This Afro-Caribbean ensemble is renowned for engaging audiences with its sophisticated tropical music and exhilarating mix of jazz harmonies, Latin rhythms, R&B, and unique contemporary sounds. Since the band was formed in 2001, the group has been nominated for three Grammy Awards, toured worldwide, and enjoyed television appearances on The Tonight Show, Live from Lincoln Center, Dancing with the Stars, and numerous programs on Univision and Telemundo. Classically trained at Cuba’s premiere conservatories, the talented artists are on a mission to share their Afro-Caribbean heritage with a wide audience, reinterpreting and reinvigorating the music born from the meeting of their musical origins and their American experience. Elvis Suarez of GlassWorks Multimedia
Arts Integration Project Plan – July 2016

Please turn in completed plan via TPAC Ed thumb drive prior to leaving the Institute

ARTS INTEGRATION PROJECT INFORMATION:

Plan by: James Dittes / ELA

Planning Team Members / Areas of Expertise: I have a colleague who has joined me on field trips in the past whom I plan to inform of Tiempo Libre, but I’m not sure if he would be on board for the ArtSmart portion. I will rely on TPAC Ed to provide a Teaching Artist familiar with dance.

Lesson Facilitators:

__ I will teach all project lessons
X Project will incorporate an ArtSmart Unit (3 TA visits)
__ Project will incorporate lesson(s) taught by a school Arts Specialist
__ Other (please specify)

ARTS INTEGRATION PROJECT ELEMENTS

- **Focus Work of Art:** Tiempo Libre

- **Essential Question:** American music contains clues to the diverse sources of our culture. How can an understanding of dance rhythms help students to explore their past and define American culture?

- Is Tiempo Libre an American group? How can they help us understand American dance and American music?

- **Desired Outcomes:** What students will know, understand and be able to do as a result of this unit.
  
  - Dance:
    - I expect that most students have a very low knowledge of dance other than dances they have done to pop or hip-hop songs at dances. Every year I have one or two members of the school dance team in my classes.
    - I want students to understand a variety of rhythms that are used for dance
    - I want students to be able to do three or more different dances to three or more unique rhythms
  
  - Origins/migrations
    - Knowledge of students’ own cultural histories varies. I don’t have a lot of immigrant or 2nd-generation students in my school, as I have learned in prior experiences teaching units on migration.
    - I want students to understand their own migration story—the cultures and the eras that contributed to their development.
I want students to demonstrate their cultural origins by fusing them into one
dance/progression.
  o Fusion
  - I want students to understand how rhythm & dance connect with culture, and
    how they inform viewers of origins
  - I want students to understand how rock ’n roll, bluegrass and hip-hop are
    fusions of prior genres
  - I want students to understand that American culture is a fusion.
  - I want students to perform a dance/progression that demonstrates fusion

- Standards:
  o Academic: Common Core ELA
    - Writing 11.3: Write/perform narratives to develop events
    - Speaking & Listening 11.2: Integrate information from diverse media formats
    - Speaking & Listening 11.5: Make strategic use of digital media
    - Reading Informational Text 11.7: Integrate multiple media sources of information
  o Arts

- Project Time Frame (Approximate duration, start and end dates)

PROJECT OUTLINE (List lessons in sequential order, including requested information)

Lesson ONE: What is an American?
**What it is about:** Students will be given the following scenario: you are in a village in the deepest
jungle of Africa, where you are the first American anyone has ever seen. The villagers form a
circle of drums and do three dances for you. After the third dance, the villagers turn to you
and say, “Show us an American dance.” They offer their village’s most handsome/beautiful
unmarried person to be your partner should you need one. Find a video on YouTube that
demonstrates the “American dance” you would perform for them.

**Who is leading it:** James Dittes, teacher

**Notes:** This is students’ first exposure to unique, American rhythm. In the discussion that
follows, allow students to share the dances.
- Identify the rhythms
- Identify cultural roots of dances—urban/rural, contemporary/classical, African/Spanish
- Contrast various dances
- Show video from Republic of Georgia to show how integral dance is to other cultures.

Lesson TWO: A look at students’ own origins
**What it is about:** Students will look at their own American origins.
- For most this will involve looking at their country(ies) of origin.
- Others may look at eras of their family history (dances, favored songs),
- Could feature an “adopted” Ellis Island migrant
- Or describe different places where they have lived.

Commented [JD1]:
Commented [JDZK1]: BethAnne: be sure that students aren’t expecting to dance on the field trip.
Who is leading it: James Dittes, teacher

Notes: Much of this needs to be done at home, as students will need to talk with family or extended family. Should take 20 minutes of class time. DUE by 1st TA Visit

Lesson THREE: An Introduction to Rhythm

What it is about: Students will understand a variety of rhythms found in music. They will connect rhythms to various cultures that migrated to America (African, European, Caribbean, Latino, Asian, etc.)

Who is leading it: TPAC teaching artist

Notes: This is a lot, but we have 90 minutes for a lesson. If necessary, we could split this into two lessons.
- Bring in examples of rhythm from various cultures (I teach German, and I have a lot of that music)
- Even within Cuban music, there are a number of different dances/rhythms. Is this too broad a topic? It probably is!
- Let students explore and develop a YouTube playlist for various cultures. T or TA may suggest a couple of songs as a foundation.
- Hint for Google/YouTube search: look for country + folk + music
- Is there a strong connection between this and the previous lesson? Is there a bridge to the next?

Lesson FOUR: Fusing origins into music (dance?)

What it is about: Students will fuse music from three or more cultures of origin and exhibit it.
- This could be a dance, a series of tableaux, or a progression of song clips
- Students evaluate other dances. Evaluation based on cultural clues, rhythms, quality of presentation

Who is leading it: Teaching assistant

Notes: Need to work out whether this would be done in groups, or whether groups would work together to present individual narratives.
- What tools will be needed for presentation (projector, speakers)?
- Where would we perform these?

Indicate position of FOCUS WORK PERFORMANCE Date Monday, 3 April 2017, in the lesson sequence. This could come before Lesson FOUR if necessary. The unit will begin immediately after Spring Break, Monday, 27 March, so there will only be a week of unit time prior to the performance.

Tiempo Libre Playlist

“Minuet in G (Guaguanco)” On Bach in Havana #7
“Lo Mio Primero (My Turn)” On My Secret Radio, #1
“Somebody to Love Me (Original)” On Panamericano, #4
"Manos Parriba (Original)" on What You’ve been Waiting For, #3
"Guantanamera (Traditional)"

ONE FLESHED OUT PROJECT LESSON PLAN

Teacher: James Dittes

Lesson Focus / Entry Point: American Migration / Students will use music to explore their own American origins

Lesson Time Frame: Unit begins 27 March; last through mid-April

Desired Outcome: Students will fuse music and rhythm into a performance of their unique American culture

Academic and Arts Standards addressed: Common Core ELA
- Writing 11.3: Write/perform narratives to develop events
- Speaking & Listening 11.2: Integrate information from diverse media formats
- Speaking & Listening 11.5: Make strategic use of digital media
- Reading Informational Text 11.7: Integrate multiple media sources of information

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WARM UP: How I will prepare students for the main activity
See Lesson 1. “Show us an American dance.”

MAIN ACTIVITY:
Inquiry – the question the student activity will answer / or the problem to be solved
Scaffold – sequence of steps that gradually build on the challenge without overwhelming students
I think these are covered in lessons 2-4

REFLECTION: When and in what ways students will reflect on the lesson
Following the performance, we will play song and discuss the use of rhythm, try to understand stories behind the songs

CLOSING: How I will bring the lesson to a satisfying conclusion
The student performances will conclude the unit, probably a day or so after the Tiempo Libre performance.

RESOURCES/MATERIALS needed:
Students have access to computers in the classroom, and I have a projector and portable speaker. Some students may want to bring in costumes or musical instruments, but I don’t think these materials will be essential to the lesson. It might be nice to introduce the Clave and other Cuban-specific instruments over the course of the TA visits.

**ASSESSMENT PLAN: How I will know that students achieved the desired outcome for this lesson**

Students will incorporate elements of *narrative writing* into their performance (W 3)

- Introducing and concluding a work
- Establishing plot with a central conflict
- Clear, well-organized sequence of events
- Non-verbal clues to pacing and transition

Students will utilize multimedia to develop their ideas about origins (SL 2) (RI 7)

Students will use a variety of media in their performance (SL 5) i.e. music, costume, images

*These will be put together into a checklist for students to use as they prepare.*

**REFLECTION (after teaching the lesson):**

- What was the best thing about how this lesson played out?
- How did I address a specific challenge or teachable moment that arose in the lesson?
- How did this lesson relate to project lessons taught by a partner?
- If I were to do this lesson over again, what would I do differently?
- How did teaching this lesson STRETCH me?
### Arts Integration Project Overview

**Q1:** Which work of art inspired this Arts Integration Project?

*Tiempo Libre (Feb-Apr)*

**Q2:** What, in your opinion, makes this particular Focus Work worthy of student exploration?

I do a yearly unit on the literature of American migration. Tiempo Libre’s music reflects the integration of cultures that migrated into Cuba, and it gave my students a fresh look at their own cultural roots.

**Q3:** How many classes and students did you personally engage in this Arts Integration Project?

3 classes, about 70 students

**Q4:** What were your AIP objectives? What did you want students to know, understand or be able to do as a result?

I wanted students to be able to identify Cuban rhythms in a song, to understand the origins of common Cuban & American instruments, and I wanted to measure students’ knowledge of American migration after the unit.

**Q5:** What arts and academic standards did your AIP integrate with this Focus Work of Art?

Speaking and Listening mostly, although I worked concurrently on units that explored argumentative writing and speakers use of rhetorical devices.

**Q6:** Who were your collaborators, if any, in planning and implementing this AIP?

Educator(s) from another (academic or arts) discipline

### Arts Integration Project - Student Response

**Q7:** How would you describe your students' response to Arts Integration Project activities?

- Enthusiastic participation in active inquiry: Almost All
- Effective collaboration with peers: Almost All
- Willing to step out of their comfort zone: Almost All
- Respect for others' ideas and efforts: Almost All
- Confident self-expression in art-making: Almost All
- Ability to talk about their own and others' creative work: Almost All
Q8: How did your students respond to the live performance of the Focus Work of Art?

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were engaged by the performance</td>
<td>Almost All</td>
</tr>
<tr>
<td>Discussed the performance with others</td>
<td>Majority</td>
</tr>
<tr>
<td>Connected the performance with personal experience</td>
<td>Some</td>
</tr>
<tr>
<td>Recognized ways classroom inquiry paralleled performance</td>
<td>Almost All</td>
</tr>
</tbody>
</table>

Q9: To what degree do Arts Integration Project activities affect students' response to the live performance?

High Degree

PAGE 3: Arts Integration Projects - Academic Outcomes

Q10: To what degree did AIP plus performance experience address ELA standards?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend closely to what performance conveys and make logical inferences.</td>
<td>High degree</td>
</tr>
<tr>
<td>Cite specific evidence to support conclusions about the performance.</td>
<td>Somewhat</td>
</tr>
<tr>
<td>Determine central ideas / themes, analyze their development.</td>
<td>High degree</td>
</tr>
<tr>
<td>Summarize key supporting details and ideas.</td>
<td>Somewhat</td>
</tr>
<tr>
<td>Analyze how / why characters develop and interact during performance.</td>
<td>Low degree</td>
</tr>
<tr>
<td>Assess how point of view / purpose shapes performance content / style.</td>
<td>High degree</td>
</tr>
<tr>
<td>Integrate and evaluate content presented in diverse formats and media.</td>
<td>High degree</td>
</tr>
</tbody>
</table>
Q11: **To what degree did your AIP align with essential elements of Project Based Learning?**

- Presents a meaningful, age-appropriate challenge. **High degree**
- Exercises critical thinking, problem-solving, collaboration skills. **High degree**
- Students engage in active inquiry, apply findings to their own work. **High degree**
- Real-world (arts) content, tasks, tools, & quality standards. **High degree**
- Speaks to students' personal concerns and interests. **Somewhat**
- Students make choices about how they work / what they create. **High degree**
- Reflect on learning, inquiry, and their own and others' work. **High degree**
- Students give, receive, use feedback to improve process / product. **High degree**
- Students present their own work to people beyond their classroom. **Low degree**

**PAGE 4: Aesthetic Education in AIP Design**

Q12: **Did these Arts Integration Institute elements help or hinder you to weave AE teaching practice into AIP planning and implementation?**

- Inquiry-driven exploration of Focus Work of Art **Very helpful**
- Reflection on / discussion of AE principals and strategies **Very helpful**
- Dedicated onsite AIP planning time including peer feedback **Very helpful**
- Video / audio performance preview plus Notice-Wonder-Connect discussion **Very helpful**

Q13: **What AE Four Core Concept (Inquiry, Art-Making, Reflection, or Context) did your AIP lessons include most? What did that look like in practice?**

Prior to the visit of the teaching artist, we used inquiry to look up the origins of given Cuban instruments. This set the stage for Creighton Irons's visit, where he used this knowledge to teach about Tiempo Libre. At this time, students were already in their own "countries" for research purposes, then we divided the countries into new groups that made music influenced by the instruments they had learned.

Q14: **Did your project include visits to your class by a TPAC teaching artist?** **Yes**

**PAGE 5:Partnering with a TPAC Teaching Artist**

Q15: **Collaborative Planning Session outcomes: (check all that apply)**

- TA presented ideas for inquiry into the Focus Work of Art that complemented my AIP plan.
Q16: Please assess your Teaching Artist's partnering skills in each of the following areas:

Modeling Aesthetic Ed teaching strategies: Excellent
Adapting to classroom culture: Excellent
Facilitating activities that complemented my AIP plan: Excellent
Structuring art-making challenges that encouraged multiple "right" solutions: Excellent
Scaffolding arts activities for success: Good
Managing lesson pacing: Good
Starting / ending lessons on time: Good
Managing classroom behavior: Good
Smoothing transition back to regular classroom work: Good

Q17: In what way, if any, did inclusion of teaching artist visits in your Arts Integration Project affect teaching and learning?

The teaching artist added credibility at a key point of the lesson. When it came to teaching about the music, having him here really made it real for the students. Sure, I could have taught the same thing, but an outside voice and a fresh perspective really amplified the learning.

Q18: How did you assess AIP learning outcomes? What student gains were made? Consider arts / academic content; social-emotional learning; 21st-century skills; other.

I use AIP to compliment other units I teach, so I don't have a direct assessment criteria other than participation and/or bonus points.

Q19: In what way, if at all, is your teaching practice affected by attending the Arts Integration Institute, and by planning and implementing an Arts Integration Project?

The principles of arts integration--approaching a work the way an artist would--affect everything I teach, especially as I move more and more units to problem/inquiry-based learning. The most basic inquiry is that which drove the artist to create the work in the first place!

Q20: Does your experience of planning and implementing this Arts Integration Project make you more or less likely to do the following? (Check all that apply)

Integrate art & academic content: Much more likely
Interdisciplinary planning: Likely
Continue PD in arts integration: Likely

Q21: Elevator speech: In two sentences, what would you say to convince a colleague to attend the Arts Integration Institute?

It is a time to refresh your love for teaching, and an opportunity to get a head start on the next school year's most engaging unit.

Q22: Would you be willing to volunteer for a face-to-face interview to discuss your Arts Integration Project experience in more detail?

Yes