE]</a>
	<input checked="" type="checkbox"/> Use the project template to compose your project	<a href="#">[PROJECT TEMPLATE]</a>
	<input checked="" type="checkbox"/> Develop your project using the checklist as a guide	<a href="#">[PROJECT CHECKLIST]</a>
	<input checked="" type="checkbox"/> Complete Sprint 2 checklist as a self assessment/reflection	
Submit Date:	<input checked="" type="checkbox"/> Submit Sprint 2 project (with self assessment checklist) to platform for one time feedback	Evaluator: Maria Golden
Dates	SPRINT 3	Links/Resources
	<input checked="" type="checkbox"/> View all lessons and follow along with the handbook	
	<input checked="" type="checkbox"/> Download and print the recording tips and tricks, they will be helpful as you design your project	<a href="#">[TIPS &amp; TRICKS]</a>
	<input checked="" type="checkbox"/> View the project samples and checklist available under the project tab	
Session Date:	<input type="checkbox"/> Submit questions and attend the Q&A session (optional). Refer to the Sprint 3 email for dates, times, virtual room links, etc.	<a href="#">[Q&amp;A FORM]</a>
Run Dates:	<input type="checkbox"/> Register for a Sprint 3 Intensive for additional help and an interactive experience (optional)	<a href="#">[REGISTER HERE]</a>
	<input checked="" type="checkbox"/> Develop your project using the checklist as a guide	<a href="#">[PROJECT CHECKLIST]</a>
	<input checked="" type="checkbox"/> Complete Sprint 3 checklist as a self assessment/reflection	
	<input checked="" type="checkbox"/> Add the link to your video to the top of your handout, then save as a PDF. Combine your transcript, handout, and self assessment checklist into one PDF.	
Submit Date::	<input checked="" type="checkbox"/> Submit Sprint 3 project (with self assessment checklist) to platform for one time feedback	Evaluator: Maria Golden
Dates	SPRINT 4	Links/Resources
	<input checked="" type="checkbox"/> View all lessons and follow along with the handbook	
Submit Date:	<input type="checkbox"/> Submit questions and attend the Q&A session (optional). Refer to the Sprint 4 email for dates, times, virtual room links, etc.	<a href="#">[Q&amp;A FORM]</a>
Run Dates:	<input type="checkbox"/> Register for a Sprint 4 Seminar for additional help and an interactive experience (optional)	<a href="#">[REGISTER HERE]</a>
	<input checked="" type="checkbox"/> Develop your portfolio using the checklist as a guide	<a href="#">[PORTFOLIO CHECKLIST]</a>
	<input checked="" type="checkbox"/> Complete Sprint 4 checklist as a self assessment/reflection	
	<input checked="" type="checkbox"/> Review the final standards based evaluation rubric to see exactly how each part of the portfolio will be used as evidence of mastery. This is just for your reference, DO NOT fill it out.	<a href="#">[FINAL EVALUATION]</a>
	<input checked="" type="checkbox"/> Complete the post-program self reflection which revisits your self	<a href="#">[SELF REFLECTION]</a>

assessment of the 8 Standards for Arts Integration Specialists

Submit Date:  
June 20, 2023



Submit Portfolio draft WITH all components listed on the portfolio checklist AND this signed checklist form.

Evaluator: Maria Golden

- By checking this box I certify that I am aware of the available support offered such as submitting optional questions, attending optional Q&A sessions, attending optional intensives, and submitting projects for one time feedback, and made an independent decision on how to take advantage of those supports.

Kimberly A Kroetsch

\_\_\_\_\_  
Name (Print/Type)

June 30, 2023

Date