C.I.T.A. Membership Handbook

2015-2016

C.I.T.A Membership Handbook

2015-2016

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A Message From the Director

Welcome! On behalf of the A.I.M. Board of Directors, we are thrilled to have you as part of Arts Integration Menomonie (A.I.M.), and specifically our Co-teaching In and Through the Arts (C.I.T.A.) program! Our grant team has worked diligently to make possible this tremendous opportunity for pre-service and early career teachers to discover the rich teaching and learning experiences that the arts offer. We believe that by making the arts central to schooling and by teaching and learning collaboratively, the entire school culture can be transformed.

As a C.I.T.A. participant, you represent the A.I.M. organization, including the partner organizations that make up A.I.M.: The University of Wisconsin-Stout, the School District of the Menomonie Area, and the Mabel Tainter Center for the Arts. We hope that you will educate and advocate to those in our community and beyond about the work that you are doing, sharing our mission to honor and support teachers as the most influential people in our children's education- the future of society. As Margaret A. Cargill once said, "At the heart of education is the teacher," and A.I.M. has adopted this statement as our primary philosophy. Further, embracing the arts as an integral component of education and an essential tool through which teachers can reach students, A.I.M. purports to enhance teacher capacity and increase teacher retention and career enjoyment.

This handbook is designed to provide you with information about the A.I.M. organization and mission, and more specifically, A.I.M.'s C.I.T.A. program: its structure, processes, and expectations. Please note that the handbook is subject to change. The guidelines, processes, and policies outlined do not attempt to address every situation that may arise. We trust that you will use your judgment and discernment, and your supervisor will help you, as necessary.

A.I.M. invites and encourages you to take risks in your own teaching process. You will engage in new and unfamiliar teaching methods and strategies using the arts; you will experience the complex give and take of collaborative teaching; and you will showcase the work of your students to a greater audience.

As a first-year participant in C.I.T.A., you are essentially making history for Menomonie's university, school district, and community, as we pave the way for other schools and universities who may see and model the great work that we do in reaching and teaching our youth through the arts.

We hope to sustain the practices that are being developed and implemented in your classrooms by you and your C.I.T.A. colleagues! Ultimately, we hope to make arts integration a part of every teacher's approach to teaching.

> ***"Thank you for being a part of the Arts Integration Menomonie family!"***

Tami Rae Weiss, PhD
Executive Director
Arts Integration Menomonie

Arts Integration

Menomonie

Introduction to A.I.M.

Arts

A.I.M. focuses on implementing authentic arts practice by partnering teachers with Teaching Artists and community-based arts organizations. The talented 2015-16 Teaching Artists bring professional expertise in: theatre arts, storytelling, screenwriting, film production, singing, songwriting, drumming, music arts, circus arts, creative writing, composing, and performance. In addition, UW-Stout Art Education students and community artists provide visual arts integration into the classroom curricula.

Artists, teachers, and pre-service teachers work together to infuse the classroom with creativity and project-based learning that connect arts processes to the "academic" curriculum. These partners/teams guide students through each step of the creative process, including brainstorming, writing, revision, rehearsal, and performance and exhibition.

Integration

Arts integration is instruction that merges/connects content and skills from the arts—dance, music, theater, visual arts, etc.—with other core subjects. Arts integration occurs when there is a seamless blending of the content and skills of an art form with those of another curricular subject. (www.artseveryday.org)
A.I.M. explores the relationships between arts and academic learning. Artists and teachers jointly create arts-integrated curriculum that advances the understanding of academic content and artistic disciplines, giving equal importance to each area. Classrooms are transformed into creative spaces where students are engaged in deeper learning in and through the arts. As a result, students learn higher-order thinking skills by translating their ideas across mediums and content areas.

Menomonie

A.I.M.'s partnerships bring together three significant Menomonie institutes: its university, school district, and primary arts center. These entities specifically include: UW-Stout faculty and students; the Mabel Tainter Center for the Arts, community arts organizations, and teaching artists; and the School District of the Menomonie Area's teachers and students. A.I.M.'s partnerships grew out of mutual respect and trust for one another; commitment to education; desire to work collaboratively; and shared appreciation for the arts.
Each partner organization has unique roles and capacities to contribute to the partnership; however, together they share enthusiasm and commitment for the collective work of A.I.M. and strive for collective benefit.

Our Partners

University of Wisconsin - Stout

UW-Stout serves as the lead organization for A.I.M.'s partnerships. There are many unique attributes about UW-Stout, including its polytechnic status and high quality teacher education programs. The Early Childhood Education and Art Education programs are among the largest in the state. UW-Stout is the first Baldrige award recipient for higher education. The university is known for its emphasis on applied learning and liberal arts education, and it has a high job placement rating among all of its programs (97%).

School District of the Menomonie Area

The School District of the Menomonie Area is part of a diverse community, dedicated toward preparing ALL students to become lifelong learners, caring individuals, and responsible citizens. The district provides formal arts instruction in music and visual art classes through grades 8, after which the arts become an elective. There are five elementary schools within the district, including three in Menomonie, and two in outlying areas of Downsville and Knapp. These schools are: Oaklawn Elementary, River Heights Elementary, Wakanda Elementary, Knapp Elementary, and Downsville Elementary.

Mabel Tainter Center for the Arts

The Mabel Tainter Center for the Arts is a community and national treasure, having recently been named by CNN as one of the 15 most spectacular theaters in the world. MTCA is a non-profit organization that strives to strengthen and connect the community by engaging people in the arts. The center offers a full performing arts season and partners with many community organizations.

Our Mission

The University of Wisconsin-Stout (Art Education and Early Childhood Education programs), in partnership with School District of the Menomonie Area and community non-profit arts organization, will support pre-service and early career educators by expanding and strengthening theoretical, experiential, and instructional methods through arts integration.

Who We Are

Arts Integration Menomonie (A.I.M.) is a grant-funded organization developed around 2 major goals:

To enhance teacher capacity, confidence, and well-being

To improve the retention of pre-service teachers and early career teachers within the teaching profession.

A.I.M. strives to achieve these goals through arts integration practices and collaborative models of teaching. In order to better reach and teach students, teachers (and pre-service teachers) will integrate the arts into their teaching practices and develop collaborative and sustainable arts teaching/learning partnerships and experiences.

Our Vision

Our team is committed to improving educator recruitment, development, and retention through collaborative arts integration.

We Value

1. Cross-curricular arts integration
2. Collaboration
3. Education & preparation
4. Support (professional and emotional)
5. Critical thinking, innovation & creativity
6. Arts advocacy
7. Thoughtfulness & open-mindedness
8. Sustainability
9. Reflection & evaluation
10. Mindfulness

Professional Development

PROTEIN
DAIRY

Professional Development

> ***Schools that are highly successful in arts integration provide ongoing training experiences for their teachers, whose capacity in arts integration will deepen over time.***
>
> (artseveryday.org)

A.I.M. supports C.I.T.A. participants by offering professional development and ongoing training in and around topics of:

1. **Arts Integration**
2. **Co-Teaching, and**
3. **Mindfulness.**

We view the professional development of our teachers and teaching artists as key to developing and deepening their understanding of arts integration, co-teaching, and mindfulness. We strive to provide regular opportunities for everyone to gather and learn from each other as well as other professionals in the community and beyond. Professional development includes cadre meetings, our summer academy, external conference/workshop offerings, quarterly or semester trainings, and on-going virtual support.

Arts Integration

> ***An approach to teaching in which students construct and demonstrate understanding through an art form.*** The John F. Kennedy Center definition of arts integration

In Arts-Integrated Curriculum, the arts become the approach to teaching and the vehicle for learning. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. For example, students meet objectives in theater (characterization, stage composition, action, expression) and in social studies. The experience is mutually reinforcing—creating a dramatization provides an authentic context for students to learn more about the social studies content and as students delve deeper into the social studies content their growing understandings impact their dramatizations. For Arts-Integrated Curriculum to result in deep student understanding in both the art form and the other curriculum area, it requires that teachers engage in professional development to learn about arts standards and how to connect the arts to the curriculum they teach. (artsedge.kennedy-center.org)

Co-Teaching

Arts integration encompasses co-teaching and co-learning! Learning in C.I.T.A. should equally address academic content and art content. We use the term “Co-Teaching” to signify the collaborative steps of planning, instruction, and assessment done by the classroom teacher, teaching artist, and pre-service teacher (if applicable).

The C.I.T.A. program is dependent upon collaborative planning between the teaching artist, classroom teacher, and pre-service teacher; although the curricular content for the arts integrated units is ultimately the decision of the classroom teacher.

Co-planning involves designing the unit and continuing to shape it throughout the instruction. Each teaching team will likely approach the co-planning process differently, but the priority is on quality time spent working with one another to discuss ideas and strategize together on how to build the unit around these questions: **What do we want students to know or be able to do? (Co-Planning)**

How are we going to get them to learn it? (Co-Teaching), and

How do we know that they learned it? And how well did they learn it? (Co-Assessing).

It’s important that the teaching artist meet with his/her teacher in advance of the residency to find successful strategies for planning together. We expect that there will be a significant amount of planning up-front, in the beginning of the residency process.

> ***The learning in both subject areas should be enhanced by the combination of the two. In the same way, the artist and teacher should be learners in the space, gathering information from each other and from the students to enhance the overall learning for everyone.*** (CCAP)

Submitting the unit design to the C.I.T.A. Coordinator/ Supervisor is the teaching artist’s responsibility.

The teaching unit should be co-taught, as a partnership between the classroom teacher(s) and teaching artist. Co-teaching can occur in many different formats (flowing in and out of leadership, breaking down each class session in sections, one assisting the other, etc.). The important thing is that each participant establish a comfortable co-teaching practice in which each player is equally engaged throughout the class.

Co-assessment requires that we look at our and our students’ work together with a reflective lens throughout the teaching process. We ask questions: Is this working? Why or why not? How is it working? This is how we make sure we are staying on track with our goals, and how we measure the effectiveness of our teaching. A rubric may be created to reference standards and objectives and measure student learning.

Mindfulness

Teachers are at the heart of education. The best tool that teachers have to reach students and support them in learning and development is themselves. Yet, teachers often put caring for themselves behind the needs of others-students, parents, colleagues, family. When we are not nourishing ourselves, we are not bringing all of our gifts to the table. Just as the flight attendants tell us at the beginning of the flight, in case of emergency, put on your own oxygen mask before assisting others. In order to care for others, we must care for ourselves.

Self-care is more important in education now than ever before. With increased accountability, standardized testing, and increasing student social-emotional needs, teachers are being asked to do more with fewer resources. Teachers can experience chronic overload of their emotional, physical and mental resources, leading to burnout, disillusionment, and exhaustion. Finding the joy in teaching can be a struggle without resources to cope with these stressors. It is time to put the oxygen mask back on.

Mindfulness is an important part of the C.I.T.A. program in supporting the wellbeing of teachers and teaching artists. Research has shown that the practice of mindfulness enhances many factors important in teaching including attention, working memory, emotional awareness and regulation, and interpersonal relationships. Being fully present in the classroom and aware of our moment-to-moment experience allows us to connect with students, parents, and co-workers in a way that supports learning, development, and community. Also, mindfulness practice supports teacher wellbeing through increased experience of positive emotions, better physical and emotional health, and increased ability to cope with the stressors present in today's educational climate.

For more information on mindfulness and mindfulness practice, contact Ann Brand at branda@uwstout.edu.

Ann E. Brand, Ph.D.
A.I.M. Mindfulness Consultant

MindUP™

Children today are showing signs of distress. School dropout rates are rising. Distractions abound for children, their teachers, and parents. Similarly, teachers are showing signs of distress, while we are losing over 50% of teachers nationwide before the end of their 5th year!

A teacher's ability to teach (similar to a child's ability to learn) is directly linked to his/her overall state of well-being and mental health. MindUP™ equips educators, students, and parents with social and emotional literacy skills, helping them increase focus, improve academic performance, reduce stress, gain emotional resilience and optimism. Rooted in neuroscience, the program teaches self-regulatory behavioral control while offering engagement strategies for learning and living. http://thehawnfoundation.org

Co-Teaching In And Through the Arts

About C.I.T.A.

The main program of Arts Integration Menomonie (A.I.M.) is called C.I.T.A.: Co-teaching In and Through the Arts. Its goal is to integrate the arts across the curriculum through collaborations among UW-Stout's pre-service teachers (student teachers), the School District of the Menomonie Area's elementary teachers, and the community's professional artists in order to:

1. **Increase the capacity of**
2. **teachers, and**
3. **Retain teachers in the field.**

The "Co-Teaching In and Through the Arts" (C.I.T.A.) program focuses on elementary schools of the Menomonie School District and Early Childhood Education and Art Education programs of the University of Wisconsin-Stout. Participating in the C.I.T.A. program, elementary teachers, student teachers, and teaching artists collaborate to integrate the arts into standards-based curricula and infuse mindfulness strategies into teaching practices. As a result, C.I.T.A. purports to strengthen teacher preparation; support teacher development; increase teacher capacity and confidence; build collegial relationships; and increase teacher well-being and happiness.

C.I.T.A. encompasses the following:

Teaching experiences that include arts integration and mindfulness practices for student teachers.

Teaching that includes arts integration and mindfulness practices for career teachers.

Collaborative planning, instruction, and assessment among career teacher, student teacher, and teaching artist.

Objectives

OBJECTIVE 1: The "Co-teaching In and Through the Arts" (C.I.T.A.) program provides diverse, authentic, and real-world arts experiences in collaborative planning, instruction, and assessment for the pre-service (student) teacher. The goal is deepened pre-service (student) teacher practicums; strengthened arts skills; collaborative relationships; and overall professional and emotional support and well-being.

OBJECTIVE 2: The "Co-teaching In and Through the Arts" (C.I.T.A.) program provides collaborative, diverse, authentic, and real-world arts experiences for career teachers designed to enhance teacher capacity and improve student learning. The goal is strengthened planning, instruction, assessment, and classroom management; enriched teaching and learning experiences; improved student performance (academic and behavioral), engagement, and attendance; and professional and emotional support and well-being.

Partnering Teacher with Teaching Artist

The CITA program begins with a matching process of identifying an ideal teaching artist and classroom teacher partnership. The AIM Executive Board meets with the teaching artists to get a feel for their expertise and working/teaching style and personality. Based on the classroom teacher application, the AIM team deliberates to determine their interests in artistic disciplines, their curriculum and priorities, and their students. After this initial conversation, the staff identifies an artist who might be a good match for the teacher, content and/or the school. The teacher/ teaching team is notified and given some background information about the artist to attempt at making sure the residency is a good fit. If so, the teaching artist is notified and the match is finalized. Generally, the artist and teacher meet for the first time at the Summer Academy.

Sometimes priority is given to partnerships that have worked together previously in another capacity. Further, principals may have requests for other artists to be introduced to their teaching staff.

While the partnership among teacher and teaching artist is a year-long commitment, there may be flexibility within CITA's participants to work collaboratively and "share" teaching artists, if agreed upon by all participants and the CITA Coordinator. The potential for this type of arrangement is dependent upon the CITA program having been well established in the schools.

Aa
Bb
Cc
Dd
Ee
Ff
Gg
Hh
Ii
Jj
Kk
Ll
Mm
Nn
Oo
Pp
Ww
Yy
liquid blue
markers

Residency

Artists and teachers co-create original, collaborative curriculum that is both documentation and instruction... Together, we continually rework and revisit our plans and ideas just as a painter engages her canvas, or a poet her poem. Freedom to experiment and explore big questions is paramount to the curriculum writing process; artists, teachers, and students encourage one another to think metaphorically and expansively about concepts even as we grapple with a particular skill set. We start with ideas that excite us and spiral through our own learning as we guide our students through the process of arts-integrated learning and reflection. CCAP

Residency Overview

The C.I.T.A. "residency" invites its professional artists to assist classroom teachers in innovative curriculum development and implementation using his/her art form as the primary method of delivery. Therefore, rather than developing his/her own art practice as in a traditional "artist in residence" program, the focus of the residency is on the artist transferring his/her art skills onto the classroom teacher in order to increase the methods used through which teachers can achieve deeper, more meaningful and engaging instruction.

12 week residency, whereby a Teaching Artist works in a school classroom with a partner teacher or team of grade level teachers.

2 hours of planning per week for C.I.T.A. participants (teacher, student teacher, and teaching artist) to take place outside of school hours.

5-8 hours hands-on teaching per week in the classroom(s), with work hours scheduled by the classroom teacher and teaching artist to take place during the hours of 8am and 4pm during the school work week.

Monthly Teaching Artist cadre meetings (Cadre meetings will take place on the last Friday of each month from 10AM-12PM)

Residency Outcomes

A successful C.I.T.A. residency will consist of the following elements:

All students are engaged in meaningful learning activities

There is strong collaboration between the teaching artist and the classroom teacher (and student teacher, if applicable)

There are clearly communicated, shared goals between the teaching artist and teacher

There are well-planned units that successfully integrate academic and arts learning in a deep and rigorous way

Instruction meets the needs of all students

There are culminating activities with final artifacts or presentations for each arts integrated unit.

There is documentation and reflection of the arts-integrated process and product.

Teaching Artist Cadre

Teaching Artists value collaborative time together to learn from and lend support to each other. Cadre meetings are about sharing the work you do and keeping updated on new developments with C.I.T.A. or A.I.M.

Teaching Artist Cadre members meet regularly once a month on the last Friday of every month, unless otherwise communicated by the Coordinator, from 10am-12pm at UW-Stout or other locations. Attendance at cadre meetings is mandatory (with pay); and we expect that all cadre members will make every effort to attend. This includes taking cadre meetings into account when scheduling your residencies. Please let the C.I.T.A. Coordinator know in advance if you cannot attend a meeting.

Cadre meetings are considered professional development, as each member of the cadre contributes to a learning community. Cadre members share strategies, ideas, challenges, and successes about their C.I.T.A. collaborations. They share their work and discuss student learning in an effort to further refine the practice.

We may have guest presenters facilitate meetings, and we also invite our cadre members to do the same.

Sometimes you will also use the cadre meetings to more deeply examine aspects of your work and gather feedback as we make larger programmatic decisions. If you have a suggestion for a cadre meeting presenter, or are interested in presenting on a topic yourself, please let the C.I.T.A. Coordinator know, and we will gladly work to accommodate your suggestions.

“C.I.T.A. Share” Meetings for Teachers

Participating C.I.T.A. teachers and student teachers are invited and encouraged to meet and share experiences, challenges, successes, etc. from 4-5pm at the Stout Ale House every first Wednesday of the month. While not required, these “share” sessions are similar to the teaching artist “cadre” meetings, which allow for professional development and reflection with colleagues. It is collaborative time together to learn from and lend support to each other; share the work you’re doing; and keep updated on new developments with C.I.T.A. and A.I.M. These meetings are facilitated by the C.I.T.A. Career Teacher Advisor, Jeanne Styczinski.

Summer Academy

The Summer Academy is an annual retreat that focuses on putting both artists and teachers (including UW-Stout student teachers) from the C.I.T.A. program into immersive experiences in and around arts integration. The academy is required for all active participants in C.I.T.A.. The agenda is organized and approved by A.I.M.'s Coordinators and Executive Board; and presentations and activities are largely facilitated by presenters who are leaders in the field of Arts Integration, Co-Teaching, and Mindfulness. Primarily, the time at the academy allows for C.I.T.A. participants' first collaborations and getting to know one another's partners in the C.I.T.A. relationship.

Arts Partners, Inc.

Arts Partners, Inc. is our first Summer Academy supporting organization, leading the field of arts integration. Based in Wichita, Kansas, Arts Partners is a comprehensive PreK-12, arts-in-education organization that integrates visual and performing arts into all areas of the curriculum.

> *Discover learning through the arts!*
> www.artspartnerswichita.org

With 40 professional teaching artists, Arts Partners ensembles present in-school programs that integrate their art forms with other areas of the curriculum, such as math, science, social studies, technology and history. The majority of their programs are teaching artist workshops and residencies. The teachers' and teaching artists' goals are to:

Engage the students by allowing them to Experience their art form.

Help the students Understand the art form, how the artist creates it, the cultural context and how it connects to the curriculum.

Allow the students to Create their own art and to talk about their own creative process.

Help the students Connect this learning experience to other areas of their studies and life.

Arts Partners is also home to Kansas Wolf Trap (KWT) Institute for Early Learning Through the Arts. KWT program offerings include Family Workshops, Classroom Residencies, and Professional Development for early childhood educators.

Art Partners Inc. teaching artist, Aaron Fowler.

Arts Night

A.I.M. highly values opportunities to share and celebrate our work together. At the end of each residency semester, we will hold an "Arts Night" at our partner organization, the Mabel Tainter Center for the Arts. "Arts Night" serves as a program-wide culminating event for all participating C.I.T.A. schools. The event celebrates the cumulative efforts of C.I.T.A.'s classroom teachers, student teachers, and teaching artists who have worked together all semester. Each teaching group/pair is represented by a display of process and product through an art exhibition and/or performance by their students. Authentic artifacts showcasing arts-integrated teaching and learning by teachers and students serve to recognize and value everyone's efforts. This special night brings A.I.M.'s partners together to share in the collective efforts of C.I.T.A. participants, as educators who share common goals and strategies in and through the arts for meaningful quality educational experiences. All C.I.T.A. participants are required to attend, and the general public is invited to attend. School District and University representatives, as well as students, parents, and community members can learn about the work of A.I.M. and its C.I.T.A. program and to meet our talented cadre and teachers.

Co-Teaching In And Through the Arts Participants

C.I.T.A. Classroom Teachers

C.I.T.A. engages SDMA PK-5 teachers in arts integration practices by collaborating with professional teaching artists in two 12-week teaching residencies to deliver components of their curriculum during the 2015-2016 school year.

Expectations

As part of the "Co-Teaching In and Through the Arts" Program, teaching participants agree to:

Mentor a practicum student or student teacher in his/her classroom from the Art Education or Early Childhood Education program (matching your licensed area) when requested by the UW-Stout Placement Coordinator for the School of Education.

Participate in approximately 40 hours of professional development via the 3-Day Summer Academy and workshops or teacher cadre meetings throughout the school year in conjunction with the School District's scheduled professional development dates. Professional development will focus on arts integration, co-teaching, and mindfulness training.

Teach collaboratively with a teaching artist to deliver curricular lessons/units through arts-based instruction, as directed by the classroom teacher. Approximately 10 hours of teacher and teaching artist collaboration will be allotted (depending on the number of similar grade level participants), including 2 hours of planning and 5-8 hours of face-to-face instruction on a weekly basis (for appx. 12 weeks per semester).

Plan lessons with teaching artists (appx. 2 hours/week expected to be outside of teachers' normal contracted obligations with the SDMA) to develop arts integrated standards-based curricular lessons/units. Lesson template designed by A.I.M. and SDMA curriculum director will be utilized for the collaborative planning but may be edited to meet the teacher's or district's needs.

Provide documented feedback and reflection through various means of data collection.

Participate in an "Arts Night" celebration each semester, showcasing arts integration projects by students of C.I.T.A. teachers, lofted at the Mabel Tainter Center for the Arts.

Congratulations 2015-2016 C.I.T.A. Classroom Teachers

C.I.T.A. teacher participants were selected by application, using a rubric that prioritized those who applied as: 1) teaching "teams" (ie. the fourth grade teachers at River Heights), 2) early career teachers in their first 5 years of teaching, and 3) PK-3 classroom teachers. The A.I.M. Board, having collaboration and support from the SDMA, selected 14 classroom teachers for C.I.T.A.'s 2015-16 cohort.

outside
inside
whisper
no talking
1st
Grade
is
Sweet!
Today is

Congratulations!
C.I.T.A. Classroom Teachers

Deanna Gorecki

River Heights Kindergarten Team

Art enhances the process of developmental growth and learning for every child. Art in education aids in our attention, cognitive, emotional, sensory and motor capabilities which are behind all learning. It can connect students more deeply and open more ways of seeing the world around them. Art education reaches children of all socioeconomic backgrounds exposing them to things they don't know they will come to love, which will bring them confidence and motivation to want to learn in school.

I am a teacher that loves teaching and I create a classroom to teach children to love learning. I believe students learn best when exposed through different, engaging, hands-on learning experiences that they will remember and recall when learning new information. I believe every child deserves this type of learning environment, where there are many different types of experiences they don't yet know they love.

Tanya Staatz

River Heights Kindergarten Team

I believe arts in education is an universal approach that students can easily identify with. The arts allows students to express their thinking in a way that is unique to them while simultaneously building their self confidence and strengthening their social, communication and critical thinking skills.

My goal in teaching is to develop a positive, student-centered classroom that focuses on each individual child and their educational and developmental needs. I A.I.M. to help each student achieve their highest potential by exposing them to a variety of learning experiences. In the end, I want my students to believe in themselves, as I believe in them, and leave my classroom with a passion for learning.

Det Bossany

River Heights Kindergarten Team

I believe that art is critical for every child's education. All students learn in different ways and have different strengths. As a teacher it is my job to provide a well rounded and balanced approach to education which includes the arts. Simple creative activities are some of the building blocks of child development. Research shows that students who received more arts education did better on standardized tests, improved their social skills and were more motivated than those who had reduced or no access. Many schools are cutting back on art programs due to budget cuts. As a teacher in the A.I.M. program I am excited about the opportunity to work with another teaching artist to implement and enhance my teaching in music, dance, writing, and visual art and other aspects of the arts.

I believe it is vital to expose students to various learning experiences. Integrating the arts and community will enhance and provide our students with a wealth of knowledge beyond our current district curriculum. By bringing the C.I.T.A. program into our classroom communities, I am embracing the unique needs and strengths of our diverse students. As a teacher, I am dedicated to preparing my students to become lifelong learners by helping my students gain an understanding through an art form.

Rachel Kelm

River Heights Second Grade Teacher

I believe the importance of arts in education cannot be overstated. Research shows that students who are connected in some way to the arts perform better at school, and overall are happier children. It is my observation that many of the students who have been in my classes do not have many experiences in the arts, aside from what they receive here at school. Many have never seen a play or a concert, have never seen art in a gallery or museum. Their exposure to any form of art is limited to what they have experienced at school.

I believe a teacher's first job is to foster community within the classroom. It is important that my students feel a sense of belonging, that they are part of a safe place to learn and explore the things they are learning. Secondly, a teacher needs to inspire students to take ownership of their own learning. When a student feels in control of their learning, they are much more motivated to learn and more apt to remember the content. When students can make choices about their learning, no matter how small, they take a greater pride in their learning.

Amber Eide

River Heights Fourth Grade Teacher

In my mind, the arts are a fluid part of life. The noises all around us can be taken as music while the visual beauty of the landscape and the various differences between children can be noticed or shut out. I feel the arts in education is valuable to help slow children down so they can observe and pay attention to detail, while perhaps regaining the natural love of learning. In addition, I feel it could be valuable to help reduce future struggles that emit from not sharing human emotions. Furthermore, by integrating the arts more fully, I feel that more students will consider school fun and interesting again. The natural inquiry-based mindset of children could be restored.

As a teacher, I know that each child is capable of learning. That ability seems to be enhanced when one takes into account the whole child; the child's emotional, social, psychological, and physical development as well as his or her cognitive growth. In this way, I believe it is essential to build up a solid relationship with my students and their families so that I am more equip to educate my students to their full potentials.

I cherish the idea of speaking openly, as I feel a classroom, at its basic level, is a community of children who are eager to ask questions, make friends, and even uncover their interests. I support and incorporate the democratic ideals that our nation was founded upon and plan accordingly for the wonderful differences that exist. My nurturing classroom is filled with variety and passion.

Elizabeth Schuster

Oaklawn Elementary Third Grade Team

I believe arts education develops skills in communication, collaboration, perseverance, and concentration. It can help students set and achieve goals and helps foster individual and collective creativity. The arts have the power to engage children and enhance understanding of and respect for others.

After teaching a decade at the middle level I made the shift back to 3rd grade. So instead of delivering a developed lesson play to four sections of students, I am focused more so now on the individual student. With that in mind, I spend my energy setting up an environment in which children can grow paying attention to their needs, interests, and personalities. Ideally, my students would gain inner-directedness, confidence in themselves, cultivate their intellectual power, use initiative and exercise imagination, and demonstrate commitment to the task at hand. My students teach me and I learn alongside them.

Lisa Jasper-Mayer

Oaklawn Elementary Third Grade Team

I believe there is immense value in having arts in our educational system. Students will develop their imagination, creativity, innovation, and self confidence. Students will have more of an opportunity to engage in multiple modes of learning and have a chance to explore these areas. Not only will students benefit, but teachers will as well. Teachers will have more tools to use to deliver the curriculum. It is also such a wonderful opportunity to work together with other teachers who have the same desire to bring more life to the curriculum in a unique way. Also, having the expertise of the professional teaching artist will be something that will "stay with and inspire" the classroom teacher and student teacher for years to come.

Providing a classroom environment where students feel they belong and are safe to take risks in their learning, is what I believe is important. Setting that foundation enables all students to believe they can do anything. Fostering a sense of togetherness and yet encouraging and celebrating differences allows students to explore their different styles of learning and gives them the opportunity to share their knowledge in a way that they enjoy and feel confident.

Cindy Paulson

Oaklawn Elementary Third Grade Team

I believe the value of the arts education will help my students develop artistically through the use of self-expression, creativity, and imaginative play. This expression of self will help my students build a great sense of worth and self-confidence. Using the arts in education will allow my students to "learn by doing". I think it is a wonderful way to get all students involved in a common goal; working to become life-long learners and effective members of society.

My philosophy in education is that all students have the ability to be successful in school. I will do whatever I can to provide a variety of teaching strategies and approaches to reach students of all learning styles. I enjoy working collaboratively with others to create the best learning environment for my students. I believe that students will learn more effectively by using "hands-on" methods. I enjoy helping students become life-long learners and effective members of society.

Allison Feller

UW - Stout Child and Family Study Center

Arts in education provides a multimodal experience for children to engage in the curriculum. As a teacher I feel energized by the prospect of integrating the arts and learning more fully into the toddler's day beyond our current resources. The ability to give children another avenue to demonstrate understanding while engaging them in the learning experience is invaluable.

I believe that a teacher's job is to inspire a joy of learning in children, and I feel that integrating the arts more fully into my curriculum through A.I.M. will help support this goal. I'm excited to collaborate with a teaching artist and my co-teaching team to deliver curriculum that develops those teachable moments throughout the day through mindful practice while enhancing our innovative and individual teaching styles. Through the C.I.T.A. program we will be able to support best practices in Early Childhood Education to develop the whole child while expanding a child's world through the arts.

Rachael Stuart

UW - Stout Child and Family Study Center

Arts in education provides young children the opportunity to explore various art forms in a developmentally appropriate environment. The arts provide children with a multimodel avenue to explore concepts that are already part of the curriculum. The arts provide young children with different avenues to learn and demonstrate their understanding.

As a teacher, I seek to form a close relationship with each child under my care, and their families. I see each child as a unique individual with a great capacity to learn and be able to make positive contributions to those around him or her. I strive to provide a rich environment where children and families from different cultural backgrounds feel safe to explore, welcomed, accepted and free to express themselves. I believe that children are motivated to learn when they have opportunities to make choices in an environment that is enriching and stimulating. Children are curious by nature and have a desire to learn from their environment and those around them. When children are encouraged to interact with their peers and adults in positive ways, they feel safe to explore their surroundings. I seek to provide challenging, yet attainable experiences for every child allowing them to go from needing assistance to accomplishing tasks independently.

Marcia Wolf

UW - Stout Child and Family Study Center

Arts offer children the opportunity to learn in expressive and creative ways. Young children learn best when they are allowed to move and experience first hand. The arts provide children the opportunity to experience different cultures, learning mediums (clay, paint etc.) that are not usually part of their everyday curriculum. Research has also shown that the arts can enhance brain development. I believe the arts provide children the opportunity to learn in an environment that is multimodal, invites creative expression and provides hands learning experiences.

I believe children learn best by being actively involved in their learning. Young children are natural explorers. Providing children with a developmentally appropriate learning environment allows them to explore and learn according to their needs, interests and abilities. Exposing children to a variety of learning experiences including music and movement, gives them the opportunity to experience the world around them and expose them to different cultures through a safe and developmentally appropriate means.

Rochelle Kroening

Little Sprouts Academy - 4K Teacher

Children learn best by being engaged and interested. Art adds depth and interest to lessons. It also allows students to form a more personal relationship to curriculum content and encourages students to think deeper about the content. It is difficult to imagine having a classroom without paintings, movement or songs. I would be an unhappy teacher and my students would be unhappy learners! As mentioned above, I agree that all children learn differently and it would be difficult for me to teach and for children to learn without all of these different mediums that I use to teach the various learners in my classroom.

Each child needs their own curriculum set in order to achieve maximum success. I look at each child as an individual and do not follow one ‘cookie cutter’ curriculum. I believe in providing many varied experiences and ways of teaching each concept. Students need time and challenges to work through concepts on their own while being guided by a teacher to generate the most thought. The more ways that I can engage students and make them think, the more they learn and grow. My main purpose as a teacher/facilitator is to challenge, encourage and support children in their growth

Niki King

Wakanda Kindergarten Team

We want our students to be problem solvers, think creatively, and see that there is more than one way to look at problems and solve problems. We challenge them on a daily basis and want them to be creative. Art allows children to be creative and to also have enjoyment in what they are learning. School needs to be fun!

I believe that all children can learn and do amazing things when they are given support and encouragement in a positive, safe, learning environment. Students have a variety of learning styles and it is important to foster their learning by providing hands-on lessons and activities, integrating the arts, and differentiating instruction to meet the needs of individual students. I will provide high-quality instruction, modeling and guidance to empower students to be successful, confident, and responsible individuals.

Jeanne Styczinkski

Wakanda Kindergarten Team

I feel it is so important to connect the arts in education. I feel the arts make learning visible. I feel the arts encourage joyful, active learning where students can make and express personal connections to the curriculum content. The arts stimulate higher-level thinking and deepens their learning experiences. Students can apply their knowledge to other academic subjects in creative ways. I also feel the arts build community and helps children develop collaborative work skills.

My Philosophy:
To teach the joy of learning.
To create lifelong learners.
To treat each child as individual with respect and kindness.
To challenge all students to do their best.
To teach each child to work cooperatively and to collaborate with others.
To build community and relationships that deepen our knowledge of each other.
To teach all students to be active learning and creative thinkers.

Mary Begley

Wakanda Kindergarten Team

The arts allow children to be more engaged. Integration of the arts also allows children who may not necessary excel in an academic area to showcase their talents. Every child should have a chance to shine.

My beliefs center around the whole child, academic, emotional and physical. Children learn by doing. They need to be provided with many hands-on learning opportunities.
I believe that when children are given the opportunity to show what they know, they will thrive.

C.I.T.A. Pre-Service Teachers

The C.I.T.A. program is for pre-service teachers (student teachers) who are open to and interested in collaborative planning and teaching with a teaching artist during parts of the student teaching placement; they should be open to learning and using an art form as a means to deliver parts of the curriculum; and they should be open to using mindfulness practices for personal and professional support.

C.I.T.A. engages UW-Stout pre-service (student) teachers in Art Education or Early Childhood Education programs with Cooperating Teachers in the School District of the Menomonie Area (SDMA) in using arts integration, collaborative teaching practices, and mindfulness training as part of the student teaching experience. The Student Teacher and Cooperating Teacher work together to teach lessons through an art form by collaborating and teaching with a professional artist in the classroom.

The C.I.T.A. "Co-teaching In and Through the Arts" program focuses on arts integration through collaborative teaching in order to:

Offer a deeper practicum experience for student teachers,

Support the development and well-being of the student teacher,

Increase the capacity of student teachers to reach their students,

Secure student teachers in their commitment to teach and retain them in the university's education program until graduation/ licensure.

Expectations

Each Student Teacher C.I.T.A. participant will agree to:

Attend a 3-day Summer Academy (meals included) at the Mabel Tainter Center for the Arts in Menomonie, WI, whereby the student teacher will work with his/her partnered Cooperating Teacher and Teaching Artist, as they learn about arts integration, co-teaching, and mindfulness practices.

Plan lessons with the Cooperating Teacher and Teaching Artists (appx. 2 hours/week expected to be outside of Cooperating Teachers' normal contracted obligations with the SDMA) to develop arts-integrated standards-based curricular lessons/units together. A.I.M.'s lesson plan template may be utilized for collaborative planning; however, if the university has different/ additional requirements, you should fulfill those expectations first and foremost.

Teach collaboratively with the Cooperating Teacher and Teaching Artist to deliver curricular components through arts-based instruction, as directed by the classroom teacher. Approximately 5-8 hours of Teaching Artist collaboration will be allotted for shared classroom instruction.

Provide documented feedback and reflection through various means of data collection.

Participate in an "Arts Night" celebration, showcasing arts integration projects by students of C.I.T.A. teachers and student teachers, lofted at the Mabel Tainter Center for the Arts.

Participate in university requirements for student teaching, per their schedule. If it means being absent for seminar days at UW-Stout, you must adhere to their policies first and foremost. **Always default to the university rules/procedures if there is a question, and communicate with your University Supervisor.*

Optional: Attend the C.I.T.A. Share meetings with C.I.T.A. classroom teachers the first Wednesday of each month from 4-5pm at the Stout Ale House for reflection and camaraderie.

Congratulations to the 2015-2016 Pre-Service Teachers

A limited number of applicants are accepted to C.I.T.A. for upcoming student teachers in Early Childhood Education or Art Education, seeking placement in the School District of the Menomonie Area (SDMA). The A.I.M. Board, having collaboration and support from the SDMA, selects its student teacher participants from the pool of applicants. From those applicants, selections are made utilizing a scoring rubric to narrow the applications with the highest scores.

Congratulations and welcome A.I.M.'s student teacher participants for its C.I.T.A. (Co-teaching In and Through the Arts) program during the 2015 semester.

Congratulations!
UW-Stout Pre-Service Teachers

Brea Boomer

ECE Student Teacher

My teaching philosophy is made up of 3 parts. My philosophy is heavily influenced by John Dewey. I believe that children learn by doing. Secondly, my philosophy supports the value of progressive education; I believe educators need to educate their students to be lifelong learners. Lastly, my philosophy is made up of goals that I have for myself and my students. One goal is that I want my students to be inspired to learn. I found that if the student is inspired and motivated they have fun learning.

Jessica Behnke

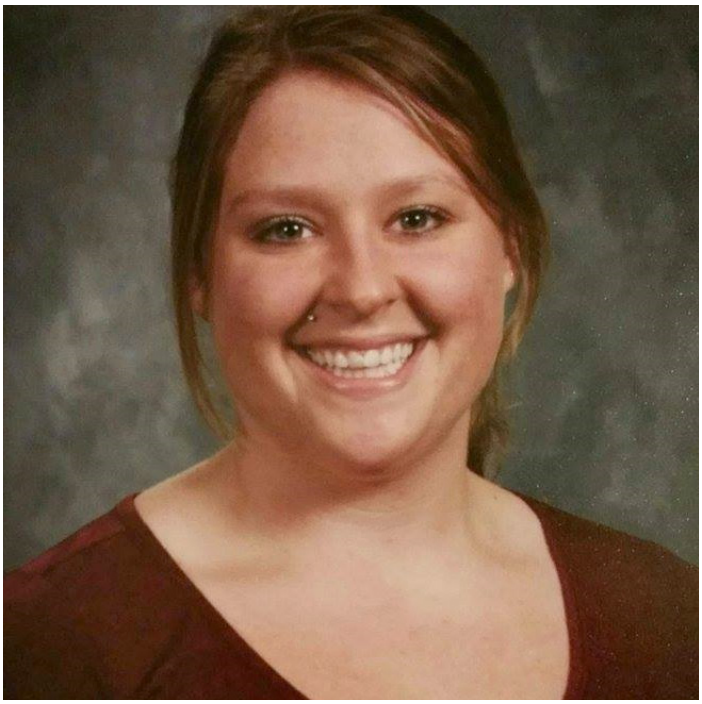
ECE Student Teacher

I believe in Howard Gardner's theory of Multiple Intelligences, in that every child has their own way of learning. I feel that children learn, remember, perform, and understand information in different ways. So, as an educator it is important for me to incorporate different types of learning into my classroom. I also believe that children learn by doing, and what they have seen others do in their own social world. So, when each student comes into your classroom the teacher must ring out those experiences in life, and learn what the student's reason in thinking is in order to help them grow in their own way of learning. I believe children learn more when they are actively involved in their environment.

Katelynne Folkers

ECE Student Teacher

My teaching philosophy centers around developing children on all parts of life, not strictly content knowledge. I believe that at school, students develop vital life skills such as communication, relationship, time management, independence, etc. I also believe that a teacher's first job when meeting new students is to build a community where each student feels wanted and supported.



Danielle Fuerstenberg

ECE Student Teacher

I believe that developing strong social emotional skills is key to children's development throughout their lives. I will teach to the needs of each child so they can be successful learners and friends. By engaging children as a community of learners, as supported by John Dewey, students can help each other feel capable and positive. I also am a strong believer in the Zone of Proximal Development (ZPD), by pushing just the right amount and asking higher level questions the students can meet and exceed their personal goals. With each new experience that I have, my philosophy develops with me.

CI.T.A. Teaching Artists

A teaching artist is a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts.

Eric Booth

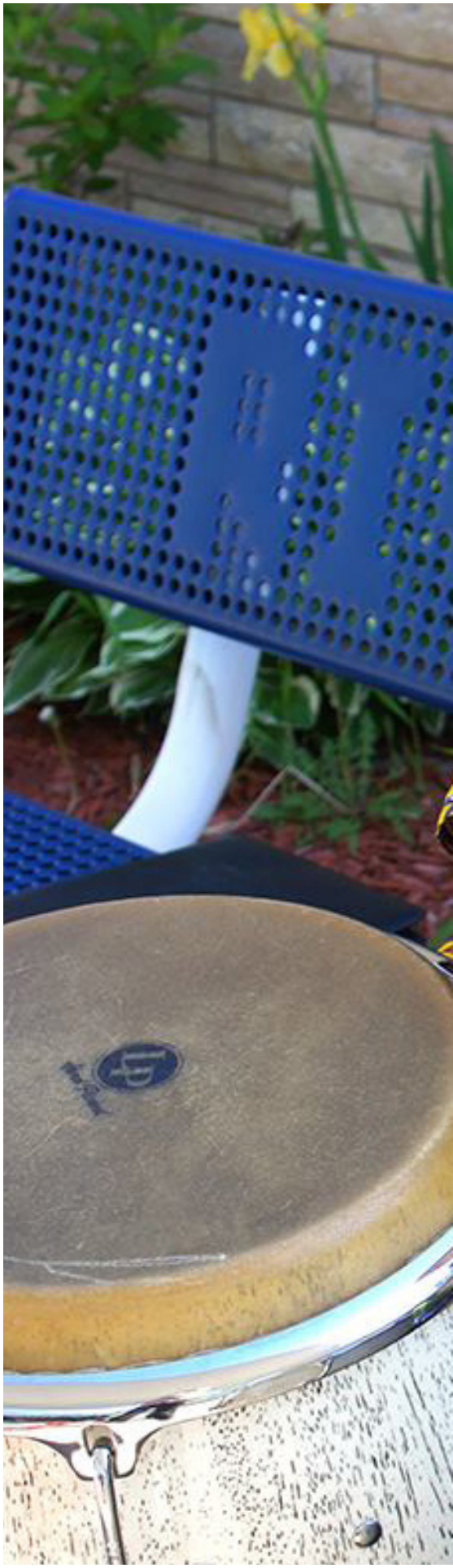
A Teaching Artist for C.I.T.A. is:

Part of a highly skilled community of arts integration experts.
a professional artist who can teach his/her art form, perspectives, and skills to all age groups.

An accomplished artist in his/her field who teaches and develops programs that appropriately integrate his/her art form into other areas of the curriculum (reading, writing, math, social studies, science, etc.).

Proficient in teaching that includes planning, communicating, instructing, collaborating, and engaging young people in learning.

An active collaborator with career teachers and pre-service teachers in schools and community agencies.



Expectations

We understand that C.I.T.A. teaching artists are experienced professionals in the field of arts integration and operate with great integrity and thoughtfulness.

C.I.T.A. teaching artists are employees and representatives of A.I.M. (Arts Integration Menomonie), hired to implement the work and fulfill the objectives of the C.I.T.A. program. They have additional expectations and requirements than those of the Classroom Teacher and Student Teacher participants based upon their duties as contracted paid employees for SDMA and A.I.M.. Contingent upon semester reviews, their Teaching Artist position and their participation (and therefore, employment) with the C.I.T.A. program and A.I.M. organization may renew from year to year, depending on the life of the grant.

Professionalism

- Prompt attendance at all classes and meetings
- Checking in at the school office and wearing ID badge in the school building
- A demonstrated commitment towards achieving the highest quality of work and student potential
- A respectful attitude consistently demonstrated towards teachers, administrators, students, and fellow C.I.T.A. cadre members
- A willingness to hear and respond to critical feedback

Paperwork

- All required paperwork should be submitted in a timely manner. If there is to be a delay, this should be communicated in advance and approved by C.I.T.A. Coordinator.
- All paperwork should be completed in full and may be done in collaboration with your partner teacher (ie. unit design, rubrics, etc.).

Communication

- Clear communication with partner teacher(s) and C.I.T.A. Coordinator
- Response to e-mail correspondence or phone messages within 48 hours

Professional Development

- Demonstrates a consistent and high level of competency in arts integration
- An interest in continual learning in one's art form
- Agrees to learn co-teaching and mindfulness strategies and methods

Congratulations!
C.I.T.A. Teaching Artists

Babatunde Lea

Music/Drums/Percussion

A professional musician/educator, Babatunde teaches and plays rhythms from the African Diaspora focusing on playing percussion instruments - teaching their technique, spirit, and application. He teaches from an African perspective, including drumming, chanting, and dance. Babatunde concentrates on the communal feelings that each drumming tradition can produce, emphasizing that just like polyrhythms, we are all connected. “If you walk, you can dance; if you talk, you can sing (old African proverb).

Charis Collins

Screenwriting/Playwriting

Charis is looking forward to helping students tell their best stories using images and dialog, tapping into the students’ backgrounds, experiences and loves to bring their narratives to life. Charis feels creativity in relation to storytelling is a fantastic opportunity for problem solving. Moreover, writing for stage and screen gives students a broader view of the world while sharpening Language Arts skills, thus shaping the way they see and interact with the world throughout their education. “It’s the power of storytelling in action,” says Charis.

Erika Svanoe

Music/Conducting/Composing

Erika creates music in a variety of ways as a conductor, instrumentalist, composer, song writer and educator. Her educational areas and performance of live music focus on classical and jazz instrumental music while her composition and songwriting often focus on the ideas of accessibility, humor, and storytelling.

Kobi Shaw

Circus Arts

As half of the comedy juggling duo In Capable Hands, Kobi has performed as a professional variety artist since 1997. Trained at New York University's Tisch School of the Arts and Ringling Brothers and Barnum and Bailey Clown College, Kobi has performed at schools, libraries, fairs, festivals, cruise ships, corporate events and Atlantic City. Her Skills have also lead to appearances on The Tonight Show with Jay Leno, Ellen and Live with Regis and Kelly. Besides performing, Kobi has taught circus arts to children (and adults) of all ages, including clowning, magic, juggling, balancing, plate spinning and more.

Kris Winter

Creative writing/Storytelling

Kris has been a teacher, writer, and professional storyteller for more than twenty-five years. With a suitcase full of authentic props, Kris performs as her celebrated storytelling characters, Madame Lanita and Sophie Obermueler, while bringing over twenty original stories to life. She shares her passion for the dramatic arts and storytelling while visiting schools, libraries, special gatherings, and in her unique 1916 barn – the PAPER COW THEATER. Kris also leads Paper Cow Theater drama camps/residencies, guiding students to discover, develop, and perform original stories using traditional storytelling techniques.

Melissa Kneeland

Theater Arts

Having studied at Interlochen Arts Camp and Academy, Melissa was also a member of the inaugural class of the University of Minnesota/ Guthrie Theater B.F.A. Actor Training program. She has worked professionally in theater and film in the Twin Cities, not only in full length productions, but with companies that develop performing arts pieces in order to address social issues and foster dialogue around those issues. Melissa's work at the Minnesota Historical Society has allowed her to combined theater with history,science, and other subjects in order to provide new, innovative, exciting and engaging ways for students (and adults) to access the past.

Steven “Yata” Peinovich

Singer/Songwriter/Guitarist

Yata is a regular performer on concert stages as well as at outdoor festivals, churches and classrooms. He has produced 10 CDs with music ranging from love ballads, rockin’ blues, country swing, spiritual texts, poem-songs, humor and wit, island calypso, ragtime to Americana folk. A recipient of a Minnesota Music Award in Folk Music, Yata has also performed on Garrison Keillor’s Prairie Home Companion. To Immerse himself in new cultures and expand his views of art and music Yata has traveled afar with wife/artist Jean Accola. Yata also organizes various community music events and serves as a mentor to emerging artists.

Co-Teaching In And Through the Arts Coordinator

C.I.T.A. Coordinator - Kris Winter

The primary role of the Program Coordinator of C.I.T.A. is to:

Support teacher and teaching artist participants to work together (possibly with a student teacher from the university) to implement arts integration strategies and curriculum within the elementary classroom.

Meet with and maintains communications with Teachers and Teaching Artists from every site.

Observe and evaluate Teaching Artists on an ongoing basis throughout the school year.

Pilot and promote the C.I.T.A. program, serving as a Teaching Artist, in various elementary classrooms with classroom teachers who want to explore arts integration opportunities for a curricular unit. (Recruit future C.I.T.A. participants, and promote the work of A.I.M. and the role of a Teaching Artist).

Substitute teach when a Teaching Artist is absent, when able.

Coordinate and facilitate the Teaching Artist Cadre meeting

Assist in planning and facilitating the Summer Academy.

Communicate needs and work with A.I.M.s office staff and Director to coordinate C.I.T.A. programs.

Enact the vision, mission, and goals of C.I.T.A. and A.I.M., including marketing, education, and awareness of the organization and arts integration.

Participant Procedures

Google Drive

Note

The pro-noun “you” in this section generally refers to the teacher and/or teaching artist participant

In an attempt to avoid waste and evolve into a “greener” program as well as for ease of access and record keeping, you will find that most documents will be found and shared online.

Use Google Drive to support collaboration and communication with your partner teacher or teaching artist, and to communicate with and share documents with the C.I.T.A. Coordinator. You will have access to the planning template, supply request form, observation form, schedule form, worked hours log, etc. You may download these documents to work on them, though we encourage you to work on them in Google Drive for ease of saving and access. You can also store inspiration and resources for your residency in a folder, binder, flash drive, etc. Once you have completed a document for your program supervisor, please notify her via email. She will then review your document(s) and contact you with any follow up. If you are unfamiliar with Google Drive, please let the Program Coordinator know, and she will gladly assist you.

Collaborative Scheduling

To communicate schedule/availability among C.I.T.A. partners, feel free to use/edit this OPTIONAL template below, or create your own system of communication. It is expected that the teaching artist will be able to work around the classroom schedule on any given week.

Please refer to the Google document titled, “Collaborative Scheduling Form” to add/edit the form below.

Collaborative Scheduling Form

	Monday	Tuesday	Wednesday	Thursday	Friday
8-9 AM					
9-10 AM					
10-11 AM					
11-12 PM					
12-1 PM					
1-2 PM					
2-3 PM					
3-4 PM					

Comments / Notes:

Documentation and Evaluation

Documentation is essential to showcasing the work that we do; to demonstrating the impacts of our programs on those whom we serve; and to evaluate our programs for continued grant funding.

Your participation in C.I.T.A. is significant to the evaluation of A.I.M.'s organization and objectives for our grant. Participation in A.I.M.'s programs requires ongoing feedback, input, and reflection as part of the evaluation of the grant's objectives. Surveys will be distributed frequently throughout the experience of C.I.T.A., and your completion of these surveys is very important to A.I.M. and our grantors. The information collected is confidential and will only be shared outside of the evaluation team in aggregated summary form. No individual will be identified without his/her consent.

Documentation becomes the teacher's/teaching artist's evidence of reflective and effective practice.

Evaluation of a program allows a teacher/ teaching artist to understand what worked and what didn't work.

Evaluation is necessary to improve one's practice.

Completion of surveys is required for all participating members of C.I.T.A..

Photography

Taking photographs is an excellent way to document and showcase the work of C.I.T.A. participants and students!! Double check to ensure that your students have documented permission to be photographed/videotaped for purposes of announcing, sharing, and celebrating the events and work of students and teachers involved in C.I.T.A. experiences. Photographs/video may be published online and in print to public audiences.

Blogging

The required means of documentation to be used by C.I.T.A. Teaching Artists, Teachers, and Student Teachers is via an ongoing blog, or similar online program, accessible by the public.

The blog may be a collaborative effort among C.I.T.A. partners/teams; or an individual effort among each participant.

Twitter does not satisfy the blog requirement; however, you may use a Twitter account to share the work you're doing.

The blog(s) must be updated at least weekly, with ongoing written reflections by each participant, including the impact of arts integration on your teaching and on student learning.

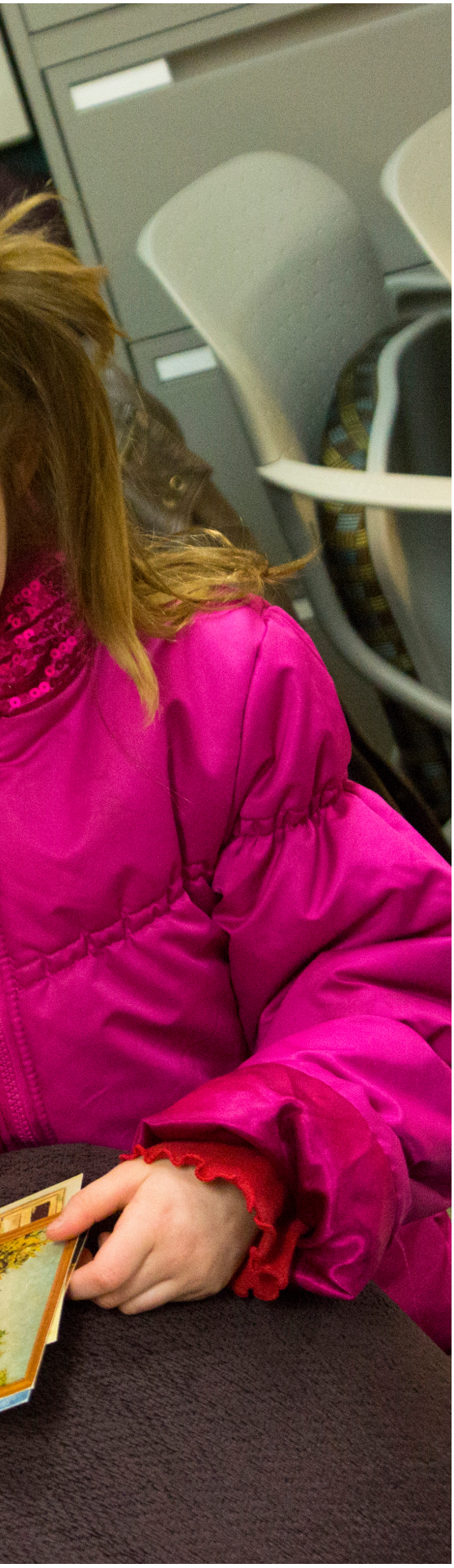
Include photographs or video of classroom processes and products; of students, teachers, and teaching artists; of culminating projects/ events

Include lesson plans

Other Acceptable Documentation

- Surveys
- Documents
- Unit/Lesson Plans
- Arts samples
- Videos
- Photographs
- Interviews (written or video)
- Case Studies
- Student data (pre/post)
- Assessment data

Malcolm



Collaborative Planning

C.I.T.A. is grounded in a process of collaborative planning, in which teachers, student teachers, and teaching artists share ideas and priorities in their disciplines, and arrive at a single unit plan that fuses arts learning with academic learning. The lead facilitator and decision-maker in this process is the classroom teacher. When planning, it is important for the teaching artist to consider the standards of the art form, while helping the teacher make connections to priorities they may have around academic content.

Try to do this work in as close collaboration as possible, keeping in mind that you may end up having to do some extra work outside of school hours. A unit plan draft should be submitted to the C.I.T.A. Coordinator at least 48 hours prior to teaching it. The plan should clearly demonstrate and articulate thorough and thoughtful planning. We recognize that this draft plan may well change during the course of the residency and will be responsive to the discoveries made and the needs and interests of the students. A final unit plan with assessment and reflection should be submitted soon after the unit's completion.

C.I.T.A. Unit Plan Template

Please refer to the "C.I.T.A. Unit Plan" Google Document to edit/add to the template. Especially if your university or school district has specific planning requirements.

Plans for collaborative arts integration should combine:

- Meaningful connections across content areas
- Authentic and engaging learning activities
- Aligned assessments with objectives

Your plan should clearly answer the questions: "What will students learn?"; "How will we get them to learn it?"; and "How will we know they learned it?"

C.I.T.A. Unit Plan

Descriptive Unit Title:

Dates of unit: _____ Time frame: _____

School: _____

Grade Level: _____ # of Students: _____

Teacher(s): _____ Teaching Artist: _____

Brief Unit Summary/Central Focus:

Participant Name (Teacher, Teaching artist)	Content Area	Involved in: Planning? Delivery? Assessment? Evaluation?

Desired Results and Evidence

Big Idea: (Essential Question, Enduring Understanding)

Alignment of Standards and Objectives

Content Area(s)	Standard(s) Include subject area and arts standards. Also list the code or number, if applicable	Learning Goal(s) & Objective(s) The student will/ "I can" statements

Alignment of Assessments and Evaluative Criteria

Informal/Formal Assessment(s) What assessment(s) is/are used to monitor learning? Include the type of assessment and what learning is being assessed.

Instructional Tasks

What are the learning steps you will design for students to help each of them be successful in meeting the learning goals?

Reflection- Completed by each C.I.T.A. participant

Describe the process and impact of arts integration and collaborative teaching and learning (for yourself and your students). Surprises? Challenges? Triumphs?

Supplies

You may receive up to $500 per classroom per semester of C.I.T.A. for materials and supplies (this does not include equipment such as tvs, printers, projectors, etc.). Each request is approved by the Executive Board. Supply requests take at least 2 weeks to process, depending on the supplier, so please be proactive about submitting an order. Amazon tends to have the quickest turnaround time, especially if you're ordering a supply designated "Prime". Please talk to the C.I.T.A. Coordinator for further support.

Please refer to the Google document titled, "Supply Order Form" to add/edit the form shown below.

Supply Order Request Form

How to Order Supplies:

- Find your supplies online (ie. Amazon, School Specialty, Staples...etc.)
- Fill out the Supply Request Form electronically. Please include as much information as possible about the vendor, as well as a link to your items in the description box so we can reference it online.
- Email your Supply Form to your program supervisor as an attachment with any further details.
- Supplies will be delivered to your school.

School: _____ Date & Time: _____

Teaching Artist/ Teacher Name: _____

Vendor Website and Address: _____

Link to item or catalogue number	Item	Description/Purpose	Quantity

Send Requests to Kris Winter by any of the following methods:
Email: winterkr@uwstout.edu
Fax: 715-232-1400 (attention Kris Winter/Tami Weiss)
Mail: 118 Heritage Hall; Menomonie, WI 54751

Reimbursements

When possible, teaching artists/teachers should use supplies available in the classroom. If it becomes necessary for you to purchase supplies out-of-pocket, you must receive prior approval by the C.I.T.A. Coordinator and save your itemized receipt; there are no exceptions. Taxes will not be reimbursed for out-of-pocket expenses. You will be reimbursed for pre-approved residency supplies out of your C.I.T.A. classroom budget.

How to submit reimbursements:

Follow the procedures of the SDMA.

You can email/mail/deliver your reimbursement request to her office or to the school district business office.

You will need to submit a printed copy with an original signature and your original receipts to the C.I.T.A. Coordinator.

Your reimbursement may take 4-6 weeks to process. Please follow up with the Program Coordinator if you have not received your reimbursement after that time period.

Residency Wish List

Create and share a “wish list” for your residency with the C.I.T.A. Coordinator via email! This may include guest artists, field trips, equipment, additional supplies, special documentation, or final products. We will consider “extras” that you feel would greatly enhance your residency work. Please explain how you intend to use these extras in your residency, and how you plan to implement your request(s). Note that we have a limited amount of funding for residency extras, and prior approval is necessary; however, we may be able to fulfill a couple of “wishes” per year.

Field Trips

Teachers and teaching artists may request to organize a field trip as part of their residency. If possible, UW-Stout or the Mabel Tainter Center for the Arts may serve as places for field trips for students to see a performance, take part in an event or exhibition, and/or take a tour. This is particularly in line with our partnership with UW-Stout and MTCA, and it helps to expose students to UW-Stout and the community and their arts and educational resources.

We have a limited budget from which to rent buses for students, but we may be able to accommodate a couple of requests during the year. We ask that proposed field trips are directly connected to the arts integrated learning during the residency, and will enhance their experience overall.

Procedures:

Research your field trip so as to be able to provide enough details and allot for enough time to get approval by A.I.M. and the SDMA and notify students/families.

Submit your field trip request and detailed description with costs via email to your C.I.T.A. Coordinator/Supervisor.

Follow up with the C.I.T.A. Coordinator to discuss the field trip and determine any additional support you need.

Follow the SDMA procedures for its field trip and bus request policy.

Teaching Artist Procedures

Reporting Schedule and Hours

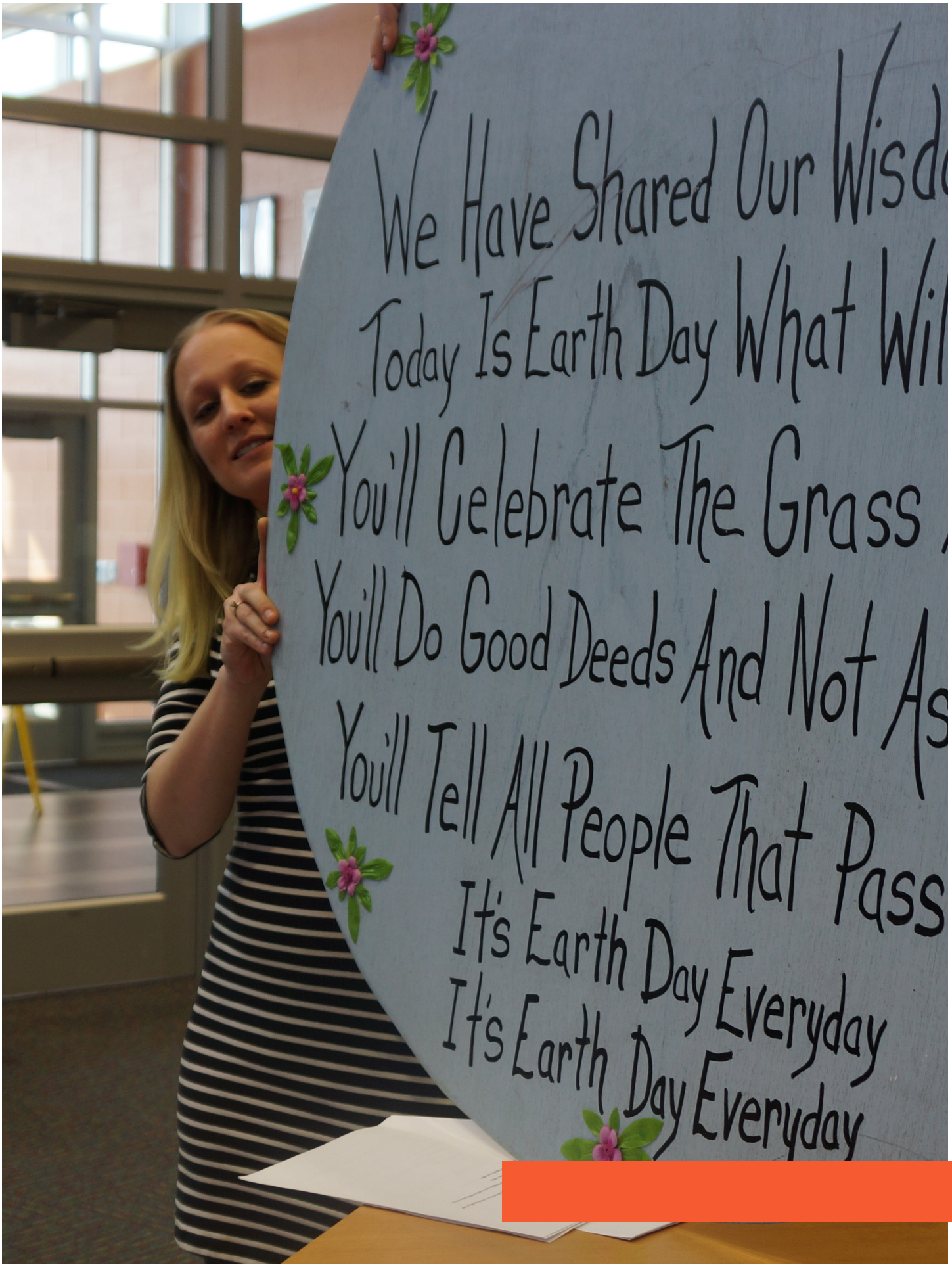
The required document (below) to submit (via Google Docs) your planned teaching schedule for each week is the same document to be completed for reporting hours worked. This document is a shared spreadsheet in Google Docs, and everyone will be able to see one another's schedules/hours so as to know when each artist is planning to work. This way, classroom teachers can recall the plan as they need, and others can coordinate observations. Try to adhere to your planned dates of instruction, and make sure to adjust the Google Doc accordingly and asap if any changes occur.

Please refer to the Google document titled, "Teaching Artist Schedule and Hours Form" to add/edit the form shown below.

Scheduling Form

For peer observations, Arts Night participation, reimbursements, etc. List fixed amounts instead of hourly.

Date	Details	Hours
	Total Hours:	


We Have Shared Our Wisd
Today Is Earth Day What Wil
You'll Celebrate The Grass
You'll Do Good Deeds And Not As
You'll Tell All People That Pass
It's Earth Day Everyday
It's Earth Day Everyday

Cancellations and Absences

If your site cancels a scheduled session due to inclement weather or other scheduling conflict, contact C.I.T.A. Coordinator to determine how to proceed. Rescheduling a cancelled sessions will be assessed on a case-by-case basis. In some cases, the Executive Board may determine how to resolve cancellations with or without prior notice. Generally, if school is cancelled, do not attend. Plan to attend the next school day, if possible and if agreed upon by the classroom teacher.

If you need to cancel a class because of a conflict, illness, or emergency, contact the C.I.T.A. Coordinator immediately. If it is a last minute emergency or if you are running late, please contact the site and classroom teacher first. Please put the school, your partner teacher(s), and the C.I.T.A. Coordinator's phone numbers in your cell phone!

Peer Observations

Each teaching artist is required to observe at least 1 other teaching artist, with the option to observe additional teaching artists. Teaching artists earn $25 per teaching artist classroom session observed. You may observe each teaching artist once per academic year, as scheduled with the teaching artist.

Please notify the teaching artist if you intend to observe him/her. Follow all school and C.I.T.A. "rules" by notifying the C.I.T.A. Coordinator of your upcoming observation; signing into the school building upon arrival; wearing your badge; etc. Similarly, the teaching artist should ask permission of his/her classroom teacher prior to having any guest observer in the classroom- even the C.I.T.A. Coordinator. Observations of fellow teaching artists are to be documented in your blog via written reflection.

Teaching Artist Review

Evaluation Process

The A.I.M. Executive Board will review the following items on a rolling basis as they pertain to each individual Teaching Artist:

Evaluations submitted by C.I.T.A. Coordinator/Supervisor

Evaluations submitted by partner teacher(s)

Documentation and reflection by the teaching artist

"Arts Night" performances/ exhibitions

Optional: Observations/ Evaluations by the A.I.M. Executive Board and/or School Principal

End of Semester Review

The C.I.T.A. Teaching Artist Program Review is an-end of the semester review designed to be a dialogue toward the realization of the highest caliber arts integration programs. It is not intended to be a performance evaluation. Any items specifically pertaining to performance ability will be addressed on a case-by-case basis by the Program Coordinator/Supervisor during or after the Observation/ Evaluation process. Teaching artists will meet individually or in the cadre (to be determined by the C.I.T.A. Coordinator) at the end of each semester with the C.I.T.A. Coordinator/Supervisor and/ or A.I.M. Program Director, to discuss items from the list below as they pertain to the C.I.T.A. program and program content.

Goals of Review

The Teaching Artist Review aligns with A.I.M.'s goals to address the need to:

Ensure that teachers (including student teachers) are being provided with the support and skills/strategies needed to incorporate practices of teaching artists and increase their capacity by which they can reach and teach their students through arts integration.

Invest in the development of competent and confident new teachers of the arts

Improve teacher confidence and practice through collaborative teaching in and through the arts.

Advance teachers' abilities to plan, instruct, and assess quality arts integration. Position arts standards alignment and assessments as integral components of teachers' deliberations

Create school cultures that support intensive, sustained teacher professional development and collaboration in and through the arts.

Advance and enhance teacher capacity, including: strengthening teachers' planning, instruction, assessment, and classroom management, enriching teachers' teaching experiences, enriching students' learning experiences,improving student performance (academic and behavioral), and improving student engagement and attendance.

Formal Observations and Evaluations

A standard template for observations and evaluations of teaching artists will be utilized by the C.I.T.A. Coordinator and classroom teacher(s).

The C.I.T.A. Coordinator will complete one announced and one unannounced observation of class instruction per semester, after which the teaching artist and Coordinator will have a 1:1 evaluation conference. The C.I.T.A. Coordinator and teaching artist will use the planned schedule to determine the observation date/time, so it is important for the teaching artist to adhere to the plan and communicate any changes in a timely manner to the C.I.T.A. Coordinator.

Evaluations of the teaching artist by the classroom teacher(s) are required midterm (mid semester) and final (end of semester) (Total of 2 evaluations per semester). Completed evaluations by partner teachers are to be submitted to the C.I.T.A. Coordinator, and these will remain confidential.

Identification

Please wear your name badge at all times when in the school building, as it will serve as your school identification and help others to learn your name.

Teaching Artist Observation

Teaching Artist Observation/Evaluation Form

Teaching Artist: _____ Date & Time: _____

Semester: _____ Observation #: _____ Announced or Unannounced

School: _____ Grade: _____ Size: _____

Classroom Teacher: _____

Lesson/unit observed: _____

Observed/evaluated by: _____

Professionialism

Wearing badge/A.I.M. identification
Prompt attendance at scheduled classes and meetings
Completes paperwork in a thorough and timely manner
Responds to emails and requests in a timely and respectful manner
Clear and professional communication (written, verbal)
A demonstrated commitment towards achieving the highest quality of work

Unit Plan

Shared planning
Age appropriate, clear, measurable objectives for learning
State or National Standards addressed in subject area and arts area
Organized “Road map” of student learning to take place
Diverse projects and activities for different student needs and backgrounds

Classroom Instruction

Prepared for class
Shared instruction
Classroom management
Supporting students (Including those with diverse learning needs/backgrounds)
Pacing/Use of time
Clear communication
Enthusiasm and positivity
Student interaction, engagement, questioning, responding

Circle one of the following regarding Teacher Performance at this point:

4 = Outstanding 3 = Satisfactory 2 = Emerging 1 = Unsatisfactory

Comments:

Post Observation Notes:

Required Signatures:

Teaching Artist: _____ Date & Time: _____

Observed by: _____ Date & Time: _____

C.I.T.A.

Compensation

Compensation Overview

All C.I.T.A. participants will receive compensation for their participation in C.I.T.A., and your work with C.I.T.A. is made possible through grant funding.

Failure to attend required meetings, workshops, conferences, classes, etc. may result in reduction of stipend or payment and/or termination of C.I.T.A. participation. Your participation in C.I.T.A. is at-will, which means that you may discontinue participation at any time for any reason. Similarly, A.I.M. may terminate the relationship at any time for any reason. Classroom Teachers and Student Teachers will be paid as a set stipend, upon completion of C.I.T.A. outcomes.

Additional Compensation

- Student Teacher participation in the Summer Academy
- Weekly planning
- “Arts Night” participation
- Teaching Artist Cadre Meetings
- Teaching Artist Peer Observations
- Compensation for Teaching Artists differs from Teachers and Student Teachers, based upon the Teaching Artists’ positions as hired contracted employees of A.I.M.

	Classroom Teacher	Student Teacher Only pre-service teachers in their student teaching experience receive paid stipends.	Teaching Artist with Individual Classroom Teacher	Teaching Artist with Classroom Teaching Team
2015-2016 participation	$1500 STIPEND includes Summer Academy, Weekly arts integrated instruction with TA, ongoing PD, and documentation	$200 STIPEND (for 1 QUARTER) includes Summer Academy, Weekly arts integrated instruction with TA, on-going PD, and documentation	N/A	N/A
3 day participation in Summer Academy	N/A	$200	$200	$200
Up to 2 hours of planning per week (solo or collaborative)	$25/ HR	$10/ HR	$25/ HR	$25/ HR
Up to 8 hours of instruction per week	N/A	N/A	$40/ HR	$40/ HR
Teaching Artist Cadre Meetings	N/A	N/A	$50	$50
Peer Teaching Artist Observation	N/A	N/A	$25 per observation	$25 per observation
“Arts Night” per semester	$50	$50	$50	$100

School Calendars

UW-Stout 2015-2016 Academic Calendar

Child and Family Study Center

Semester I, 2015

Monday, August 24
Beginning of Contractual Year

Monday, September 7
Labor Day, No Classes
Advisement and Orientation

Tuesday, September 8
Advisement and Orientation

Wednesday, September 9
Classes Begin

Saturday, October 3
Homecoming

Monday, October 26
End of First Quarter

Tuesday, October 27
Advisement Day, No Classes

Wednesday, October 28
Beginning of Second Quarter

Wednesday, November 25
Thanksgiving Break Begins, No Classes

Monday, November 30
Classes Resume

Tuesday, December 15
Classes End

Semester II, 2016

Friday, January 8
Contractual Semester Begins

Monday, January 11
Semester II officially Begins

Monday, January 18
Martin Luther King Day, No Classes

Tuesday, January 19
Classes Begin

Friday, March 4
End of Third Quarter

Monday, March 7
Beginning of Fourth Quarter

Friday, March 11
Spring Break begins at 5:00pm

Saturday, March 12 - Sunday, March 20
Spring Break Week, No Classes

Monday, March 21
Classes Resume

Wednesday, March 23
Advisement Day, No Classes

Friday, April 29
Classes End

School District of the Menomonie Area 2015-2016 Academic Calendar

July 2015						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

August 2015						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10 N	11 N	12	13 N	14	15
16	17	18	19	20	21	22
23	24 PD	25 PD	26 PD	27 PD	28	29
30	31					

September 2015						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7 H	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

October 2015						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29 PD	30 PC	31

November 2015						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25 PD	26 H	27 V	28
29	30					

December 2015						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24 V	25 V	26
27	28 V	29 V	30 V	31 V		

Quarters			
	Start	End	Days
1	9/1/15	11/4/15	44
2	11/5/15	1/20/16	44
3	1/21/16	3/31/16	44
4	4/1/16	6/2/16	44

School District of the Menomonie Area

2015-2016

CALENDAR

First Day of School
September 1, 2015

Codes

☐ = Student 176
H = Holiday.....3
PC = Parent-teacher Credit Day (10/30 and 3/25/16).....2
PD = Professional Development ...10
Teacher Days 191

N = New Teacher
V = Vacation
M = Make-Up

Emergency Make Up Days
6/3/16, 6/6/16, 6/7/16

Emergency Make Up
All days after the second will be made up.

Spring Break
3/12/16-3/20/16

High School Graduation
May 28, 2016

Parent-Teacher Conferences

Fall Elementary:
Downsville, Knapp, Oaklawn, River Heights, Wakanda
10/22/15 and 10/27/15
4:00 p.m. – 7:30 p.m.

Spring Elementary:
Downsville, Knapp, Oaklawn, River Heights, Wakanda
2/18/16 and 2/23/16
4:00 p.m. – 7:45 p.m.

Menomonie Middle School:
Fall: 11/12/15 and 11/17/15
Spring: 2/11/16 and 2/16/16
4:00 p.m. – 7:45 p.m.

Menomonie High School:
Fall: 11/2/15 and 11/5/15
Spring: 4/4/16 and 4/7/16
4:00 p.m. – 7:30 p.m.

January 2016						
S	M	T	W	T	F	S
					1 V	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18 PD	19	20	21	22	23
24	25	26	27	28	29	30
31						

February 2016						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26 PD	27
28	29					

March 2016						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25 V/PC	26
27	28	29	30	31		

April 2016						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2016						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30 H	31				

June 2016						
S	M	T	W	T	F	S
			1	2	3 M/PD	4
5	6 M/PD	7 (M/PD)	8 (M/PD)	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Staff Professional Development Workdays

8/10, 11, and 13	New Teachers
8/24-8/27	All Teachers
10/29, 11/25, 1/18, 2/26, 6/3, 6/6	All Teachers
6/7, 6/8 (if needed for make-up days)	

Approved by Board of Education 11/24/2014; Revised 2/9/15; 4/27/15

2015-2016

C.I.T.A. Directory

A.I.M Members

We are a small internal staff of only three presently, located in Heritage Hall at the University of Wisconsin Stout. Because of our limited staff, we depend on participants to communicate with us about programming needs, concerns, and highlights.

A.I.M Office Staff

Dr. Tami Rae Weiss
A.I.M. Executive Director
weissta@uwstout.edu
715-232-2495 (office)
715-505-3854 (cell)
715-233-2014 (home)

Kris Winter
C.I.T.A. Coordinator/ Supervisor
winterkr@uwstout.edu
715-232-2495 (office)
715-308-9677 (cell)
715-235-0508 (home)

Kobi Shaw
A.I.M. Program Specialist &
PAINT Coordinator
shawk@uwstout.edu
715-232-1445 (office)

A.I.M Office Address

224 Heritage Hall,
University of Wisconsin-Stout
Menomonie, WI 54751

Board of Directors

Names with (*) indicate Executive Committee Members

Dr. Tami Rae Weiss*
A.I.M. Executive Director
weissta@uwstout.edu
715-232-2495

Melody Brennan*
brennanm@uwstout.edu
715-232-5450

Tim Lutz*
timothy_lutz@msd.k12.wi.us
715-308-4482

Jeanne Styczinski*
jeanne_styczinski@msd.k12.wi.us
715-962-3179

Kris Winter*
C.I.T.A. Coordinator
winterkr@uwstout.edu
715-308-9677

Brian Seguin
brian_seguin@msd.k12.wi.us
715-232-1462

Peggy Larson
peggy_larson@msd.k12.wi.us
715-232-3987

Lucy Weidner
weidnerl@wwt.net
715-235-7422

Tracy DeRusha
derushat@uwstout.edu
715-232-2474

Dr. Jill Klefstad
klefstadj@uwstout.edu
715-232-2345

Dr. Ann Brand
branda@uwstout.edu
715-232-1663

Elizabeth Gilbert Wendt
egilbert@uwyo.edu
715-456-5515

Jason Nicholas
nicholasj@uwstout.edu
715-232-4093

Tamara Brantmeier
brantmeiert@uwstout.edu
715-232-1287

Samantha Plasch
plaschs0541@my.uwstout.edu
715-379-1548

Allison Feller
leave of absence 2015-16

Teaching Artists

Charis Collins
charissimo@gmail.com
715-658-1581

Melissa Kneeland
Eyeliner.seams@gmail.com
612-280-8687

Babatunde Lea
tundelea@mac.com
707-235-0257

Yata Peinovich
yata@yatayata.com
715-285-5101

Kobi Shaw
kobi@art-of-oomph.com
715-962-3346

Dr. Erika Svanoe
erika.svanoe@gmail.com
603-969-4211

Kris Winter
papercow@wwt.net
715-308-9677

UW-Stout Student Teachers

Jessica Behnke
behnkej6504@my.uwstout.edu
715-415-0864

Danielle Fuerstenberg
fuerstenbergd0469@my.uwstout.edu
715-308-7621

Brea Boomer
boomerb5621@my.uwstout.edu
218-370-9437

Katelynne Folkers
folkersk6310@my.uwstout.edu
715-577-2921

Elementary School Building Principals

Lori Smith
Oaklawn Elementary School
smith_lori@msd.k12.wi.us
715-232-3798

Peg Kolden
River Heights Elementary School
kolden_peg@msd.k12.wi.us
715-232-3987

Susan Mommsen
Wakanda Elementary School
erika.svanoe@gmail.com
603-969-4211

Center Directors

Steven Renfree (MTCA)
Mabel Tainter Center for the Arts
director@mabeltainter.org
715-235-0001 x102

Joe Lawrence
Little Sprouts
info@menomoniesprouts.com
715-233-2052

Judy Gifford
UW-Stout CFSC
giffordj@uwstout.edu
715-232-2554

SDMA Classroom Teachers

Mary Begley
mary_begley@msd.k12.wi.us
715-232-3898
715-723-8069

Det Bossany
det_bossany@msd.k12.wi.us
715-232-3987
952-210-4050

Amber Eide
amber_eide@msd.k12.wi.us
715-232-3987
651-472-1070

Allison Feller
fellera1995@uwstout.edu
715-232-2428
715-505-0699

Tanya Staatz
tanya_staatz@msd.k12.wi.us
715-232-3987
715-379-9409

Deana Gorecki
deana_gorecki@msd.k12.wi.us
715-232-3987
715-309-9971

Rachel Kelm
rachel_kelm@msd.k12.wi.us
715-232-3987
507-475-6310

Niki King
nicole_king@msd.k12.wi.us
715-232-3898
715-505-7820

Rochelle Kroening
jonrochelle@hotmail.com
715-233-2052
715-505-0767

Jeanne Styczinski
jeanne_styczinski@msd.k12.wi.us
715-232-3898
715-962-3179

Lisa Jasper-Mayer
lisa_jasper@msd.k12.wi.us
715-232-3798
715-828-1569

Cindy Paulson
cindy_paulson@msd.k12.wi.us
715-232-3798
715-235-3207

Elizabeth Schuster
elizabeth_schuster@msd.k12.wi.us
715-232-3798
715-672-8952

Rachael Stuart
robertr@uwstout.edu
715-232-5049
715-699-0947

Marcia Wolf
wolfm@uwstout.edu
715-232-5049
715-639-2610

SDMA Administrator A.I.M. Representative

Brian Seguin
brian_seguin@msd.k12.wi.us
715-232-1642

2015-2016 C.I.T.A. Teams

Oaklawn Elementary

Principal: Lori Smith

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
Oaklawn Team	3rd Grade	Lisa Jasper-Mayer Elizabeth Schuster Cindy Paulson	Danielle Fuerstenberg (Jasper -Mayer) Quarter 2	Melissa Kneeland	Theater
			Katelynne Folkers (Schuster) Quarter 2		

Wakanda Elementary

Principal: Susan Mommsen

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
Wakanda Team	Kindergarten	Niki King Mary Begley Jeanne Styczinski	Brea Boomer (King) Quarter 2	Kobi Shaw	Circus Arts

Little Sprouts

Director: Joe Lawrence

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
Little Sprouts Individual	4K	Rochelle Kroening		Kris Winter	Storytelling/ Drama

UW-Stout Child and Family Study Center

Director: Judy Gifford

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
CFSC Team	Pre-K/Ages 1-3	Rachel Stuart Marcia Wolf Allison Feller		Yata Peinovich Semester 1	Singer/ Songwriter/ Guitarist
				Kris Winter Semester 2	Storytelling/ Drama

River Heights Elementary

Principal: Peg Kolden

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
River Heights Team	Kindergarten	Det Bossany Tanya Staatz Deana Gorecki		Babatunde Lea	Music/Percussion

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
River Heights Individual Teacher	2nd Grade	Rachel Kelm	Jessica Behnke Quarter 2	Erika Svanoe	Music/Composing

C.I.T.A. Team	Grade	Teacher(s)	Student Teacher	Teaching Artist	Discipline
River Heights Individual Teacher	4th Grade	Amber Eide		Charis Collins	Theater/Film/ Screenwriting

Glossary

Glossary

Arts Integration

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. (John F. Kennedy Center for the Performing Arts)

1. An educational field that specializes essentially in relationships- between people ideas, curricula, places, themes, and areas of study, with an emphasis on arts learning at the center of these relationships.

2. Working with curricular intention to merge learning in the arts with learning in other academic subject areas. (Center for Community Arts Partnerships at Columbia College Chicago)

Arts Night

A culminating event to signify the end of an arts-integrated unit and to showcase and celebrate both the process and end product of students and teachers/teaching artists.

Arts Partnerships

Relationships developed between institutions and individuals who share programmatic and philosophical commitments and philosophies related to the arts and learning.

Big Idea

An overarching concept that helps shape an entire arts-integrated unit of study. The big idea is explored through multiple lenses across the curriculum and through various art forms as a way to reach and teach diverse learners and deepen learning on a particular subject.

Co-teaching

Teaching by two or more instructors (ie. classroom teachers, student teacher, and teaching artist) working together with groups of students; sharing the planning, organization, delivery, and assessment of instruction, as well as the physical space. (Bacharach, Heck & Dank, 2004)

Documentation

Record keeping through evidence-based artifacts that can include student arts projects/ performances, journal/blog entries, photography, video recordings, interviews, written reflections, surveys, pre/post samples of student work, etc. These artifacts serve to explicate the learning in and around an arts integrated unit of study. We use documentation to assess goals and share experiences. Documentation of the arts integration process and product offers evidence of teaching and learning, as well as the opportunity for reflection.

Early Career Teacher

A professional teacher within the first five years of his/she teaching career.

Practicum Experience

Field experience with applied learning, whereby the pre-service teacher is in an actual school setting (in the “field”), practicing hands-on teaching methods.

Pre-Service Teacher

Student at the university, studying and practicing to become a teacher, prior to undertaking an official teaching career. Practicum students are pre-service teachers participating in field experiences in school settings prior to student teaching. Student teachers are pre-service teachers in their culminating field experience before graduation.

Residency

The C.I.T.A. “residency” indicates the professional relationship between teacher and teaching artist while the TA is “placed” in the classroom for an extended period of time. Rather than developing an artist’s own art practice while “living” in the classroom as in a traditional “artist in residence” program, the teaching artist for the C.I.T.A. residency focuses on transferring his/her art skills onto the classroom teacher in order to increase the methods used through which he/she can achieve deeper, more meaningful and engaging instruction. Together, the teaching artist and teacher use the art form in innovative curriculum development and implementation using the arts as the primary method of delivery.

Teaching Artist

A professional artist who teaches and integrates his/her art form, perspectives, and skills into educational settings.
An accomplished artist in his/her field experienced in teaching practices that include planning, instructing, collaborating, and engaging young people in learning.

Teaching Artist Cadre

A learning community of professional artists who meet regularly to support one another and share their experiences, questions, successes, concerns, etc. from their residency in the schools

Thank You!

PAPER CUP THEATRE

Thank You!

Margaret A. Cargill Foundation

The work of A.I.M. is made possible through a generous Arts and Cultures, Subprogram in Arts Education grant from the Margaret A. Cargill Foundation. Thank you!

References and Acknowledgements

This handbook was assembled largely due to inspiration and ideas derived from our "Learning Journeys" and research of the leaders in Arts Integration and Teaching Artist programs. Thank you to these organizations and individuals for leading the way and being so willing to share your wealth of knowledge and experience!

Arts Partners, Inc. (Wichita, KS)- Special thanks to Aimee Geist, Lisa Muci, and Aaron Fowler. In loving memory of and in gratitude for Katie Lynn.

Chicago Arts Partnerships in Education (CAPE), Center for Community Arts Partnerships (CCAP) and Project A.I.M.- Columbia College Chicago- Special thanks to Alyssa Sorresso, Mark Diaz, and Scott Sikkema. http://www.colum.edu/ccap/

Perpich Center for the Arts, Golden Valley, MN. Special thanks to Sue Mackert, Pam Paulson, and Peggy Rader.
http://www.mcae.k12.mn.us/index.php

MindUP and The Hawn Foundation- Special thanks to Maria Hersey and Goldie Hawn!
www.thehawnfoudation.org

Cultivating Awareness and Resilience in Education (CARE) and Wichita In Mind- Special thanks to Mike Duxler. http://wichita.mindfulnationnetwork.com/ and http://www.garrisoninstitute.org/contemplation-and-education/care-for-teachers

Findley Elementary School, Iowa, and Turnaround Arts- Special thanks to Sarah Dougherty and Tara Owen. http://findley.dmschools.org/ and http://turnaroundarts.pcah.gov/where-we-work/

Project Zero at Harvard University. http://www.pz.harvard.edu/

ArtsEdge at the Kennedy Center. http://artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration

Fair Schools- Minneapolis and Crystal, MN.

Eric Booth and "The Teaching Artist". http://ericbooth.net/

www.artseveryday.org