



Arts Impact

**Arts Impact Summer 2020-2021**  
**Creative Impact Tacoma School Year Arts-Infused Mentorship Report**  
**2020-2021 School Year Arts-Infused Mentorship Report**  
[www.arts-impact.org](http://www.arts-impact.org)

### Overview

Arts Impact is a nonprofit arts education organization, partnering with Tacoma Public Schools to provide professional learning for PreK–grade 8 educators. Leading with a racial equity lens and culturally responsive practices, Arts Impact empowers educators to teach and integrate the arts into all student learning.

*“Arts infusion deepens learning as [students] tap into ways of expression that bring joy and confidence.” ~ Sarah Lane, teacher*

The Arts Impact model of arts infusion addresses Common Core State Standards through dance, theater, visual arts, and media arts. Arts-infused learning offers multiple viewpoints and examples, and complementary ways of understanding shared concepts across artistic and academic disciplines. Examples include symmetry (science, dance, math, visual arts); characterization (writing, theater, visual arts, reading); and narrative sequence (reading, writing, visual arts, dance, theater). The Arts Impact model also incorporates Social Emotional Learning (SEL) and the vital 21st Century skills of creative and critical thinking, collaboration, communication, growth mindset and persistence.

Erin Sand, teacher: *When we teach the arts, we are in sync with the most important part of education: relationship building and respecting student voice and agency... You learn critical thinking skills through the arts. And our world needs that.*

Arts Impact equips teachers to lead and infuse the arts as a way of closing the opportunity gap for children of color and those experiencing poverty: traditionally underserved students who often benefit the most from an arts-infused education. A systemic approach throughout the Tacoma Public School district encourages every child to thrive and achieve at the highest levels.

Beverly Harding Buehler, Executive Director, Arts Impact: *When a child has these ideas in their back pocket, they can help make sense of all subjects, using those shared concepts as a key to unlock meaning.*

### Summer Institute

Nineteen teachers from six Tacoma elementary schools and one early learning center attended the 2020 Creative Impact Tacoma Virtual Summer Institute, offered as an online program for the first time this year, due to COVID-19 restrictions. The 4-day Institute was taught live on Zoom from August 10-13. The cohort included a mix of new and returning PreK through 5<sup>th</sup> grade teachers, as well as one Maker Space Librarian. Participants all received a complete art supply kit and supporting printed materials, hand delivered to their homes by Arts Impact in advance of the training. Lessons focused on Arts Infusion with Math and Social Emotional Learning (SEL).

Sarah Lane, teacher: *It is incredible how much can be done even remotely. Our Arts Impact learning over the summer modeled ways to integrate- using cameras to show arts processes and still build an arts-based class community... It is one thing to tell teachers to integrate art; it is another to provide the learning and resources to make it really possible!*

## **Mentorship Structure**

During the 2020-21 school year, each teacher was partnered with an Arts Impact Artist Mentor for an individualized one-on-one mentorship to incorporate and build on Institute lessons with students in their classroom. The mentorship is one of the hallmarks of any Arts Impact professional development program. Each teacher selected their preferred artistic discipline (Dance, Theater or Visual Arts) for their mentorship. Mentorships were also conducted virtually due to COVID-19: a benefit of virtual programming is that it allowed Arts Impact to meet all teacher preferences, rather than assigning one artist mentor and arts discipline to each school's group of teachers, which is usually essential for in-person scheduling and travel to each location.

In these 9-hour mentorships, teachers selected an Institute lesson for the Artist Mentor to model and then co-teach with their students. Teachers built on this learning for their students by writing and teaching their own online foundational or arts-infused lesson with support from their Artist Mentor. These lessons were also reviewed and edited by an Arts Impact curriculum specialist. After two collaborative, teacher-led sessions of this new lesson, Artist Mentors and teachers met outside of class time to assess student and teacher learning, reflect on teaching challenges and successes, and write final lesson edits.

*Joyce Winfrey, teacher: When you're doing the arts, you're engaging all your senses: you can hear it, see it, smell it, feel it, use movement—the lesson gets into your brain in all these different ways... It's also an emotional response. When we teach multiplication, flash cards are one way, but if you're singing and dancing it, it's more fun and you remember more. Erin is using clay with writing—it facilitates dyslexia. If it makes you feel good, if it's fun, you'll remember it.*

This COVID-impacted school year created many obstacles for mentorships, as everyone involved was dealing with the challenges of remote and/or hybrid learning and other circumstances of the pandemic. Due to these challenges, some mentorships are incomplete as of April 2021. This report provides all data currently available.

## **Student and Teacher Assessment**

Arts Impact assesses student learning with performance-based assessments (PBAs), rubrics, self and peer reflection. Evidence is collected through checklists, written work, and photo/video documentation. Artist Mentors and teachers review student assessments together to determine the success of the lesson for both individual students and the class, and to inform next instructional steps.

*Joyce Winfrey, teacher: You can see a difference when you teach through the arts in how learning solidifies in students' brains... I'm a visual learner myself, and I understand the value of learning through multiple strategies.*

Since 2002, Arts Impact has used the Autonomy Rubric for Teachers (ART), an analytic rubric measuring levels of teacher performance in planning, teaching, and assessment. The ART aligns with other best practice protocols, including the Charlotte Danielson Framework for Teaching, the Marzano Teacher Evaluation Model, and the 5 Dimensions of Teaching and Learning from the University of Washington's Center for Educational Leadership.

In Year 1 training, Artist Mentors use the ART as a tool to track and give objective feedback to teachers. In Year 2, both the teacher and the Artist Mentor use the ART independently for reflection, setting goals and planning for further professional development.

Ratings of 3 or 4 correlate with Proficient and Distinguished levels on the Washington State teacher evaluation frameworks. Arts Impact's target is for 80% of teachers to reach Proficient or Distinguished levels for each strand on the ART. Despite the many difficulties posed by remote learning, the 2020-21 cohort not only achieved, but exceeded this goal.

Arts Impact reviews all assessments of teacher and student learning, analyzes for trends, and adjusts programming and implementation to better serve teacher and student needs. Arts Impact also reports student assessment data back to participating schools, teachers, and funders.

Grace Washington, Program Manager: *I love how art breaks down barriers and forms connections, even with distance learning!*

## **Virtual Learning and Engagement**

The COVID-19 pandemic impacted all aspects of Arts Impact programming. Many teachers who participated in the 2020-21 professional development were unable to finish their 2019-20 mentorships, due to school closures starting in March 2020. Teachers, Artists Mentors, and students dealt with obstacles such as the limitations of teaching hands-on artwork virtually, poor internet access that hampered participation, student inability and/or reluctance to turn on cameras for performing art lessons, and the lack of predictability and control throughout the year as circumstances changed—not to mention personal or family illness.

Despite these many challenges, both teachers and Artist Mentors reported positive growth and development for all involved. Arts Impact lessons helped make connections and build community across the literal distance of remote education. Teachers explored and practiced new ways of working with their students, their academic content, and the arts in an online setting. Students gained new art skills, concepts, and vocabulary; responded to clear modeled expectations; worked independently and collaboratively in new ways, made artistic choices, shared their learning, and made authentic real-world connections. Teachers and students alike took new creative risks as they engaged through their online environment.

Normally, family letters are an established element of the Arts Impact model, used to connect and communicate with families about arts-infused lessons and suggest steps to build on student learning at home. This year, because all learning was done in the home, Arts Impact looked for ways to provide additional and more direct support, particularly in response to the needs of students, teachers, and families struggling with remote education. These efforts included writing new virtual lessons, hosting online cultural nights, and supplying home arts kits.

Grace Washington, Program Manager: *Arts Impact created instructional videos on our website and embedded them in lessons for teacher, parent, and student access. Shorter versions of the lessons are accessible for teachers and families who want to teach the arts in 10 or 20 minutes. Arts Impact combined synchronous and asynchronous learning. We have danced and acted online, empowered students to create films of themselves performing their work and made visual art online. We created individually packaged art kits and delivered them to teachers, schools and even to individual families in the remote areas where we work.*

## **Mentorships**

### **MULTI-CULTURAL CHILD AND FAMILY HOPE CENTER (MCFHC)**

COMPLETED MENTORSHIPS: Dance with Artist Mentor Gary Reed

**Tanisha Tillman**

***Tactile Response with Infants***

Grade Level: Infants (2-16 months)

**Enduring Understanding**

Using baby-initiated responses can lead to increased focus and movement engagement.

**Lesson Description**

We explore how, using an infant’s initiative to engage with an object, we will increase their attention and focus by describing, playing, and singing with the child and the object.

**Student assessment**

Disciplines	EARLY LEARNING	DANCE and EARLY LEARNING	Total
Concept	Respond	Engage	
Criteria	Vocalizes, changes facial expression, or makes a body movement.	Increases focus with the teacher.	
Total	5/5	5/5	10
Percentage	100%	100%	100%

Gary Reed, Artist Mentor: *Infants were encouraged to respond in their own way... the process was through exploration.*

**Cassandra Rosario**

***Dancing Big and Small Words***

Grade Level: Toddler (16-36 months)

**Enduring Understanding**

Dancing and speaking with big and small movements can increase students’ understanding of size.

**Lesson Description**

Students learn how to show big/small and loud/soft using their bodies and voices. We will read a book about big and small, dance to loud and soft music, and sing about big and small spiders.

**Student assessment**

Disciplines	DANCE	COMMUNICATION	Total
Concept	big/small	loud/soft	2
Criteria	Dances with whole body using lots of space and little body movements using very little space.	Vocalizes loudly and quietly.	
Total	4/4	2/4	
Percentage	100%	50%	75%

Gary Reed, Artist Mentor: *Enduring Understanding makes sense and is relevant to this age learnings. Good targets and good practice for little ones even if they might not show proficiency. Still building structures for including movement in lessons and explorations...The kiddos were engaged and responsive. There was focused attention from all while reading the book and participation by almost everyone. Dancing to the small/big*

music, it was clear when they started using their hands and fingers for the small dancing and their arms and legs for the big dancing. Further encourage and reinforce their choices by calling out their appropriate use of small hands and fingers and big arms and legs. Find a prompt to engage their voices in the first lesson step where you introduce the concepts, maybe a little "hello" and a big "hello."

**Kelly Murphy**

**Body and Self-Space Awareness**

Grade Level: PreK (3 to 5 years)

**Enduring Understanding**

Being aware of our body and self-space can help us be aware of others.

**Lesson Description**

Students learn to identify and move different body parts in their own self-space. They also learn to identify and use empty space around them. Students share their knowledge in lead and follow activities.

**Student assessment**

Disciplines	DANCE	DANCE	DANCE	Total 3
Concept	Body Parts	Spatial Relationships	Mirroring	
Criteria	Names and moves the body parts.	Moves in and names the space in front of, behind them, and beside them.	Initiates and copies movement in self-space.	
Total	8/8	8/8	8/8	24
Percentage	100%	100%	100%	100%

**Gia Hall**

**Dancing and Drawing Leaves**

Grade Level: PreK (3 to 5 years)

**Enduring Understanding**

Dancing and drawing leaves can help students understand shapes and movement in nature.

**Lesson Description**

Students observe and describe the differences and similarities in the shapes and colors of leaves. They draw leaves. They observe and describe the movement of a leaf falling. They create a dance inspired by the falling leaf.

**Student assessment**

Disciplines	VISUAL ARTS	VISUAL ARTS	DANCE	Total 3
Concept	Observe	Draw	Dance	
Criteria	Describes big, small, narrow, wide shapes and colors of leaves.	Draws a big, small, narrow, and/or wide leaf.	Moves high to low using straight or curved pathways.	
Total	7/7	6/7 (1 absent)	7/7	20
Percentage	100%	86%	100%	95%

**Katherine Wells**

### ***The Big Little Listening Circle***

Grade Level: PreK (3 to 5 years)

#### **Enduring Understanding**

Learning listening shapes can help students be more attentive.

#### **Lesson Description**

Students learn about what listening looks like. They explore how to make good listening shapes with still bodies, quiet voices, open ears, and eyes on the speaker. They do a listening dance in a circle with the full group. They create movement conversations with a partner taking turns dancing and freezing in a listening shape.

#### **Student assessment**

Disciplines	DANCE & COMMUNICATION	DANCE & COMMUNICATION	DANCE & COMMUNICATION	Total
Concept	Listening Shapes	Listening Circle Group Dance	Movement Conversations	3
Criteria	Shows still bodies, quiet voices, open ears, and eyes on speaker.	Takes turns dancing and watching/listening to each other in a group.	Takes turns dancing and watching/listening to a partner.	
Total	4/4	4/4	2/4	10
Percentage	100%	100%	50%	83%

Gary Reed, Artist Mentor: *Good solid concept to teach. Good targets for kids of this age. Instructional omissions due to student attention and engagement.*

## **FRANKLIN ELEMENTARY SCHOOL**

### **IN-PROGRESS MENTORSHIPS**

THEATER with Artist Mentor Dave Quicksall  
Milo Mowery  
Susan Isaacs

COMPLETED MENTORSHIP: VISUAL ARTS with Artist Mentor Carol Gould

### **Sarah Lane**

***Geometric Cityscapes:*** Visual Arts and Mathematics Infused Lesson

Grade Level: 2nd

#### **Enduring Understanding**

Geometric shapes have specific attributes and can be partitioned and combined. Warm, cool, and neutral colors can convey a setting and/or mood.

#### **Lesson Description**

Students review attributes of shapes and parts of shapes in art and in a story. They discuss shapes seen in their environments. Students imagine and create a cityscape composed from shapes and use warm, neutral, and cool colors in the final, colored composition.

#### **Student assessment**

Disciplines	MATHEMATICS	MATHEMATICS AND VISUAL ARTS	VISUAL ARTS	Total
Concept	Geometric Shape	Composing with shapes	Color	3
Criteria	Uses a ruler and/or template to create and divide multiple shapes.	Uses only geometric shapes to create an image of a cityscape.	Fills their drawn cityscape with warm, cool, and neutral colors using watercolor pencil and watercolor.	
Total	20/20	20/20	8/20	48
Percentage	100%	100%	40%	80%

Sarah Lane, teacher: *The NCs were mainly due to remote learning. Children were supposed to finish painting, but if I didn't receive a final picture from parents, I didn't have evidence.*

What was effective in the lesson? Why?

*The text models were effective in supporting children in creating their pieces. They enjoyed the stories and using them as models. Selected art materials worked well for both challenge and independence, access to bold/cool colors. The ruler integrated math strongly. All the criteria were easy to observe in pieces.*

What do I want to consider for the next time I teach this lesson?

*More reflection between draft and final piece (in-person).*

What were the strongest connections between arts discipline and subject area?

*Students were able to apply geometric shape knowledge and use the math tool of a ruler to create their cityscape, and developed their ability to identify shapes, both environmental and in art.*

*The 2nd graders thrived on this lesson. They were able to authentically use a math tool and knowledge to create not just a composition, but a creative city of their own imagination, after seeing art modeling geometric-inspired cities. The kids were so eager for each day to add on to the process. Working with [Carol] to create the lesson helped us to consider many angles of the geometry-arts connection and management online. It was a special challenge and responsibility for children and teachers to be doing this remotely, but it was an engaging success for all. In the future, I would like to do more of a gallery walk with the children and reflection—something I took for granted in an in-person, physical space! However, with taking screen pictures during our meeting and posting pictures emailed to me in our shared digital space, the kids could still celebrate each other's art.*

Carol Gould, Artist Mentor: *Working with Sarah helped me see that students can be deeply engaged in learning and benefit from arts instruction anytime, anywhere and in unusual "classroom" situations. Sarah creates an atmosphere of respect and support even through the screen. There were moments when it felt like we were all in her classroom together learning about Art and Math concepts and enjoying fun art supplies.*

Parent of a student in Sarah Lane's class: *[My student] had allot of fun doing the art and was even teaching her friends how to do it and her younger siblings. So cool that they got this opportunity even in the remote learning times.*

Sarah's lesson and interview:

[Lesson Feature: Geometric Cityscapes \(arts-impact.org\)](https://arts-impact.org/lesson-feature/geometric-cityscapes)

[Teacher Impact: Sarah Lane \(arts-impact.org\)](https://arts-impact.org/teacher-impact/sarah-lane)

## SHERIDAN ELEMENTARY SCHOOL

IN-PROGRESS MENTORSHIPS

THEATER with Artist Mentor Dave Quicksall  
Betsy Draggoo

VISUAL ARTS with Artist Mentor Kris Vermeer  
Stacie Bullinger

VISUAL ARTS with Artist Mentor Carol Gould  
Kathryn Cassel

COMPLETED MENTORSHIPS

THEATER with Artist Mentor Dave Quicksall

Amanda DeFiglia

***“Turning up the Dial” with our Feeling on the Mood Meter:*** Theater and SEL Infused Lesson  
Grade Level: 5th

**Enduring Understanding**

Emotions can be expressed at different levels by increasing the intensity of the feeling.

**Lesson Description**

Students use their faces and bodies to express feelings. They use facial expressions, gestures, and actions to show specific feelings on the Mood Meter. They explore how to “turn up the dial” to show a feeling growing in intensity. They discover how to use faces and bodies to show emotions while wearing a mask.

**Student assessment**

Disciplines	THEATER	THEATER & SEL	THEATER & SEL	Total 3
Concept	Expression	Emotion	“Dialing it up”	
Criteria	Presents an action using gestures and body movements.	Uses facial expressions, gestures, and actions to show a specific feeling.	Performs the escalation of a feeling by increasing the intensity of the movement and action.	
Total	15/23	15/23	12/23	42/69
Percentage	65%	65%	52%	61%

Dave Quicksall, Artist Mentor & Amanda DeFiglia, teacher: *LESSON WAS GREATLY IMPACTED BY ONLINE LEARNING. STUDENTS RECEIVING ZEROES WOULD NOT SHARE CAMERAS.*

DANCE with Artist Mentor Gary Reed

Amber Wirth

***Salish Sea Food Chains Dance:*** Dance and Life Science Infused Lesson  
Grade Level: 5th

**Enduring Understanding**

Dancing the Salish Sea food chain can increase understanding of environmental impacts on the sequence of the food chain.

**Lesson Description**



Students explore how to move like creatures found in the Salish Sea. They create a sequence of movements that shows their understanding of how different creatures interact together in the food chain. Students demonstrate how environmental impacts can change and disrupt the sequence of the food chain with a dance they share with the class.

**Student assessment**

Disciplines	DANCE & SCIENCE	DANCE & SCIENCE	DANCE & SCIENCE	Total 3
Concept	Movement	Food Chain	Environmental Impact	
Criteria	Imitates animal movements with their bodies.	Creates and performs body movements that demonstrate an order of the food chain.	Demonstrates and performs how the environmental impact changes their movement sequence.	
Total	12/12	12/12	12/12	36
Percentage	100%	100%	100%	100%

Gary Reed, Artist Mentor: *Great Brain Dance using animal qualities to warm-up and experiment with ideas. Great job encouraging students to take risks. This lesson uses a more directed approach in presenting the material and engaging the students and shows an understanding of the ability of performance art to deepen a learning experience. The concept of sequence was not put center stage but was a clear authentic connection. Most of the prompts focused on cognitive tasks, but they did engage the students to lead them sequentially through the process building on prior knowledge. Once students are more familiar with using dance as a learning tool, they will be able to engage more deeply in the assessment process. Online situations are so different. Difficult to get everyone on same page with tech personal comfort levels of engagement. At first, I thought pacing may have been slow, but with online learning, it was pretty good.*

**Note:** Although this is only Amber’s first year of training with Arts Impact, she also independently led her 5<sup>th</sup> grade students in a Visual Art and SEL infused lesson that she participated in during the Summer Institute. She and her students created a short video sharing their paintings:

Dylan, 5<sup>th</sup> grade student: *There’s green around me cause I’m calm in that moment. I’m sitting on top of a hill looking at the sunset.*

Alex, 5<sup>th</sup> grade student: *I had to ride a rollercoaster. I didn’t feel very good because I’m afraid of heights.*

Amber Wirth, teacher: *One side is sad, and the other side looks devil/demon-ish. That’s telling me, like you were saying, you were scared. That really expresses that. You weren’t feeling good on one side, that sad, that blue, and then [on the other side] that red, that anger, that fear.*

Katori, 5<sup>th</sup> grade student: *This is the time when I cried on the Ferris wheel because I was scared. There’s me on the top with my brother.*

Amber Wirth, teacher: *You’re saying you were feeling scared. I’m seeing that in those warm colors and cool colors, that mixture. You’re so brave for sharing this moment of your life.*

Grace Washington, Program Manager: *Amber does an excellent job using intentional language to assist her students in communicating their emotions expressed in their art, without judgment.*

VISUAL ARTS with Artist Mentor Carol Gould

**Darcie Olive**

**Illustrating Biographies:** Visual Arts and ELA Infused Lesson

Grade Level: 3rd

**Enduring Understanding**

Illustrations can convey story as strongly as text. Complementary colors can create depth in a work of art. Using background, middle ground, and foreground in a composition creates depth.

**Lesson Description**

Students make a multi-draft piece of art where they edit and revise their composition. Students identify a connection they have to the people they are reading about in their biography unit. Students draw and identify an object or symbol in their composition that represents the similar interests, passions, or contributions. Compositions are completed with watercolor pencils and complementary colors.

**Student assessment**

Disciplines	VISUAL ARTS & ELA	VISUAL ARTS	VISUAL ARTS & ELA	Total
Concept	Biography Imagery	Depth	Composition	3
Criteria	Describes the object/symbol in their work of art that helps to tell a story and show importance.	Creates a sketch that includes objects in the background, middle ground, and foreground.	Creates a draft and makes edits to make their final composition.	
Total	13/13	11/13	12/13	36
Percentage	100%	85%	92%	92%

Carol Gould, Artist Mentor: *Very challenging with Remote learning... Did everything short of showing up in their kitchens to make them successful.*

What was effective in the lesson? Why?

*Use of Seesaw to turn in work. Number of books and showing the illustrative examples. Never ending patience of the teacher. Doing multiple sketches and swatches as practice.*

What do I want to consider for the next time I teach this lesson?

*Introduce the watercolor pencils in another lesson beforehand.*

What were the strongest connections between arts discipline and subject area?

*Editing and multiple drafts.*

**STAFFORD ELEMENTARY SCHOOL**

IN-PROGRESS MENTORSHIP: VISUAL ARTS with Artist Mentor Kris Vermeer

Nupur Pandey

**GRANT CENTER FOR THE EXPRESSIVE ARTS**

IN-PROGRESS MENTORSHIP: VISUAL ARTS with Artist Mentor Kris Vermeer

Lori Fernholz-Hartman

COMPLETED MENTORSHIP: THEATER with Artist Mentor Dave Quicksall

## Joyce Winfrey/Erin Sand

**Establishing Perspective or “Zooming Out” To See the Big Picture:** Theater and SEL/Social Studies Infused Lesson

Grade Level: Third

### Enduring Understanding

Knowing as many details as possible can lead to a fuller perspective on a story or situation (the Big Picture).

### Lesson Description

Students build understanding of The Big Picture – Seeing the entire picture of a situation vs just a small portion of the situation. Inspired by photographs, they use posture, movement, and voice to create tableaux that begin in Close-up and “Zooming Out,” they progress through Action to end showing the Big Picture.

### Student assessment

Disciplines	Theater/SEL	Theater/SEL	Theater/SEL	Theater/SEL	Theater/Social Studies	Total
Concept	Tableau	Pantomime	Prediction	Vocalization	Perspective	5
Criteria	Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.	Uses body posture, gestures and movements to show what a character is doing.	Makes/records a prediction of a possible outcome for a character and their actions.	Composes a caption that verbally communicates a character's feelings and intentions.	In collaboration with a group, breaks down the story implied in a photograph by examining all the details. Presents to class as a tableau.	
Total	33/41	33/41	33/41	33/41	16/40	148
Percentage	80%	80%	80%	80%	40%	73%

Dave Quicksall, Artist Mentor & Joyce Winfrey/Erin Sand, teachers: *High % of “0” scores due primarily to students leaving the virtual classroom or not turning their cameras on.*

Dave Quicksall, Artist Mentor: *I witnessed Joyce and Erin create a dynamic partnership, with Erin handling all technical duties as a theater stage manager would, which allowed me and Joyce to be far more interactive with students.*

*The nature of online lesson writing required a lot of collaborative effort. Erin and Joyce demonstrated a great amount of “Autonomous” thinking/brainstorming—the writing of the lesson was interactive and team-based. They demonstrated great autonomy in their co-teaching. Exemplary skills using the technology of TEAMS. Great teamwork and high efficiency in use of time.*

*Compared with other online classes, there was a high degree of participation. Erin's job as a facilitator with the tech side of online teaching made the class run very smoothly. Assessing was extremely difficult due to the technological challenges of online learning. Many students were simply not visible. Assessing individual students was complicated by the number of students who would not turn their cameras on.*

Erin Sand, teacher: *Everything has to be a creative solution. We each have time with our own classes, small groups, one on one time with students, and we have the “big team” with both of us co-teaching and guest teachers as well—Dave is one of these guest teachers. To be able to collaborate this way—we couldn't have done it without the virtual teaching model. This facilitates different ways of engagement, using technology to bring in guests who wouldn't necessarily be available to come in person. We're using both synchronous and*

*asynchronous learning. The way [Dave] adapted to the remote situation was brilliant. We extended the lesson for 3 more days to incorporate writing and ELA, and it definitely enhanced current practice.*

Joyce Winfrey and Erin Sand interview:

[Teacher Impact: Joyce Winfrey & Erin Sand \(arts-impact.org\)](https://arts-impact.org)

## **BLIX, LYON & BRYANT ELEMENTARIES through TACOMA ONLINE (TOL)**

COMPLETED MENTORSHIP: THEATER with Artist Mentor Dave Quicksall

### **Jonathyn Kraig**

***Covid Kids Charades:*** Theater and SEL Infused Lesson

Grade Level: 5

### **Enduring Understanding**

Feelings are expressed through body language and facial expressions.

### **Lesson Description**

Students learn how to use pantomime to communicate action and emotion without using any words. They create scenarios drawn from real life. They use posture, facial expressions, and movement to build characters that pantomime the scenarios.

### **Student assessment**

Disciplines	<b>THEATER &amp; SEL</b>	<b>THEATER &amp; SEL</b>	<b>THEATER &amp; SEL</b>	<b>THEATER &amp; SEL</b>	Total 4
Concept	Pantomime	Emotion	Character	Scenarios	
Criteria	Presents an action using gestures and body movement.	Uses facial expressions, gestures, and actions to show an emotional reaction to a specific situation.	Uses posture, facial expressions, and movement choices to convey the attributes of a given character.	Uses posture, facial expressions, and movement choices to communicate a scenario drawn from personal experience.	
Total	8/28	8/28	7/28	7/28	46
Percentage	29%	29%	25%	25%	41%

Dave Quicksall, Artist Mentor: *This class was greatly affected by the lack of on-camera participation. Jonathyn and I found students are more engaged when they are sharing something that is important to them.*

## **Multi-Cultural Child and Family Hope Center Cultural Nights**

In one supplemental remote learning program, Arts Impact collaborated with educational partner Multi-Cultural Child and Family Hope Center (MCFHC) to offer a series of online Parent Night meetings for arts-infused sharing support. Participating families received arts kits including books, snacks, art materials, and integrated Social Emotional Learning with academic lessons.

Tracy Whitley, MCFHC: *The children's feedback was positive, excited and they loved it. After each night, the kids would go to school talking about the night before. Parent feedback was also positive.*

**January 19, 2021**

**Theater and SEL Infused Storybook Lesson**

***Llama Llama Red Pajama*** by Anna Dewdney

Author/Artist Mentor: Dave Quicksall

Grade Level: Older Toddler to Preschool

**Enduring Understanding**

Feelings are associated with actions and routines. Understanding feelings helps to self-regulate actions and responses.

**Lesson Description**

Students participate in an interactive reading experience of the book *Llama Llama Red Pajama* by Anna Dewdney. Students recall and act out the sequence of getting ready for bed and falling asleep. Using a simplified Mood Meter as a guide, the teacher leads the students to help solve the problem of not being able to fall asleep. Students recount different experiences and feelings that they may have when they go to sleep. Using the story as a guide, students explore different coping strategies to help in falling asleep.

Art Kit contents:

- Book: *Llama, Llama Red Pajama* by Anna Dewdney
- Lesson
- Mood Meter
- snacks

Participants wore pajamas and brought stuffy friends/nighttime helpers. Music for the night was the Aztec lullaby “Tu Tu Teschote” by Lorain Fox: [Under the Green Corn Moon - Native American Lullabies \(full album\) - YouTube](#).

**February 23, 2021**

**Visual Arts Infused Storybook Lesson**

***The Big Orange Splot*** by Daniel Manus Pinkwater

Author/Artist Mentor: Carol Gould

Grade Level: Older Toddler to Preschool

**Enduring Understanding**

Sometimes people and things are the same. Sometimes people and things are different. Being different can be good. Choosing and using colors and designs can be a way we can express ourselves.

**Lesson Description**

Students participate in an interactive reading experience of the book *The Big Orange Splot* by Daniel Manus Pinkwater. In a warm-up exercise before the story, students express themselves through movement free dancing to a song. After the story, teacher and students use the story as a guide to explore different ways to express their creativity and unique style through drawing and coloring a fanciful dream house.

Art Kit contents:

- Book: *The Big Orange Splot* by Daniel Manus Pinkwater
- Lesson
- Snacks
- 12x18” vinyl sheets for furniture/floor protection
- 9x12” watercolor paper with pencil drawing of house
- Kitchen sponges cut into shapes
- Watercolor paint palettes



Making lines and shapes with your body can help students better understand how lines are used to create different geometric shapes in our world.

**Lesson Description**

Students participate in an interactive reading experience of the book *When A Line Bends...A Shape Begins* by Rhonda Growler Green. Students learn to recognize straight and curved lines and how they can be used to create lines and shapes from the book. They explore how changing the lines can change the shapes. Students work with stretchy bands to explore and then create their own shape dance which they share with others.

**Art Kit contents:**

- Book: *When A Line Bends...A Shape Begins* by Rhonda Growler Green (autographed by the author)
- Lesson
- Snacks
- Large wooden shapes
- Pipe cleaners

Book author Rhonda Gowler Greene read the book aloud and signed a copy for every participating child. After the reading, she presented a slide show on shapes and led a discussion with children, families, and participants.

Family reflections:

**What did you love best about this Family Night?**

*The book was super cute  
storybook & dance zoom call  
Informational  
children's smiling faces  
Time spent with school folk and family. A new book. Meeting the author was very cool*

**What did your kids love best about this Family Night?**

*The shape dance  
The shape book  
The shapes that came with and brain play*

**What would make the Arts Impact Family Nights better for you and/or your kids?**

*When they are offered in person, being at 5 with dinner beforehand*

**What would you like to see in future Family Nights?**

*More art ones.  
More of them in general  
Cooking with your kids  
I looked on the internet for ideas. There were a ton. Making blubber*

**Art Kits**

In another supplemental remote learning program, Arts Impact delivered 326 art kits to the students of fourteen Tacoma elementary teachers partnering with the Creative Impact Tacoma program. Art Kits were made possible by funding from the Pierce County Connected: Covid-19 Emergency Response Fund.

**Contents** (provided in a 13x15 Ziploc bag):

- *You Matter* labels, inspired by the book *You Matter* by Christian Robinson
- 1 set of 10 Broad Markers
- 1 set of 12 Colored Pencils
- 1 set of 24 Crayons
- 3 Yellow Pencils
- 1 Large Glue Stick
- 1 8.5x11 Spiral Bound Sketch Book (30 sheets)
- 1 set of Watercolor Paint, 8 Pan with 1 Brush
- 6 sheets Heavy 9x12 Watercolor Paper
- 1 Pencil Sharpener
- 1 Pair of Blunt Child Scissors
- 1 Eraser
- 10 sheets loose Drawing Paper
- 1 Drawing Pencil (4B, 6B)
- 1 Fine Tip Black Permanent Marker
- 1 bottle 4 oz. School Glue

Sarah Lane, teacher: *One of my favorite experiences this year has been the class receiving the generously donated art supplies. The children were so excited for their very own art materials to take home. They were amazed that these were for them– that they are valued and deserve their own sketchbook, paints... These art materials have become their prized possessions, and they are not only being used for our integrated arts lessons (which the kids love, look forward to, and are fully engaged with!), but they are using them to support their own self-initiated arts experiences at home that may not otherwise have been accessible to them.*

## **Arts Leadership Collective**

With a grant provided by the National Endowment for the Arts, Arts Impact convened the Arts Leadership Collective. Eleven partnering Tacoma Public Schools were invited, each represented by one principal or school administrator, one teacher, and one parent. District leaders and Tacoma Arts Impact cultural partners were also included, with the intent of building a diverse leadership from the full community to share feedback and center students and families served. Community involvement ensures students receive a holistic, culturally grounded education in which students thrive.

The Collective held three online meetings scheduled in the 2020-21 school year. Each meeting engaged members in conversation and reflection around a specific topic through a modeled or interactive arts-infused experience.

**Purpose:**

- Develop a shared understanding of arts infused and culturally grounded and responsive education
- Provide leadership training in pedagogy and practice of high-quality arts-infused instruction
- Provide support in building an arts leadership team to sustain arts-infused approaches to teaching and learning
- Suggest ideas on promoting the arts in Tacoma Public Schools



- Brainstorm how to sustain arts-infused teaching in Tacoma Public Schools, including private and public funding possibilities

Grace Washington, Program Manager, principal invitation letter: *When students learn using the arts, they become drivers of their own education, because making art is about making meaning.*

**Participants:**

- Amber Wirth: 5<sup>th</sup> Grade Teacher, Sheridan Elementary
- Beverly Harding Buehler: Executive Director, Arts Impact
- Carol Gould: Visual Arts Artist Mentor, Arts Impact
- Constance Daw: Principal, Franklin Elementary
- Darcie Olive: 3<sup>rd</sup> Grade Teacher, Sheridan Elementary
- Dave Quicksall: Theater Artist Mentor, Arts Impact
- Effenus Henderson: Co-Director, Institute for Sustainable Diversity and Inclusion
- Gary Reed: Dance Artist Mentor, Arts Impact
- Grace A. Washington: Program Manager, Arts Impact
- Joni Hall: Principal, Blix Elementary
- Joyce Reinhard: Retired Teacher
- Joyce Winfrey: 3<sup>rd</sup> & 4<sup>th</sup> Grade Teacher, Grant Center for the Expressive Arts
- Kecia Keller: Principal, Sheridan Elementary
- Louise McKay: Director of Development and Communications, Arts Impact
- Mac Buff: Author, Tacoma Art Museum
- Marissa McColm: Assistant Principal, Sheridan Elementary
- Mary Waterbly: NBCT, TPS Instructional Facilitator, K-12 Electives
- Maura Toohey: Assistant Principal, DeLong Elementary
- Meg Hannan: Executive Assistant, Arts Impact
- Monami Allen: Parent, Grant Center for the Expressive Arts
- Nupur Pandey: 5<sup>th</sup> Grade Teacher, Tacoma Online
- Paul Eliot: Assistant Principal, Tacoma Online
- Sarah Lane: 2<sup>nd</sup> Grade Teacher, Franklin Elementary
- Stacie Bullinger: 1<sup>st</sup> Grade Teacher, Sheridan Elementary
- Susan Isaacs: 4<sup>th</sup> Grade Teacher, Franklin Elementary
- Thiery Prim: Parent, Franklin Elementary
- Vince Blauser: Principal, Grant Center for the Expressive Arts

**What do you wish to gain from being a part of this Arts Leadership Collective?**

- *Use the arts to express and communicate across differences*
- *Improve usage of the arts to increase engagement*
- *Encouraging more TPS schools to focus on arts integration as a pathway to success*
- *More effective tools for advocating for the arts in school*
- *Networking*
- *Use the arts as a way of expression to advance our understanding of diversity and inclusion*
- *Gain confidence and knowledge around teaching art to grow my practice and strengthen my integration*

Joyce Winfrey, teacher, Grant Center for the Expressive Arts: *We talked about taking it to another level where we are going to integrate art with math, science, social studies, because it's one thing to do art for art's sake but it's another thing to have the arts solidify the knowledge in the little guy's brain. I am hoping it will help me to do something day to day inside my classroom and not just puff. I want it to be meaningful and make a difference day to day, something that I can use and maybe teach others at the school I am at.*

December 15, 2020

### **The Arts as Essential vs. Enrichment**

Dancing Big Feelings: Dance Infused SEL Lesson

Artist Mentor: Gary Reed

#### **Participant reflections:**

- *Importance of using movement to reach students who are experiencing trauma*
- *Scaffold engagement by inviting students who do feel comfortable with their cameras on to co-lead movement*
- *Generating a list of emotion words to inspire movement, or using character mapping to develop movements that a character in a shared text might make*
- *Worried about kids who already don't want to be on camera being even more reluctant with an activity like this*

Maura Toohey: Assistant Principal, DeLong Elementary: *I would love to connect this to the work we are doing to support our social emotional vocabulary and core lessons.*

#### **What are some topics you would like to discuss next time we gather?**

- *How communities can support teachers, students, and schools*
- *Arts Infused literacy online, create units in arts-infused reading or science*
- *Ways to integrate and connect to academics and SEL! Great to see models and support.*
- *The concept of what a win-win is, or the work conflict resolution, those are so ripe with infused learning, this could also include core vocabulary too*
- *What needs are you seeing expressed from students and families and how can we respond?*
- *Are we being trained to be leaders? Will we be teaching these things to others?*

February 16, 2021

### **Arts Infused Literacy**

Modify My Action with Feelings: Theater Infused Literacy and SEL Lesson

Artist Mentor Dave Quicksall

Joyce Winfrey, teacher, Grant Center for the Expressive Arts: *I can't help but be overwhelmed by how that student articulated himself and became the person he was talking about. ...they are not going to forget the information he presented. ... so much more powerful than doing a lecture, taking notes, or even watching a documentary... We need to get that information out to other people so that we have more schools integrating the arts. Showcasing what was done and how powerful it can be.*

#### **Discussion: Resources, Barriers & Envisioning a Fully Supported & Funded School Arts Infused Program**

- *Increased opportunities to enable arts integration in core subjects and to elicit and build community connections*
- *Having arts for arts sake, not forcing curriculum to fit a standard but fitting a need*
- *Bringing partners in the community into the school*
- *Intergenerational workshops so families can participate. Capture parent responses to advocate for the arts in the school*
- *Targeted program specifically around the gaps that students in Title One schools struggle with: vocabulary; fractions and operations of division, multiplication etc.; reading informational text and measurement. Idea:*

*offer menu of lessons and artists that addresses specific areas of concern; corporate funder or partner supplies materials*

- *How does one create buy-in when art is not the central core that drives the school?*
- *Arts events, open to the community at large (every class creates collaborative art project for fundraising auction)*
- *Use the arts to support a rich academic vocabulary. Idea: develop artistic responses to define words students find difficult*
- *Invite any educators, parents and community leaders interested in being a key voice to further arts education within our schools*

**Long term goals:**

- Creating arts-infused pathways in Tacoma public PreK and elementary schools, to support kids that least receive arts education and are the most vulnerable, using a racial equity and opportunity gap lens.
- Collaboratively develop those pathways, possibly in a limited number of schools using research to determine which model works best.

**Future funding:**

- A second round of NEA grant opportunities includes a research component.
- Arts Impact asked Tacoma Public Schools to consider requesting funds for the Collective Impact grant, with Tacoma Creates as the organization bringing arts into schools and collecting stakeholders to collectively determine the process.

April 13, 2021

**Antiracist Culturally Grounded Arts Learning**

Radial Symmetry through Paper Cutting: Visual Arts Infused Math and Culture Lesson

Artist Mentor Carol Gould

<b>DRAFT</b> <b>Seattle Public Schools</b> <b>The Roots: Antiracist Culturally Responsive Arts Teaching Framework</b>	
<b>ROOT</b>	<b>DEFINITION</b>
<b>Relational</b>	Develops healthy student-centered relationships within learning community; authentically connects to broader community – all rooted in empathy and compassion
<b>Liberatory</b>	Challenges limits to freedom of thought and cultural/creative expression; affirms and broadens learning community’s cultural references; highlights and affirms equal value of cultural difference (or affirms inherent value of various forms of creative expression)
<b>Healing</b>	Centers students’ identities; nurtures well-being by transforming the root causes of harms within institutions; incorporates narrative stories that center and celebrate students’ intersectional identities and varied experiences
<b>Transparent</b>	Empowers students to engage in collective reflection and assessment about anti-racism and arts learning experiences; actively encourages, affirms and accepts student voice as a part of the collaborative reflective process; and models accountability through ongoing professional learning and action in anti-racism
<b>Empowering</b>	Centers student agency and collectivism; affirms and supports student voice and connections to social action in their communities and classrooms; provides opportunities for students to create/express work that connects to themselves and/or their communities, so that students identify with a collectivist, interracial body

**Discussion: Framework reflection**

- Child-centered learning is both relational and transparent: letting students lead by being flexible, responsive and sensitive to their reactions to and interactions with the art form.

- Healing can be especially challenging in the quick spaces where we teach and integrate the arts. How do we prepare ourselves to be excellent facilitators of students' big emotions and the complexities of student identities?
- This new framework aligns with Arts Impact's existing culturally responsive teaching practices (CRT). This work is a transformational call to action for Arts Impact's standards-based teaching. Letting go of some control of what we teach and how students demonstrate understanding and make meaning is both antiracist and pro-child.

Dave Quicksall, Artist Mentor: *We got to the criteria in a different way that was directed by the child which I thought was very exciting.*

### **Visual Arts-Infused Online Learning:**

Carol Gould, Artist Mentor: *This lesson is about using the arts to tap into deep memories and finding visual art techniques to express those memories. With classroom mentorships, I was concerned: how can we teach kids and teach art remotely? I learned things that I am going to integrate into my teaching when we are back in person. It pulled the top off limitations. Art transcends. If the lesson were in person, it would not have been any better. Fun problem solving that included the technology was brilliant.*

Sarah Lane, teacher: *My kids have to be self-starters with remote learning. The kids were empowered by this experience and eager to share in the arts. Parents appreciated the high-quality art supplies. It's not all test scores that matter but integrating geometry with the arts. My kids' geometry scores had one of the highest jumps in Spring testing. We hadn't even made it to geometry in the textbook yet--it's because of this art experience. Kids are much more confident in their arts abilities. Today, we were doing comic book drawings and not a single child told me they couldn't draw.*

### **Discussion: What strategies have you used in remote teaching and transitioning to hybrid teaching?**

- Taking the kids outside as much as possible with laptop and Zoom room.
- Infusing SEL (social emotional learning) into the arts is moving, impactful and so needed at this time.
- Using the camera itself! Kids used the frame of the camera screen as its own environment, zooming in and zooming out, using theater concepts to maximize what the kids can express.

Dave Quicksall, Artist Mentor: *I've been more in the moment online this year teaching than I have ever have been in the classroom.*

### **Going Forward:**

- Would Tacoma be interested in Project Based Learning (PBL) as a focus for the Summer Institute?
- More than ever, students are all over in academic abilities. How do we use art to meet the needs of a wide range of learners across all abilities and differentiate content through art?
- Sharing standard benchmarks in student language helps them define their own development. The arts are a leveler and confidence builder.
- In 2019, new social studies standards incorporated art and culturally responsive teaching strategies, but were delayed due to Covid-19. Arts Impact can help pioneer writing the new curriculum for next year.

### **Professional Learning: *Culturally Responsive Teaching and the Brain***

A final supplemental program this year was an online professional learning opportunity for Arts Impact staff and Artist Mentors. Arts Impact has always prioritized employee professional development, usually through in-person company retreats. In this 6-hour, 4-session virtual series, Executive Director Beverly Harding Buehler and Equity Consultant Suzanne Righi led the group through a guided study of Dr. Zaretta Hammond's book *Culturally Responsive Teaching and the Brain*. Participants were provided copies of the book and required to read selected chapters on their own between meetings. Zoom sessions allowed artists to connect with one another and participate from around the state and country. Discussions focused on the selected readings through the lens of the essential question: How do I want to grow as a culturally responsive arts educator?

#### Participants:

Beverly Harding Buehler, Executive Director, Co-Facilitator, Seattle, WA  
Suzanne Righi, Equity Consultant, Seattle Public Schools Elementary Teacher, Co-Facilitator, Seattle, WA  
Louise McKay, Director of Development and Communications, Seattle, WA  
Meg Hannan, Executive Assistant, Tacoma, WA  
David Quicksall, Theater Artist Mentor, Seattle, WA  
Rachel Atkins, Theater Artist Mentor, Seattle, WA  
Mysten Huggins, Visual Arts Artist Mentor, Seattle, WA  
Debbie Gilbert, Dance Artist Mentor, Seattle, WA  
Gary Reed, Dance Artist Mentor, Seattle, WA  
Marisol Rosa Shapiro, Theater Artist Mentor, Philadelphia, PA  
George Rodriguez, Visual Arts Artist Mentor, Philadelphia, PA  
Joanne Petroff, Dance Artist Mentor, Seattle, WA  
Sabian Pleasant, Dance Artist Mentor, Tacoma, WA  
Margie McDonald, Visual Arts Artist Mentor, Port Townsend, WA  
Carol Gould, Visual Arts Artist Mentor, Carnation, WA  
Ana Maria Campoy, Theater Artist Mentor, Seattle, WA  
Gloria Gonzales Garcia, Visual Arts Artist Mentor, Yakima, WA

#### **December 10, 2020**

##### **Introduction & Chapter 1: "Climbing Out of the Gap: Understanding the Nature of the Achievement Gap"**

Additional resource: Wheel of Power/Privilege

Agenda & discussion:

- expectations, foundations & participant entry points

#### **December 17, 2020**

##### **Chapter 1: "Climbing Out of the Gap: Understanding the Nature of the Achievement Gap"**

Agenda & discussion:

- co-construction of norms
- safe space versus brave spaces
- situate participants in self power and position
- provide lens to interrogate the nature of the achievement gap and dependent/independent learners

#### **January 14, 2021**

##### **Chapter 2: "What's Culture Got to Do with It?"**

Additional resources: Culture Tree, [What's My Complicity? Talking White Fragility with Robin DiAngelo | Learning for Justice](#)

Agenda & discussion:

- context and tools/skills to repair and integrate new practices
- identify how lack of awareness/knowledge of “culture” plays a role in perpetuating systemic and historical oppressions
- cultural archetypes

Suzanne Righi, Co-Facilitator: *Could a guided analysis of archetypes provide an entry point for interrogating our current system?*

**January 28, 2021**

#### **Chapter 4: “Preparing to Be a Culturally Responsive Educator”**

Agenda & discussion:

- Culturally responsive tools and skills
- Looking ahead to ongoing work

Suzanne Righi, Co-Facilitator: *While our intent was to complete the book, we in fact needed to make several adjustments for our group. While we did not make it through the book, the work we did was dynamic and will continue to be....must be evolving. As a group, we are all in different places and spaces in the internal and external work. This means that when working as a group, it is important to “slow down” rather than steaming ahead.*

#### **Knowledge Sharing**

Arts Impact shares its collective knowledge and long history of arts-infused curriculum development on our website: [Arts Impact – Supporting Culturally Responsive, Arts-Infused Education \(arts-impact.org\)](https://arts-impact.org).

Extensive arts and arts-infused lesson plans for PreK through grade 8 are publicly available at no cost through the online database. Infused subjects include Literacy, Reading, Writing, Math, Science, STEM, Social Studies, Environmental Sustainability, Project Based Learning, Social Emotional Learning, and 21<sup>st</sup> Century Skills. Many of these curriculum materials are enriched with instructional videos. All Creative Impact Tacoma lessons are available in both Spanish and English.

Up-to-date information is available about opportunities for future teacher professional development programs, classroom residencies, and academies for youth, as well as reporting on past programs.

#### **Funding**

Funding for Creative Impact Tacoma 2020-21 was provided by the National Endowment for the Arts, the Bamford Foundation, Laird Norton Family Foundation, and the Grousemont Foundation. Tacoma Public Schools partners with Arts Impact for the Creative Impact Tacoma project, supporting alignment with district curricula and learning frameworks, facilitating communication, and building leadership teams.

Joyce Winfrey, teacher: *Supporting the arts is truly important because it makes a difference in supporting the whole child and helps with learning.*

Erin Sand, teacher: *Art brings out the core of who a person is, and we get the honor of seeing that in our students.*

Report prepared by Rachel Atkins for Arts Impact