



BEVERLEY TAYLOR SORENSON ARTS LEARNING PROGRAM  
Arts Specialist Implementation Guidelines  
2018-2019

1. Specialist qualifications:

Each arts specialist must be a licensed educator with the corresponding art form endorsement. The specialist must hold one of the following:

- a secondary license and a K-12 endorsement in the art form, or
- an elementary license with an elementary Level 2 art form endorsement, or
- have a secondary or elementary license and qualify for a State Approved Endorsement Plan (SAEP) in the art form, or
- qualifications for Alternative Route to Licensure.

In the event the best available candidate does not meet one of the above criteria, Board Rule allows for some flexibility. (See Board Rule or contact Cathy Jensen for details.)

2. Contract time/teaching time:

The arts teacher should be accountable for the same Local Education Agency (LEA) contract obligations as classroom teachers (e.g. before and after school contract time) and other duties as assigned. A full-time arts teacher should engage in a schedule similar to a classroom teacher with prep-time accommodations for teaching multiple grade levels. Less than full-time arts teachers should be pro-rated accordingly and scheduled at the school level.

3. Integration:

The program provides high-quality arts instruction that integrates the arts core with Utah English Language Arts Core. The focus allows for continuity for the arts teacher across all schools and grades. Arts teachers must work collaboratively with classroom teachers to provide meaningful arts integrated instruction. Other content areas may be included in arts integration as determined by the specialist and grade-level teams. Care should be taken to not overwhelm the specialist with preparation in several content areas across all grades.

4. Collaborative Planning:

Arts teachers should be provided with a curriculum map for English Language Arts for each grade level at the beginning of the year. Planning time should be facilitated and supported by the school principal to allow for the arts teacher to have ongoing collaboration with the grade-level teams.

5. Collaborative Teaching:

Side-by-side instruction has shown to be the most effective method of arts integrated instruction. In this model, the arts teacher and the classroom teacher work cooperatively throughout the delivery of the lesson. The classroom teacher is expected to be an active participant in the arts instruction, the arts making and the arts learning during the lesson.

In the collaborative teaching model, the arts teachers and grade-level teachers must collaborate on the arts integration learning experiences. The grade-level teacher participates in the arts instruction as schedules permit.

6. Teaching space:

The school must provide a reasonable teaching space appropriate for the specified art form. A dedicated setting ensures that arts integration with its specific expectations, procedures and materials will be supported. When this is impossible (not just inconvenient), the arts teacher must be provided with dedicated and adequate space for planning and storage as well as a means for transporting instructional tools to the classroom. As needed, classroom teachers must allow for the transformation of the classroom to become the “arts space.” This may be accomplished by having students reorganize the configuration of the room.

7. Attendance:

Every student should attend the arts learning experience. Students should not be pulled from this learning for remediation or punishment. Learning in the arts gives voice and personal meaning to children. Learning in the arts opens doors of understanding for students in unique and engaging ways.

8. Reach:

The BTSALP program should reach all students in the school on a schedule determined at the school level. Suggested models include:

- A. Rotating through each class using as many days as it takes to do so. This model provides instruction throughout the year to each student.
- B. Scheduling grade levels for blocks of time in the year for more frequent classes and still reaching all grades throughout the year. This schedule allows for more intense and sequential instruction for a specified number of weeks.
- C. A hybrid where some grades are served throughout the year and others on a more condensed schedule.

Full-time benefited positions with specialists shared between schools are preferred. Time at a school should be determined by the proportion of the total students assigned.

9. Class Time:

A class period of 30-45 minutes is preferred. Instructional time should not be less than 30 minutes (except kindergarten). Appropriate transition time should be part of the schedule. Each class should have its individual scheduled time.

10. Schedule:

The schedule should be created to optimize student learning. Schedulers should consider the art form, the intended learning outcomes and the benefits of continuity of instruction. Schools sharing specialists must work cooperatively to create a schedule that allows the specialist to spend full days at a single school. Neither time nor expense should be lost in traveling between schools during the instructional day. The principals and arts teacher should consult with their university professional development partner and their district arts coordinator to determine the schedule, as well as planning

and prep time, taking into consideration such things as holidays and early-out days. Each class is given an individual time slot in the schedule. This must be a cooperative effort to achieve equity and meet the needs of each school. Schedules of class instruction and collaborative planning should be submitted to the cooperating university by September 30 of each year.

11. Informances/Exhibits/Performances:

A. Informances/Display

Informances, or informal sharing of classroom learning, are an important part of instruction and a celebration of student learning. These informal events may take many forms, with audiences comprised of class members, other classes, other grade levels, parents and/or community members. These events should focus on the learning process rather than the production.

B. Performances/Exhibits

Performances/exhibits are another way to celebrate student learning and to define excellence in front of a broad audience. While beneficial, performances/exhibits may be labor intensive. When planning, the school arts team, arts teacher and others involved should consider the learning value of each aspect and spend time on items related to valuable learning outcomes. Schools should provide a venue for students to celebrate learning through performances/exhibits once per year in full-time schools and every other year in shared schools.

12. Parent/Community participation:

A significant benefit of arts integrated instruction has proven to be the increased engagement of parents/caregivers. Scheduling arts activities should accommodate attendance by parents, families, community representatives and politicians.

13. School Arts Team:

The School Arts Team should be established and should meet at least quarterly to address the issues of integration, scheduling, sustainability and the school improvement plan. The Arts Team should consist of representatives from administration, arts faculty, grade level faculty, parent/caregivers, parent organizations, school community council, and where possible, the university partner. The role of the team is to ensure arts learning experiences for the students and to provide leadership and support for arts events. Schedules of Arts Team meetings should be submitted to the cooperating university by September 30 of each year.

14. Materials and supplies:

Each school is responsible to provide the appropriate supplies, materials and instructional resources for arts instruction.

15. Shared Expenses: Each school and/or LEA contributes at least 20% to the overall expense of the program in accordance with the specialist's contract. Every BTSALP school must maintain program standards.

16. Networking:

Networking is a key component of BTSALP. The program subscribes to the philosophy that "none of us is as smart as all of us." Sharing of ideas, lesson plans, instructional strategies, etc. is expected of all BTSALP arts teachers. Credit will be cited.

17. Professional Learning:

Professional learning is essential for all stakeholder groups including parents, administrators, and community leaders, and is required for arts teachers and classroom teachers. BTSALP is partnering

with universities and colleges to provide professional learning. The main topics will be: 1. Arts core, 2. Arts integration, 3. Arts assessment, and 4. Arts leadership/advocacy. Arts teachers should attend all professional learning activities for this program organized in cooperation with the university partners.

#### 18. Advocacy:

Each school will assist in advocacy efforts for the sustainability and growth of the BTSALP. Principals and arts teachers, with support from the school's Arts Team, will collaborate with team members from the Friends of Art Works for Kids organization to create an advocacy plan specifically designed for the unique capabilities and resources of the school. Types of school-based advocacy efforts can include but are not limited to:

- Inviting the community to an arts performance
- Having students write letters to the legislative representative
- Donating art to hang on the walls of the Capitol
- Selecting a group of students to perform for various arts influencers
- Participating in a media story highlighting the program
- Participating in school board meetings.
- Displaying the participation signage
- Including the program logo on school website and printed materials.
- Including a link to Friends of Art Works for Kids on the school website home page.
- Referring to the program by name: Beverley Taylor Sorenson Arts Learning Program.
- Communicating the benefits of the program through frequent blurbs in the newsletters and mailings.

#### 19. Research/Evaluation:

Specialists and administrators should engage in program evaluation and research. Specialists may design action research projects and share results with colleagues. When formal evaluation of the program is conducted by an independent outside agency, participating schools must complete the components of the evaluation tool with fidelity. Each LEA/School will report on strengths and areas for growth at the end of each year.