

## **2015 Teacher and Artist Partnership Institute Agenda**

### **Capital Area School for the Arts**

**July 27-31, 2015**

#### **Monday, July 27:**

8:00 – 8:30 a.m. - Breakfast

8:30 – 9:00 a.m. – Introduction to the 2015 TAP Institute

9:00 – 10:00 a.m. – Dr. Catherine Cullen: Art and the Brain

10:00 - 10:15 a.m. - Break

10:15 a.m. – 12:00 p.m. – Mark McKenna: Movement Literacy/Space

12:00 – 12:45 p.m. - Lunch

12:45 – 1:15 p.m. – Alison Zapata: Documenting the Residency Process

1:15 – 2:45 p.m. – Kathe Umlauf: Sculpture – Body Language and  
Communicating Through Clay

2:45 – 3:15 p.m. – Kay Thomas: Installation 101

3:15 – 3:45 p.m. – Kathe Umlauf: Face making with Clay

3:45 – 4:00 p.m. – Break

4:00 – 4:15 p.m. – Objective Observation Exercise

4:15 – 5:00 p.m. – Jenny Hill: Journaling writing, reflection on the day

#### **Tuesday, July 28:**

8:30 – 9:00 a.m.- Breakfast

9:00 – 9:15 a.m. – Mark McKenna: Drama Warmups

9:15 – 10:30 a.m. – Mark McKenna: Character Lesson

10:30-10:45 a.m. – Break

10:45 – 11:15 a.m. – Kay Thomas: Gesture Drawing

11:15 – 11:30 a.m. - Alison Zapata: Documentation Check-in

11:30 – 12:00 – TBD

12-12:45 p.m. - Lunch

12:45 – 2:00 p.m. – Jenny Hill: *All of Us: Characters Create a Community*

2:00 -3:30 p.m. – Geri Smith: Song Writing

3:30 – 3:45 p.m. - Break

3:45-5:00 p.m.: Objective writing/Reflection on the day

### **Wednesday, July 29:**

8:30 – 9:00 a.m. - Cartoon breakfast

9:00-10:30 a.m. - Mark Wong: The Science of Dance

10:30 – 10:45 a.m. - Break

10:45 a.m. – 12:00 p.m. – Mike Bocianowski: Ideas Becoming Environments

12-12:45 p.m. – Lunch

12:45 – 2:15 p.m. – Jude Hawkins: Character of Line

2:15 – 2:30 p.m. Break

2:30 – 4:00 p.m. – Alison Zapata/Mike Bocianowski: Animation/illustration

4:00-5:00 p.m. – Jude Hawkins/Gayle Cluck: Model Debrief

### **Thursday, July 30:**

8:30 – 9:00 a.m. - Breakfast

9:00 – 9:45 a.m. - Yael Silk: Assessment Session

9:45 - 11:15 a.m. – Bernie Wilke: The Spirit of Place: a character in its environment

11:15 - 11:30 a.m. - Break

11:30 a.m. – 12:00 p.m. – Justin Ayala: Intro to installation

12:00-12:45 p.m. - Lunch

12:45 – 2:45 p.m. – Justin Ayala: Installation work with teams

Mike Bocianowski: Cartooning with Administrators

2:45 – 3:00 p.m. – Break

3:00 – 4:00 p.m. – Yael Silk: assessment review and Justin Ayala: reflection

4:00 -5:00 p.m. – Reflection on the day

**Friday, July 31:**

8:30 – 9:00 a.m. – Breakfast

9:00 – 9:30 a.m. – Review of the week's work with Kay Thomas and Jamie Dunlap

9:30 – 12:00 p.m. – TAP Team Planning

12:00 – 1:00 p.m. – Lunch

1:00 – 3:00 p.m. – TAP Team Planning continues

3:00 – 3:30 p.m. – Closing

3:30 p.m. Adjourn

## 2015-2016 TAP Residency Planning Template

### TEAM INFORMATION

	<b>Name</b>	<b>Phone</b>	<b>Email</b>
<b>Teacher</b>			
<b>Artist</b>			
<b>Principal</b>			
<b>Superintendent</b>			
<b>Project director</b>			

### SCHEDULE

<b>Program activities</b>	<b>Please indicate the month, day of week and time of day (when possible) for the following program activities</b>
Residency design/curriculum planning	
Residency instruction	
Debrief sessions	
Other related grant programming (e.g., family event)	
Testing dates to be aware of (for program implementation and scheduling external evaluator visits)	

### GENERAL GRANT INFORMATION

<b>Grade level</b>	
<b>Art form(s) addressed</b>	
<b>Additional academic content addressed</b>	

## PROGRAM GOALS

<b>Teacher</b>	
<b>Artist</b>	
<b>Students</b>	
<b>School</b>	
<b>Other</b>	



**RESIDENCY PLANNING WORKSHEET (DAYS 1-10)<sup>i</sup>**

**Day 1:**

<i>Instructional outcomes<sup>ii</sup></i>	
<i>Arts standards</i>	<i>Additional academic standards</i>
<i>Arts vocabulary<sup>iii</sup>:</i>	<i>Additional academic vocabulary:</i>
<i>Learning activities<sup>iv</sup>:</i>	
<i>Artist role:</i>	<i>Teacher role:</i>
<i>Instructional materials and resources<sup>v</sup> (e.g., art materials, examples of professional works of art, reference books, etc.):</i>	
<i>Grouping of students<sup>vi</sup>:</i>	

**Day 2:**

<b><i>Instructional outcomes</i></b>	
<b><i>Arts standards</i></b>	<b><i>Additional academic standards</i></b>
<b><i>Arts vocabulary:</i></b>	<b><i>Additional academic vocabulary:</i></b>
<b><i>Learning activities:</i></b>	
<b><i>Artist role:</i></b>	<b><i>Teacher role:</i></b>
<b><i>Instructional materials and resources (e.g., art materials, examples of professional works of art, reference books, etc.):</i></b>	
<b><i>Grouping of students:</i></b>	

**Day 3:**

<b><i>Instructional outcomes</i></b>	
<b><i>Arts standards</i></b>	<b><i>Additional academic standards</i></b>
<b><i>Arts vocabulary:</i></b>	<b><i>Additional academic vocabulary:</i></b>
<b><i>Learning activities:</i></b>	
<b><i>Artist role:</i></b>	<b><i>Teacher role:</i></b>
<b><i>Instructional materials and resources (e.g., art materials, examples of professional works of art, reference books, etc.):</i></b>	
<b><i>Grouping of students:</i></b>	

**Day 4:**

<b><i>Instructional outcomes</i></b>	
<b><i>Arts standards</i></b>	<b><i>Additional academic standards</i></b>
<b><i>Arts vocabulary:</i></b>	<b><i>Additional academic vocabulary:</i></b>
<b><i>Learning activities:</i></b>	
<b><i>Artist role:</i></b>	<b><i>Teacher role:</i></b>
<b><i>Instructional materials and resources (e.g., art materials, examples of professional works of art, reference books, etc.):</i></b>	
<b><i>Grouping of students:</i></b>	

**Day 5:**

<b><i>Instructional outcomes</i></b>	
<b><i>Arts standards</i></b>	<b><i>Additional academic standards</i></b>
<b><i>Arts vocabulary:</i></b>	<b><i>Additional academic vocabulary:</i></b>
<b><i>Learning activities:</i></b>	
<b><i>Artist role:</i></b>	<b><i>Teacher role:</i></b>
<b><i>Instructional materials and resources (e.g., art materials, examples of professional works of art, reference books, etc.):</i></b>	
<b><i>Grouping of students:</i></b>	

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<sup>i</sup> Most of the terms in the planning worksheet are pulled from Charlotte Danielson’s *The Framework for Teaching: Evaluation Instrument 2013 Edition* (available for free download at: <http://danielsongroup.org/framework/>). The following footnotes excerpt language from this resource to better describe the terminology.

<sup>ii</sup> “Teaching is a purposeful activity; even the most imaginative activities are directed toward certain desired learning. Therefore, establishing instructional outcomes entails identifying exactly what students will be expected to learn; the outcomes describe not what students will do, but what they will learn. The instructional outcomes should reflect important learning and must lend themselves to various forms of assessment through which all students will be able to demonstrate their understanding of the content.” (p.17)

<sup>iii</sup> “For many students, their teachers’ use of language represents their best model of both accurate syntax and a rich vocabulary; these models enable students to emulate such language, making their own more precise and expressive. Skilled teachers seize on opportunities both to use precise, academic vocabulary and to explain their use of it” (p.59)

<sup>iv</sup> “Instruction is designed to engage students and advance them through the content,” (p. 25). “The activities and assignments are the centerpiece of student engagement, since they determine what it is that students are asked to do. Activities and assignments that promote learning require student thinking that emphasizes depth over breadth and encourage students to explain their thinking,” (p. 70).

<sup>v</sup> “The instructional materials a teacher selects to use in the classroom can have an enormous impact on students’ experience. Though some teachers are obliged to use a school’s or district’s officially sanctioned materials, many teachers use these selectively or supplement them with others of their choosing that are better suited to engaging students in deep learning—for example, the use of primary source materials in social studies,” (p. 70).

<sup>vi</sup> “How students are grouped for instruction (whole class, small groups, pairs, individuals) is one of the many decisions teachers make every day. There are many options; students of similar background and skill may be clustered together, or the more-advanced students may be spread around into the different groups. Alternatively, a teacher might permit students to select their own groups, or they could be formed randomly,” (p. 70).



TAP Cohort Visual Art Class



TAP Cohort Hip Hop Freeze



TAP Cohort Group