



# **VAPA Teacher Handbook**

**San Diego Unified School District  
Visual and Performing Arts Department  
2020-2021**

*Written by Laura Williams, in collaboration with all VAPA Department Staff*

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# VAPA Department

## Mission Statement

San Diego Unified School District will promote artistic literacy, innovation, creativity, and excellence in the arts by providing a high quality, sequential, TK-12 arts experience for all students. By implementing district policies that support and sustain the arts as a core subject, the Visual and Performing Arts Department (VAPA) will support the highest quality arts education in dance, music, theatre, and visual arts, providing services in curriculum and instruction, professional development and community collaboration.

## Vision Statement

Transforming lives through the arts

## Guiding Principles

- All students have equitable access to arts education
- We find strength in diversity



## VAPA Department Contact List

The VAPA Department is located in the main building of the Instructional Media Center (IMC), at 2441 Cardinal Lane, San Diego. Use the parking lot across the street, as parking next to the building is by permit only.

Russ Sperling	VAPA Director	<a href="mailto:rsperling@sandi.net">rsperling@sandi.net</a>	(858) 256-2700
Tim Benson	Program Manager, VAPA	<a href="mailto:tbenson@sandi.net">tbenson@sandi.net</a>	(858) 256-2702
Anne Fennell	Program Manager, Music TK-12	<a href="mailto:afennell1@sandi.net">afennell1@sandi.net</a>	(858) 256-2705
Ethan Morgan	VAPA Facilities Manager	<a href="mailto:emorgan1@sandi.net">emorgan1@sandi.net</a>	
Candice Narlock	Dance Resource Teacher	<a href="mailto:cnarlock@sandi.net">cnarlock@sandi.net</a>	(858) 256-2706
Laura Williams	Choral and General Music Resource Teacher	<a href="mailto:lwilliams5@sandi.net">lwilliams5@sandi.net</a>	(858) 496-1726
Marjorie Treger	Theatre Resource Teacher	<a href="mailto:mtreger1@sandi.net">mtreger1@sandi.net</a>	(858) 496-1778
Marty Stegeman	Visual Art Resource Teacher	<a href="mailto:mstegeman@sandi.net">mstegeman@sandi.net</a>	(858) 256-2704
Michael Greene	Instrument Technician	<a href="mailto:mgreene2@sandi.net">mgreene2@sandi.net</a>	(858) 256-2707
Jolene Ress	Administrative Aide	<a href="mailto:jress@sandi.net">jress@sandi.net</a>	(858) 256-2703

- [VAPA District Website](#) - links to curriculum, sample lessons, honor concerts, etc. as well as outside links for standards, organizations, and opportunities.
- [VAPA Virtual Website](#) - resources for distance learning
- **VAPANews** - VAPA news releases and stories (new link TBD)
- **Social Media**
  - [Facebook](#): SDUSDVAPA
  - [Twitter](#): SDUSD\_VAPA
  - [Instagram](#): @sdusdvapa

The [VAPA Arts Teacher list](#) shows the arts teachers at all middle and high schools.



# Visual and Performing Arts Strategic Plan 2016-2021

**The Board of Education of San Diego Unified adopted the VAPA Strategic Arts Education Plan on October 4, 2016.** The plan was created and written in four sessions during the spring of 2016 by the VAPA Task Force Committee, a team of administrators, teachers, community members, parents, and students from across the district. In addition, four focus groups convened to provide feedback and input on the priority areas created by the VAPA Task Force Committee. The goal was to create a visionary plan for San Diego that would provide a high quality, comprehensive, sequential, standards-based arts education for all students at all schools, one that would theoretically be implemented fully in 3-5 years.

The plan can be found on [the front page of the VAPA website](#). The Executive Summary is the introduction to the plan, which is then divided into five priority areas:

1. Resources
2. Curriculum
3. Professional Development
4. VAPA Magnet (Focus) Schools
5. Community Engagement and Relationships

During the spring of 2021, a new task force will be convened to write the next Strategic Arts Education Plan for the district.

## VAPA Branding

You are encouraged to use the [VAPA Department's logos, branding, and templates](#) for your programs, publicity, and presentations.



## VAPA Advisory Council

The VAPA Advisory Council is a group of educators, parents, community arts organizations, and other supporting stakeholders invested in arts education in San Diego Unified schools.

The purposes of the VAPA Advisory Council are:

1. to advise the VAPA Director and VAPA staff on implementation of the SDUSD Strategic Arts Education Plan
2. to help inform and educate district VAPA teachers and community on implementation of the plan

Meetings are held quarterly and are open to the public. Each arts discipline has one or more representatives. If you are interested in serving on the VAPA Advisory Council, please email your resource teacher to nominate yourself. For more information, please visit the [VAPA Advisory Council webpage](#).

## VAPA Liaisons

While secondary schools have one or more arts teachers, VAPA Liaisons are elementary staff members selected by their principal to be the school's arts "point person". These individuals will receive all VAPA Department communications and distribute the information on their site, as well as respond to requests for information from the VAPA Department. The VAPA Department holds an annual arts professional development day, known as VAPA Liaison Day. More information, including a link to the VAPA Liaison Resource Guide, is available on the [VAPA Liaison webpage](#).

- The [VAPA Liaison list](#) provides a list of the arts ambassadors at all elementary schools. This list is updated each year.
- The [VAPA Arts Teacher list](#) provides a list of the arts teacher specialists at all middle and high schools, and is updated each year.



# VAPA Foundation

The purpose of the VAPA Foundation is to enhance the quality of and access to arts education in the San Diego Unified School District (SDUSD). The VAPA Foundation contributes to honor concerts, recognition of those committed to arts education (VAPA Spotlight Awards), collaboration with local arts organizations and artists, and the VAPA Enhancement Program (VEP), which enables TK-12 SDUSD teachers to apply for VAPA-related projects beyond the school budget. For more information, please visit the [VAPA Foundation website](#).

## Arts Disciplines

### Dance

**Elementary** dance instruction, the study of creative physical movement, occurs in the [Arts Education Project \(AEP\)](#) and in those elementary schools who have selected dance/P.E. as their prep-time class. Some schools also integrate dance into the classroom or hire teaching artists as support.

**Secondary** schools can offer standards-based sequential dance courses that receive either fine art (elective) or P.E. credit. Arts Focus Schools CPMA and SCPA offer significantly expanded pathways in dance, including ballet, modern, musical theatre, and choreography.

If you have questions or would like support with dance, please contact Dance Resource Teacher Candice Narlock at [cnarlock@sandi.net](mailto:cnarlock@sandi.net).

### Music

**Elementary** music instruction begins as general music: experiences of musical concepts through singing, rhythm, hand percussion instruments, and improvisation. General music occurs in the [Arts Education Project \(AEP\)](#) and in those elementary schools who have selected music as their prep-time class. Some schools also integrate music into the classroom (especially in the primary grades) or hire teaching artists as support.



Elementary students are also offered ensemble-based music instruction in band, strings, or vocal music through the VAPA Department as either [Intro to Music](#) (grade 5) or [Full Grade Level](#) (grades 4 and 5).

**Secondary** schools focus primarily on elective ensemble courses (such as band, orchestra, and choir), with music appreciation and music theory classes being offered at some sites.

If you have questions or would like support with music, please contact Music Program Manager Anne Fennell at [afennell1@sandi.net](mailto:afennell1@sandi.net) or Choral/General Music Resource Teacher Laura Williams at [lwilliams5@sandi.net](mailto:lwilliams5@sandi.net). For piano tuning, see the section on [School Facilities](#).

## Theatre

**Elementary** theatre instruction, using voice, body, and imagination to build ensemble through acting and improvisation, occurs in the [Arts Education Project \(AEP\)](#). Some schools also integrate theatre into the classroom (especially for English Language Arts reinforcement) or hire teaching artists as support.

**Secondary** schools offer theatre and musical theatre an elective, often with strong connections to Technical Theatre courses offered by the CTE Department.

If you have questions or would like support with theatre, please contact Marjorie Treger at [mtreger1@sandi.net](mailto:mtreger1@sandi.net). For issues with theater spaces or classrooms, see the section on [School Facilities](#).

## Visual Art

**Elementary** visual art, the study and practice of traditional media (drawing, painting, and sculpting), occurs in the [Arts Education Project \(AEP\)](#) and in those elementary schools who have selected art as their prep-time class. Elementary classroom teachers may provide instruction in visual art or use visual art activities as support for instruction in other subject areas. In some schools, teaching artists or parent volunteers support student development in visual art.

**Secondary** students have the opportunity to take visual art as an elective. As upperclassmen, students have their choice of three AP capstone visual art classes.



Parallel and complementary pathways in media arts (such as photography, film, or digital art) are provided by CTE at some sites.

If you have questions or would like support with visual art, please contact Marty Stegeman at [mstegeman@sandi.net](mailto:mstegeman@sandi.net).



# VAPA Programs and Resources

## Arts Education Project (AEP)

In the Arts Education Project (AEP), specially trained visiting teachers provide visual and performing arts lessons while elementary (TK-5) full grade-level teams are released for a three-hour block of collaborative time for professional learning communities (PLCs). While the classroom teachers are in this collaboration time, students in AEP schools are given rotating arts instruction in three of the four arts disciplines: dance, music, theatre or visual art.

Sequential, standards-based arts lessons have been written by VAPA resource teachers, who also train the visiting arts teachers on those lessons. Typically AEP provides nine lessons, approximately one per month, for every classroom. An eighteen-lesson program is also available. AEP is not available during distance learning.

For more information, please visit the [AEP webpage](#), the [AEP Google site](#), or contact VAPA Program Manager Tim Benson at [tbenson@sandi.net](mailto:tbenson@sandi.net).

## Full Grade Level (FGL) Music

One of the ways the VAPA Department provides elementary ensemble music is “Full Grade Level” (FGL) for grades 4 and 5. In this model, three music teachers are sent to a school site, and all students in a grade level choose from their preference of band, choir, or string orchestra. Instruction is held either one or two hours per week per grade level. During distance learning, all students will be learning the recorder.

For more information, please contact Music Program Manager Anne Fennell at [afennell1@sandi.net](mailto:afennell1@sandi.net).



## Intro to Music (ITM)

One of the ways the VAPA Department provides elementary ensemble music is the Intro to Music (ITM) program. In this model, one of VAPA's credentialed music teachers goes to a school site, and teaches all of the 5th graders by rotating through one classroom at a time. All students at a school are taught a specific instrument (e.g. trumpet, clarinet, violin, voice), depending on the expertise of the teacher. Instruction is held one hour per week per grade level. During distance learning, all students will be learning the recorder.

For more information, please contact Music Program Manager Anne Fennell at [afennell1@sandi.net](mailto:afennell1@sandi.net).

## Learning Through the Arts (LTA)

Learning Through the Arts is an arts integration initiative being pioneered in SDUSD. Participating TK-12 classroom teachers in teams of 3 or more collaborate with teaching artists from the professional arts community to design, create, and co-teach rich arts-integrated lessons and units, which are then co-taught by the classroom teacher and teaching artist in a residency.

Funding for LTA primarily (but not exclusively) comes from Title I, in which goals for the arts-integrated units are linked to the specific goals listed on a school's [Single Plan for Student Achievement](#) (SPSA). State guidelines require that SPSAs list site-specific goals that increase student performance in areas that are aligned to the district's LCAP. The five current SDUSD goal categories are: English/Language Arts, mathematics, English Learners, graduation/promotion rate, and parent involvement/community engagement. Title I money must be spent on reaching these goals.

After the inception of Learning Through the Arts in 2014, San Diego Unified was used as a case study in Title I arts integration. [A short film detailing San Diego Unified's initiative](#) is still featured on the California Alliance for the Arts' website [Title 1 Arts](#).



For more information, please visit the [Learning Through the Arts webpage](#), or contact VAPA Program Manager Tim Benson at [tbenson@sandi.net](mailto:tbenson@sandi.net).

## Unified Sings

Unified Sings is an initiative of the San Diego Unified School District VAPA Department that promotes wellness, connection, and collaboration through the art of singing. Anyone can sing, and science shows that singing makes us feel good both physically and mentally. In this initiative, all students and district staff will have access to positive music that encourages ensemble singing and confidence.

Music tracks, notation, and supporting materials for the headliner song, “We’re Gonna Be Legendary” by local North County composer Ruth Weber, as performed by the composer and her daughter as the duo *Ruth and Emilia*, are available to staff and students districtwide.

For more information, please visit the [Unified Sings webpage](#), or contact Choral and General Music Resource Teacher Laura Williams at [lwilliams5@sandi.net](mailto:lwilliams5@sandi.net).

## VAPA Music Library

The VAPA Music Library is a repository of sheet music for bands, choirs, and orchestras. Inventoried pieces - which are being added regularly - are searchable through [the district's Destiny system](#).

- Find your school, click “Login” at the top right, and select “Catalog”. (You can skip this step and still search the catalog, but you won’t be able to order anything.)
- In the “Narrow your search” box, uncheck the box next to your school and check the box next to “IMC (Media Manager).”
- Type your search items into the Find box and click enter.
- Select “Details” on an item you’re interested in for more information.
- To check out a piece, click “Book It” in the top right, and select the number of copies in the “Book” box (under “Copies Owned”). Select either shipping to your site or pick-up, and the date you want it. Then hit save.



- To view your requests, click the “My Info” tab and scroll down to “Holds”.

## Instructional Media Center

The district’s Instructional Media Center (IMC) has many resources you can take advantage of. Items that are available for checkout through the IMC include books, videos (VHS and DVD), CDs, reproductions of visual art and sculpture, kits of small percussion instruments or cultural folk-art items, and arts professional development resources. Below are instructions for searching and ordering from the IMC through [the district’s Destiny system](#).

- Find your school, click “Login” at the top right, and select “Catalog”. (You can skip this step and still search the catalog, but you won’t be able to order anything.)
- In the “Narrow your search” box, uncheck the box next to your school and check the box next to “IMC (Media Manager).”
- Type your search items into the Find box and click enter.
- Select “Details” on an item you’re interested in for more information.
- To check out a piece, click “Book It” in the top right, and select the number of copies in the “Book” box (under “Copies Owned”). Select either shipping to your site or pick-up, and the date you want it. Then hit save.
- To view your requests, click the “My Info” tab and scroll down to “Holds”.

If you have any questions, please contact the IMC Libraries at 858-496-8122, or IMC Services Supervisor Martha Karanopoulos at [mkaranopoulos@sandi.net](mailto:mkaranopoulos@sandi.net) or 858-496-8439.

## VAPA Virtual Resources Website

In spring 2020, the VAPA Department created a website of distance learning resources for the arts. There are links to videos, lessons, virtual museum tours, tech-arts websites, as well as a page of professional development opportunities for teachers. Visit [the VAPA Virtual Resources website](#) for more information.



## Approved Elementary Arts Assemblies

According to SDUSD Administrative Procedure 4925, the Visual and Performing Arts Department oversees a master list of approved school performances by nonschool groups or individuals. To be included on the list of approved elementary arts assemblies, the individual or organization applies and provides a performance (recorded or live) to evaluate based on a rubric. The list is regularly updated, and includes a description of the performance, appropriate grade levels, performance requirements, cost (if any), and contact information. For the current list of approved elementary arts assemblies, or the application and evaluation rubric, please visit the [Elementary Arts Assemblies webpage](#).

## VAPA Calendar of Events

Below are important annual VAPA events in San Diego Unified.

- **National Arts in Education Week** (according to House Resolution 275 passed by Congress in 2010) - *the week beginning with the second Sunday in September*
- **Arts Empower Mega Conference**, Balboa Park (coordinated by the San Diego County Office of Education VAPA Department) - *mid-October*
- **SDUSD District Honor Music Ensembles** (band, choir, orchestra). The finest musicians in the district perform after weeks of rehearsal. - *February/March/April*
- **Arts Education Month** (Youth Art Month; Dance in Your Schools Month; Music in Our Schools Month (MIOSM); Theatre in Our Schools Month (TIOS)) - *March*
- **SDUSD Student Art Exhibition**, Eugene Brucker Education Center, second floor hallway. - *March/April*
- **VAPA Spotlight Awards**, presented by the VAPA Department with support from the VAPA Foundation. - *March/April*
- **SDUSD VAPA Showcase**. The VAPA Department opens a VAPA art gallery and curates a day of performances from students of all ages in Seaport Village. FREE. - *April/May*



# District Policies and Procedures

## District Calendars

Instructional calendars for traditional and year-round schedules can be found on the SDUSD [Human Resources Department webpage](#). Teachers always return three days before the school year begins, and have one additional day of work after the last day for students.

Most schools in the district are on a traditional schedule (approximately late August through mid-June). A few schools use a year-round schedule (approximately late August through mid-July), with extended winter and spring breaks. No matter the schedule, all schools have the same number of instructional days.

## Ethics Code

The district's [Ethics Code](#) includes instructions for how all employees will treat other people, our job performance effort, and avoidance of personal gifts, conflicts of interest, and personal gain.

## Mandated Reporting

Educators are mandated reporters. This means if you have a reasonable suspicion of any kind of child abuse or neglect (physical, sexual, emotional, etc.), you **MUST** report it immediately and follow up with a written report within 36 hours. Reports are anonymous except in certain circumstances. See the district's [Child Abuse and Neglect webpage](#) for more information.

Options for reporting are listed below in order of perceived severity of the case. Keep these numbers in an easily accessible place.

- **San Diego Police Department Child Abuse Unit** (*not a child protective agency*)
  - 619-531-2260 (business hours) || 619-531-2000 (24-hour number)



- **San Diego County Health and Human Services Agency (HHSA) Child Abuse Hotline**
  - (858) 560-2191 (24-hour hotline) || 1(800) 344-6000 (within California)
  - The Hotline social worker does an immediate assessment of the referral. If the child is determined to be at risk a social worker is assigned to investigate.
- 911 for children in immediate danger

## Employee Email and Electronics Policies

[Administrative Procedure 7039](#) states that only district email may be used for district business. Employees should not use private email accounts. It is also good professional practice to respond to emails in a timely manner.

There is no expectation of privacy on district email because they are subject to public records law. There is also no expectation of privacy on a district device or while using a private device over the district internet, so ensure that all activity on a district device or district internet is legal and appropriate.

The district's [Social Media Guidelines](#) recommend that employees take care that personal activity, such as social media, does not jeopardize your professional effectiveness. Check your privacy settings, and do not interact with students on personal social media accounts. A good rule to live by is “if you would not bring it into the classroom, do not post it online!”

## [Nondiscrimination Policy](#)

San Diego Unified commits to all district programs and activities being free from discrimination, harassment, intimidation, and bullying by reason of the following actual or perceived characteristics: age, ancestry, color, mental or physical disability, ethnicity, ethnic group identification, gender, gender expression, gender identity, genetic information, immigration status, marital or parental status, medical condition, nationality, national origin, actual or perceived sex, sexual orientation, race, religion, or on the basis



of a person's association with a person or group with one or more of these actual or perceived characteristics.

As such, arts classes should carefully consider the ways in which they separate students. Here are some examples.

- Uniforms should be non-gender-specific (such as all black, rather than requiring tuxedos for boys and dresses for girls) OR offer students a choice of which one they would prefer to wear, regardless of gender.
- Choral/vocal/musical theatre students should be grouped by voice type (e.g. soprano, alto, cambiata, tenor, bass, etc.) rather than gender.

San Diego Unified's Board of Education passed [a resolution in June 2020](#) that calls for eliminating barriers that prevent students of color from receiving an equitable education, including racism and discriminatory practices in discipline and grading.

The Americans for the Arts have a statement about and resources for [Cultural Equity](#).

## [Discipline Policy](#)

SDUSD has a comprehensive [Uniform Discipline Plan](#) that outlines preventative strategies, interventions for each type of behavior, appropriate consequences for various levels of behaviors, required documentation, and procedures for suspensions and expulsions.

The district's detention policy also specifies that teachers are allowed to keep students after school for up to one hour to make up work or for disciplinary reasons. In such cases, attempt to contact parents to let them know students will be late in arriving home. No permission slip is required for detention. For specific information about how to handle detentions at your school, talk to your administrator.

## [Student Cell Phone Use Policy](#)

Students in San Diego Unified are allowed to have cell phones, pagers, and other similar electronic devices on campus, on school buses, and at school-sponsored



activities. They are allowed to use them before school begins and after school ends. Students in high school grades 9-12 also may use such devices during the lunch period.

Devices must be kept out of sight and turned off during instruction. Unauthorized use is grounds for confiscation of the device, and may lead to disciplinary action. For specific information about how to handle cell phones at your school, talk to your administrator.

## Student Fees and Donations

The California Constitution mandates that public education be provided to students **free of charge**, whether the activity is curricular or extracurricular.

You MAY NOT:

- Charge a fee
  - If there is a “waiver” for students who cannot pay, this is considered a mandatory fee (no matter what you call it), and not allowed.
  - [Donations may be accepted as long as they are truly voluntary](#) (no specific minimum amount, due date, or a lesser donation amount if funds are received prior to a certain date). Schools/districts are considered non-profit entities, so donations are tax-deductible.
- Require purchases such as materials, supplies, equipment, or uniforms
- Require a security deposit for materials or equipment
- Require fundraising
- Grade, offer extra credit, or excluded from an event or activity as a result of fundraising, obtaining donations, or making purchases (including attending an event that requires a ticket purchase, unless a free option is also available)

You MAY:

- Charge for optional attendance as a spectator or audience member
- [Require attendance at a fundraising event](#), such as a concert, sale, etc.
- Charge a fee for field trips, *as long as every student may attend whether or not they pay*. (You cannot put pressure on a student to pay, ask why they do not pay, or require them to complete a waiver.)



- Ask for reimbursement for physical materials that students have used to make something *if they decide to keep it* (e.g. wood, clay)
- Ask for reimbursement for damaged or lost materials, supplies, and instruments
- Require a deposit for instruments, uniforms, etc. if traveling outside the country
- Charge for eye safety devices in courses like technical theatre

## ASB Clubs

At the secondary level, all groups that want to fundraise and/or have access to a purchasing account must become an official ASB club. This requires an adult advisor (that's you!), elected student officers, a club constitution and/or bylaws, and an annual budget. Every meeting must have official club minutes.

Money should primarily be handled by the school finance officer.

Club purchases must be for the benefit of the students in the club/program, including supplemental equipment, events or field trips, and scholarship/awards. They may not be items that the district/school should be paying for, such as salaries, supplies, repairs to district equipment, articles for the teacher's personal use, or donations to outside organizations. SDUSD does not allow the cost of substitute teachers to be paid from an ASB account.

A manual for California ASBs can be found on the [ASB Document Locker](#) webpage.

## Fundraising

Fundraisers through ASB clubs have specific regulations; these are taken from the manual for California ASBs (found on the [ASB Document Locker](#) webpage). When organizing a fundraiser, first request prior approval from your Associated Student Body (ASB), and after the fundraiser, complete revenue forms.

Types of fundraising that are NOT allowed:

- Raffles in which tickets are purchased for an option to win, including 50/50 raffles. (Non-district groups such as booster clubs or PTA/PTOs are allowed to



do this.) “Suggested donation” raffles are also not allowed (unless you are willing to give anyone as many tickets as they want for free).

- Activities that are not covered by the district’s insurance due to safety or liability (such as rides, objects being thrown at people, dunk tanks, or physical activities like trampolines)
- Food sales have their own regulations. Regulations below must be followed UNLESS the sale occurs off school premises or at least 30 minutes after the end of the school day (NOT before school).
  - Food items may not be prepared on campus
  - Food items may not be identical to those available from the district’s food service program at that school during the school day
  - Food items may not be classified as “unhealthy” as per The Pupil Nutrition, Health, and Achievement Act of 2001 in California Ed Code ([elementary regulations](#) | [secondary regulations](#)) - *applies to most pizza, candy, chocolate, cookie dough, etc.*
  - An organization can sell no more than three types of food or beverage items at a time unless it is an event specially approved by the ASB

Types of fundraising that are allowed WITH CAUTION:

- Door-to-door sales are allowed under certain conditions, including working in pairs, supervised by an adult within sight or sound every 15 minutes.
- Donation websites are allowed, though be aware that a percentage of the proceeds will be taken by the website host. Also, donors are usually not able to claim the donation as charitable giving.
- Concession sales must follow the food rules, unless they are after school hours.
- Car washes are allowed, but the [City of San Diego has regulations for them](#) because our street sewers drain out to the ocean. Essentially, all water used for washing must be captured or risk a fine, making it difficult to find a venue to host.

Types of fundraising that are freely allowed include admission fees for events, advertising, and sales of merchandise (including as program-branded attire).



## Vendor Contracts

Employees are not allowed to sign a contract with a vendor. These must go to the Board of Education for approval. Complete an intake form on [the Strategic Sourcing and Contracts webpage](#). Do this early, as you must receive Board approval before purchasing.

The expectations for the contract depend on the value of the goods or services. Up until the formal bidding process, the quotes can be turned in to your school financial officer.

- <\$9,999 = 1 bid/quote
- \$10,000-\$92,599 = 2 bids/quotes (“comparison shopping”)
- \$93,600+ = formal bidding process

## Independent Contractor Agreements

To use district funds to pay a non-district employee (as a coach, clinician, accompanist, etc.), you must complete an Independent Contractor Agreement (ICA). There is a cap of \$10,000 per individual paid in one school year. Independent Contractor Agreements (ICAs) must be Board-approved **before** work begins.

Required forms can be found on [the Strategic Sourcing and Contracts Department website](#), and should be turned in through your school finance officer for principal approval and submission. If you are paying for the ICA using ASB club funds, the club should have voted to approve the expense and completed a requisition form, and the club president should sign the bottom of the ICA.

- Independent Contractor Agreement (ALL)
- W-9 (ALL)
- Independent Contractor Determination (only for individuals)
- CA Franchise Tax Board Form 590 (for contractors outside the state of CA)

If the contractor is doing work on campus during school hours, they should follow the guidelines for [Campus Visitors](#), and may also need to be cleared as [Volunteers](#).



After the work has been completed, the contractor should submit an invoice to be paid. If they provide an email, they will be contacted for this directly by the Strategic Sourcing and Contracts Department.

## Campus Visitors

All visitors must sign in at the school site every time, and wear a name tag while on campus. Some schools also require a Visitor Request form that must be completed before the visitor arrives. Check with your school site for the exact sign-in process.

## Volunteers

Campus visitors (including contractors), guests, and volunteers can be classified into four levels. ([Administrative Procedure 4595](#)) All documents can be found on the district's [Volunteer webpage](#) or the [SDUSD Family Engagement website](#).

- **Category A:** One-time visitors or volunteers. No direct contact with individual students. *Examples: guest speaker, presenter, clinician.* Requirements: ID, sign-in.
- **Category B:** Visitors or volunteers who are completely supervised. No obstructed views or solitary time with students. *Examples: in-class coaching, single-day field trip chaperones.* Requirements: ID, sign-in, [volunteer application](#). School site will do a Megan's Law website check upon sign-in.
- **Category C:** Visitors or volunteers who work directly with students, AND may have unsupervised contact with students, but only on district property with district supervision. *Examples: small group coaching in separate rooms.* Additional requirements: SDUSD Police Services background check, [TB risk assessment questionnaire](#).
  - The Site Volunteer Coordinator submits the Category C screening request form to SDUSD Police Services.
- **Category D:** Visitors who have direct and unsupervised contact with students, often in an off-campus setting. *Example: overnight chaperones.* Additional requirements: SDUSD Police Services fingerprinting.



- The visitor can schedule with the Police Services Livescan Unit at 619-725-7015.

Provide your guests with directions on where to park, how to get to the school's Main Office for sign-in, how to get to your room, and where adult-accessible restrooms are.

## School Facilities

For on-campus events, your school will have a procedure for school groups to reserve facilities other than your classroom (e.g. theater, gym, cafeteria).

### Rentals

Any outside organization may rent the venue from the [Real Estate and Rentals Department](#) for an hourly rate, plus custodial and staffing. If you want to host an event for which any proceeds will be going to an outside organization, the school/program cannot sponsor the event. Discounted rental fees are available for organizations associated with the school, such as PTAs/PTOs.

If renters are using your classroom or a VAPA space you oversee (such as a theater), you will need to protect your space. Secure your valuables, and hold conversations with your administrators on how to handle renters requesting to access your specialized equipment. Without trained people operating technical equipment and monitoring spaces, a school site can expect excessive wear and tear, overuse of consumables (at a cost to the school), and both unauthorized movement and improper/unsafe operation of gear, scenic elements, and lighting. Unsupervised renters can negatively affect all users of a school space.

Renters are supposed to leave spaces as they find them. Monitor your spaces to ensure all elements are in working order and operation after a facility has been used by others.



## Maintenance and Upkeep

Teachers may request general maintenance work orders online through [the Physical Plant Operations webpage](#). According to SDEA, the District must acknowledge receipt of maintenance request forms within 5 workdays, and requests must generally be resolved within 15 workdays - or a plan and timeline for completion must be created.

Ethan Morgan is the VAPA Department's Facilities Manager. He coordinates with school sites and various departments within SDUSD to make sure all visual and performing arts spaces are maintained. If you have an issue with your performing arts space or related classroom, please contact Ethan Morgan at [emorgan1@sandi.net](mailto:emorgan1@sandi.net).

If you need a piano tuned, repaired, moved, or replaced, or if you have questions about procuring a new piano, getting rid of an extra piano, or donating a piano, please email Michael Greene at [mgreene2@sandi.net](mailto:mgreene2@sandi.net). For tunings, please send your request at least three weeks ahead of time, and include at least three dates and times that the room will be **empty and unused** (example: Monday, May 6 from 9:00-10:00am). If you have your piano tuned by a non-district person, you or your school will be responsible for the charges.

## After Hours Site Access

If you will need access to your school site after hours (late nights or weekends), your principal must submit your name to the San Diego Unified School Police for clearance. You may also need to be issued special keys for exterior campus gates. Once you have been granted access, you must call the San Diego Unified Police Department at (619) 291-7678 before entering campus AND upon leaving each time. Unauthorized campus entrances risk the arrival of the police.

## Regulations for Secondary Performing Groups

[Administrative Procedure 4375](#) covers performing groups in grades 7-12.

- Performing groups associated with a class are considered curricular.



- School performance groups cannot perform for advertising or commercial purposes or at any kind of sectarian event (political, religious, etc.).
  - Performances at religious institutions are allowed, but not participation in religious services.
- Off-campus performances should be limited to 10 per semester or no more than one per week for large groups, and 20 per semester or no more than two per week for small groups (<24 students).
- Performance participation cannot be required on Saturdays, Sundays, or holidays. Notice of all weekend or holiday events should be sent to parents/guardians for approval, and there cannot be penalties for students who do not participate on these days. Students may not be requested before 1:30pm on Sundays.
- Schedule performances with at least three weeks' advance notice for performance for large groups, and at least one week's advance notice for small groups.
- Solo performances should be regulated and should not occur during school hours.

[Board Procedure 6145](#) requires that students in extra-curricular or co-curricular (associated with the curriculum, but outside the school day) activities must have scholastic grade point average of 2.0 or better in all subjects during the academic quarter immediately preceding the activity. When attending or participating in extracurricular and cocurricular activities on or off campus, district students are subject to district policies and regulations relating to student conduct.

California Ed Code and SDUSD Board Policy require that students with excused absences (including field trips) must be given the opportunity to complete any missed assignments or tests. Secondary schools require each teacher to approve a student's absence from their class for field trips.

## Field Trips

Field trips must be educational and school-sponsored, and not scheduled during testing times. Students may not be charged fees as a requirement to attend (see section on



[Fees and Donations](#)). Participating students must have a record of responsible citizenship to attend.

Complete and turn in to your school a [single-day field trip packet](#) or [multi-day/out-of-country field trip packet](#). For multi-day/out-of-country field trips, submit your request at least six months in advance in order to obtain required approval by the Area Superintendent and Board of Education before your event.

### General Field Trip Checklist

- Each guardian completes and turns in to the teacher a parent authorization of student participation (permission slip).
- Each student gets approval signatures from each teacher whose class they will be missing.
- The teacher completes and gives to the Main Office:
  - A field trip transportation request.
  - A Field Trip Conflict of Interest Disclosure form (if needed).
  - A “Request for Absence on District Business” if the field trip takes place during school hours. (Remember, ASB club funds cannot be used to pay for a substitute.)
  - Statement of Acknowledgement and Consent to field trip. (This form must also be completed by all adult chaperones.)
- The teacher uses SAMS to request a substitute (if needed).
- The teacher arranges for snacks or meals with the school cafeteria as needed.
- The teacher checks out a first aid kit from the nurse’s office to carry during the field trip.
- Before leaving, the teacher provides the Main Office with a list of participating students and staff, along with student permission slips and teacher approval signatures.

### Virtual Field Trips

According to [District Circular 1019](#), educational field trips may occur in a virtual format. Guidelines must still be followed, such as trips must be approved by the administrator,



and the content must tie into the curriculum. Guardians must complete a standard [permission slip](#) (mode of transportation is not applicable), and students' absences from their other classes will need to be cleared by the school office.

## [Bus Transportation](#)

Your school's timekeeper will request bus transportation for school events using [Versatrans Trip Tracker](#). Provide this person with your field trip request as early as possible, and include all travel information (dates, times, locations, number of students, etc.). Bus transportation cannot be requested online less than 14 days prior to the trip date, and a \$75 fee is incurred after this time.

At least one adult must ride the bus with students. See the Transportation Department's [chart of capacity based on student age](#) to determine how many buses you need. ADA-compliant buses may be requested for students who use wheelchairs or crutches.

All buses used for trips within the state are school buses. Coach-style buses are not allowed for district field trips. Current bus prices are:

- \$230.00 = single destination, in San Diego County, M-F, 5am-8:30pm
- \$405.00 = single destination, in San Diego County, outside normal hours
- *Contact for a quote for trips outside the boundary or for multiple days*

A trip delayed by students will be charged \$12.50 per 15 minutes after the first 15 minutes. If the trip is canceled with less than five days notice, the trip will be charged as estimated.

Due to the volume of field trips, the driver picking you up is not usually the same driver for the return trip. Drivers are not able to confirm return trip details, and items may not be left on the bus. Here are contacts for immediate bus transportation problems on the day of the trip (such as the bus not arriving).

- **School days from 5:15am to 9pm:** Call (858) 496-8460 and press "1" to speak with an Information Clerk.



- **Weekends, holidays, after hours:** Contact San Diego Unified School Police at (619) 291-7678. They will contact the on-call Transportation Supervisor.

In the event of a bus incident/collision, the driver shall immediately secure the bus and notify Dispatch, who will contact the appropriate police department or highway patrol, along with any emergency medical services needed. Dispatch will also notify SDUSD personnel and the school principal. The school or Transportation Department will contact parents/guardians of any injured students. Police or CHP will release students from the scene.

## Parent Drivers

SDUSD allows for use of personal vehicles for transportation. Drivers must be licensed and insured. Every student must wear a seat-belt, and no vehicle may carry more than 10 individuals. Student permission slips must state the guardian's permission for students to ride in a private vehicle.

## Reporting Property Damage or Theft

To avoid property theft, the San Diego Unified Police Department recommends locking doors and windows regularly, inventorying and securing equipment (including personal items like purses, wallets, and keys), and leaving all personal valuables at home.

If you have been the victim of theft, report the incident to your administrator and contact the SDUSD Police Department at (619) 291-7678.



# District and Union Agreements

## Contract Between SDEA and SDUSD

The current negotiated contract between the district and the union can be accessed on [the San Diego Educational Association \(SDEA\) website](#). **This contract applies whether or not you are a member of the union.**

A special [Memorandum of Understanding \(MOU\)](#) is in place for distance learning.

## Teaching Hours

Full-time teachers are expected to work an 8-hour workday and a 40-hour workweek. They are required to be on site for at least 6 hours and 35 minutes each day, not including a 30-minute lunch break. The other hours can include meetings, conferences, departmental activities, open houses, and attendance at a reasonable number of staff meetings.

[California Code of Regulations](#) requires teachers to be present in their rooms at least 30 minutes before school begins. Check with your school site for any sign-in requirements.

## Preparation Time

Full-time teachers at secondary schools receive one regular period off (or an amount of equal time on a block schedule) for preparation time. Part-time teachers receive an amount of prep time commensurate to their contract (see [Contracts and Credentials](#)).

In an emergency, a teacher can be required to cover another class during their prep period. Coverage for more than one hour in one academic year must be paid.

## Mileage

Teachers who travel **between sites** as part of their job (such as teaching at two school sites in a single day) are entitled to mileage reimbursement at the current Internal



Revenue Service rate. Reimbursable district mileage does not include commuting between home and the workplace, only between sites. Please check with your administrator to determine if you are eligible for mileage reimbursement.

In order to receive reimbursement, employees must submit an electronic Expense Report for local mileage at the end of the month in which the travel occurred. Each month's mileage must be submitted on a separate report. Teachers should keep a log of their travels and use Google Maps (or a similar application) to determine the distance between locations.

To create a mileage expense report, log in to [PeopleSoft - Financials](#). A complete walk-through of creating a report can be found in [this district job aid](#).

## Evaluation

The Stull Act (AB 293) - named for its author, Assemblyman John Stull - outlines how school districts evaluate their teachers. Passed by the California Legislature in 1971, it now exists (with amendments) as sections 44660-44665 of the Education Code.

Teachers are evaluated by an administrator at their school site. Probationary teachers are evaluated every year; permanent teachers every other year. Certain permanent teachers with more than ten years of experience and consistent "effective" evaluations can, with principal approval, move to an evaluation schedule every five years, consisting of a more rigorous, research-based evaluation project.

The purpose of evaluation is to ensure high-quality education is taking place, and that students are learning, based on what the educator is doing.

For their evaluation, a teacher identifies three objectives ("**STULL objectives**") that they would like to focus on for the year. The goals should be specific, measurable, attainable, realistic, and timely ("SMART"). At least one objective should reflect district or site goals in relation to their teaching area.

The evaluation worksheet also describes how the objectives will be measured or assessed - that is, what "proof" will be submitted to show the goal has been reached



(e.g. lesson plans, student work, assessments, communications log, etc.). In addition, the teacher should list any constraints that might prevent them from reaching their objective (e.g. textbook shortages, lack of funding to purchase supplies, insufficient parental contact information, overcrowded classes, etc.).

Many STULL objectives are arts-friendly. The ideas below are examples, but would need to have additional specific and measurable details added. You may also ask the resource teacher in your arts discipline for ideas.

- Design new standards-based units of instruction
- Create standards-based assessment tools or rubrics
- Utilize inclusive, diverse, and culturally responsive strategies in instruction
- Integrate technology to enhance learning
- Incorporate English Language Development (ELD) strategies in every lesson
- Generate lessons that focus on 21st Century skills (also known as the 4 Cs: creativity, critical thinking, communication, collaboration)
- Communicate with parents/guardians of students
- Develop as an educator (through continuing to be involved in your craft outside of teaching, attending professional learning held by the district, county, or your arts education organization, or participation in other programs such as induction, National Board certification, or pursuit of a Master's degree)

#### **Timeline of evaluation:**

- Within four weeks of school, administrators should hold an informational staff meeting with those that need to be evaluated.
- Within 35 calendar days of school beginning, administrators will hold one-on-one meetings with each teacher who will be evaluated to discuss possible STULL objectives, criteria, and assessment.
- Within 10 days of this conference, the teacher will prepare and submit a written copy of their final objectives, criteria, and assessment to their supervisor.
- Within 10 days of receipt, the supervisor will approve or disapprove the objectives. (If not approved, a conference will be scheduled.)



## Salary Advancement

Salary rates for educators are determined by the contract between SDUSD and SDEA, and can be found in Appendix A of the contract (on [the SDEA website](#)). The rows (the Y axis) are labelled “steps,” which are years of experience in the district. The columns (the X axis) show the amount of continuing education.

- **Column 1 (010):** Bachelor’s degree only
- **Column 2 (011):** Bachelor’s degree + 36 units or Master’s degree. Sometimes this level is reached through a university credential program.
- **Column 3 (012):** Bachelor’s degree + 60 (without Master’s degree) || Bachelor’s degree + 54 including a Master’s degree. This is to encourage educators to pursue a Master’s degree.
- **Column 4 (013):** Bachelor’s degree + 72 (without Master’s degree) || Bachelor’s degree + 66 including a Master’s degree.
- **Column (014):** Bachelor’s degree + 90 (without Master’s degree) || Bachelor’s degree + 84 including a Master’s degree.

Courses must be taken at an accredited university. Upper division or graduate units are preferred, though other types of courses may be allowed or negotiated (see the contract for details).

To receive column advancement credit for your continuing education, send an official transcript to the Human Resources Division. It must be received by June 30 in order to be applied to payroll for the upcoming school year.

## Extended Day Units

When a teacher is supervising or directing student activities beyond the range of normal teaching responsibilities, Extended Day units are how they are paid. Extended Day units are currently for full-time high school teachers only.

Each high school is given a certain number of ‘units’ to pay for extracurricular activities based on their school size and number of campus activities. Depending on the number



of activities they oversee, a teacher can be eligible for up to 11 units per year. While there is a schedule of suggested units for each activity, Extended Day units are distributed by principal discretion. (You may want to ask about your Extended Day unit allotment early in the school year, so that there is time for self-advocacy before the forms must be signed.)

A unit is valued at 1.4% of the annual salary amount for salary class C-13 of the Teachers' Salary Schedule, rounded to the nearest whole dollar. Based on a teacher's hourly rate, one unit calculates to roughly 20 hours of after-school work.

See [Administrative Procedure 7232](#) and [Administrative Procedure 7233](#) for details.

## Course Enrollment

Maximum enrollment in a given course is dictated by the SDEA contract. For visual art, theatre, and dance (as a fine art) classes at the secondary level, individual classes are capped at 36 and should average 32. Classes in music and dance (P.E.) may exceed the average size. Secondary dance (P.E.) classes should average no more than 50 students per period.

In uncapped courses, it is recommended that larger classes are balanced with smaller classes to maintain manageable rosters. On the other hand, large-enrollment courses can be a selling point for school administrators. For large groups, be aware of classroom fire code caps and OSHA sound safety requirements (especially for instrumental music ensembles).



# Instruction

## The California Arts Standards

The California Arts Standards were adopted by the State Board of Education on January 9, 2019, and can be found on the [California Department of Education webpage](#).

The introduction to the California Arts Standards describes the standards as such:

The central purposes of the California Arts Standards are to foster students' artistic competencies; cultivate their appreciation and understanding of the arts in ways that are enjoyable, fulfilling, and transferable to personal, academic, and professional endeavors; and support them to fully engage in lifelong arts learning. The standards are:

- Process-oriented, grade-appropriate indicators of what students need to know and be able to do.
- Student-centered and rooted in backward design, the process of defining intended outcomes prior to designing educational experiences to ensure students attain those outcomes.
- Outcomes-based, communicating high and achievable goals.

The California Arts Standards are divided into four artistic processes: **Creating**, **Performing/Presenting/Producing**, **Responding**, and **Connecting**. Each process is further divided into anchor standards. These processes and anchor standards are the same regardless of artistic discipline.

Each discipline has more detailed, discipline-specific performance standards organized grade levels under each anchor standard. Like the anchor standards, these learning targets describe the creative and critical-thinking processes that students will learn how to do in each arts discipline - but do not explicitly list the content, technique, or vocabulary necessary for those tasks.

As a result, the new standards might be seen less as “what should be taught” and more “how students should be taught to think.” The standards are spiral in nature, building deeper understanding of the anchor standard over the course of each year's study.





## Artistic Literacy

It is the central purpose of arts education that each student graduates an **artistically literate** citizen, with the knowledge and understanding required to authentically participate in the arts for their entire life.

Artistic literacy is “(f)luency in the language(s) of the arts... the ability to create, perform/produce/present, respond, and connect through symbolic and metaphoric forms that are unique to the arts. An artistically literate person is able to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts” ([National Core Arts Standards: A Conceptual Framework for Arts Learning](#), p.17).

According to the Introduction of the California Arts Standards, artistically-literate individuals understand and demonstrate the following lifelong achievements:

- **The Arts as Communication** (*use the arts to express and communicate their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others*)
- **The Arts as Creative Personal Realization** (*develop competence in at least one arts discipline in order to continue active involvement in creating, performing, and responding to art as an adult*)
- **The Arts as Culture, History, and Connectors** (*know and appreciate diverse forms and genres of artwork, including varied historical periods and cultures; seek to understand relationships among the arts and relationships between the arts and other knowledge*)
- **The Arts as Means to Wellbeing** (*find life-enhancing qualities through participation in the arts*)
- **The Arts as Community Engagement** (*participate and/or support the arts in their local, state, national, and global communities*)
- **The Arts as Profession** (*support the arts as a profession by supporting funding of the arts, and recognizing that the pursuit of a career in the arts will enrich the local, state, national, and global communities and economies*)

For more information, see the SDUSD printable [brochure](#) about artistic literacy.

## [Course of Study](#)

Education in the visual and performing arts is written into federal law and acknowledged as a core subject. [California Education Code Section 51210](#) mandates study in visual and performing arts for grades 1-6 and grades 7-12, and requires at least one course in the visual and performing arts for high school graduation.

The SDUSD [course of study](#) in the Visual and Performing Arts describes all courses adopted districtwide, as well as pilot courses and courses that are site-adopted. There are options that complement VAPA arts courses in Physical Education (P.E. courses such as marching band and P.E. dance) and Career Technical Education (CTE courses such as photography, graphic design, video production, and technical theatre).



**Pathway Posters**, which outline secondary course sequences in each art form, are available for download on the [VAPA website](#) (click on the discipline of your choice). The [VAPA Pathways Handbook](#) (2017) is also available as a downloadable resource for teachers and counselors.

## Pilot Courses

While each arts discipline has course sequences already in place, there may be opportunities for expansion. Discuss proposed courses with the resource teacher in your arts discipline, and work with them to complete the requirements. **All VAPA courses must be approved by and overseen by the VAPA Department.**

### Timeline for pilot courses:

- Provide VAPA with high school course information for submission to the UC system for “f” credit approval (*window of February to September; 4-8+ weeks required for approval*)
  - Course description
  - Chronological unit outlines and descriptions
  - At least one major assignment/assessment for each unit
- Provide VAPA with a signed and completed “Request to Conduct a Pilot Course” signed by the school principal for submission to the Interdivisional Curriculum Committee (ICC) (*deadline: first Monday in April*)
  - The ICC will not approve a pilot without UC approval.
- At the end of the pilot year, complete and submit a “Report of Results of the Pilot Course” to the ICC (*deadline: first Monday in May*)

More information, including forms and deadlines, can be found on the [Interdivisional Curriculum Committee \(ICC\) website](#).

## Copyright

[Administrative Regulation 6162.6](#) requires that employees follow copyright law. The fair use doctrine of copyright for use in education is limited (such as reproduction of small



segments of larger works), and NEVER covers copies made as a substitute for purchase.

### What you CAN copy:

- Text or images
  - A single copy of a small/short work (chapter, article, etc.) for teacher use
  - A work less than 2,500 words or less than 10% of a larger work
- Sheet music
  - Emergency copies of music for an imminent performance, as long as originals are purchased
  - Excerpts of less than 10% of a larger work and not an entire unit (e.g. movement) for purposes other than performance
  - Edited or simplified versions of the music (without adding or altering lyrics)
- Recorded music
  - A single recording of a student performance for evaluation purposes
  - A single copy of purchased recordings used for constructing assessment

### Public Domain Resources

- **Royalty Free Music Recordings**
  - [MusOpen](#)
  - [Free Music Archive](#)
  - [Purple Planet Music](#)
  - [MixKit](#)
- **Sheet Music**
  - [IMSLP/Petrucci Music Library](#)
  - [Choral Public Domain Library \(CDPL\)](#)
  - [MusOpen](#)
  - [Mutopia Project](#)
  - [Project Gutenberg](#)
  - Library of Congress: [American Sheet Music, ca. 1870 to 1885](#)
- **Theatre**
  - [The Complete Works of William Shakespeare](#)
  - [Plays in the Public Domain](#)
- **Visual Art** (*Note that while an original work of art might be in the public domain, a particular photo or reproduction of that artwork may NOT be.*)
  - [Finding and Using Public Domain Photographs](#) (many links)



- [Pexels](#)
- [Pixabay](#)
- [Flickr: The Commons](#)
- [Wikipedia Public Domain Images](#)
- [Project Gutenberg](#)
- [New York Public Library Digital Collections](#)

## Music Arrangement and Performance

Contact the copyright owner(s) to negotiate a music license in these situations.

- You want to post a performance publicly or on youtube, or district a performance recording to students/parents.
- You want to create your own musical arrangement that will be published or performed in public.
- You want to charge admission to an event in which you use copyrighted music. (Admission for donations is allowed.)

## Theatre Productions

**Theatre Scripts.** All theatre productions required purchased or rented scripts for all cast and crew members. The text must remain 100% as written (no cuts, changes, or additions), unless requests for changes are approved by the publisher.

**Theatre Royalties.** If the show is being performed for anyone outside of the class itself (regardless of audience size and whether admission is charged, e.g. educational assembly performances), paying for production rights is also required. These are paid on a per-performance basis and vary depending on the show, theater house size, and institution type. Begin the request process at least six months before the show opens, and be aware that the publisher can deny the request. The publisher may waive royalties for festival or competition excerpts of less than 10 minutes.

**Theatre Publicity.** Include the author's name and any publisher statement as required on all programs, fliers, and publicity materials.



**Theatre Filming/Streaming.** Filming your production requires an archival video license, which can be negotiated with the publisher/rights holder. If you want to livestream your production, post it on YouTube, or distribute copies of the production to students, you must also procure a special license from your publisher. Fees may vary.

## Showing Films in Class

If you are showing a film in class for educational or curricular purposes, the entire work may be viewed without special permission.

If you are showing a film outside of class in a “non-restricted” or public way (including assemblies, rainy day recess, evening viewings for students and/or parents, movie-viewing fundraising event, before or after school programs, or holiday parties), you must consult the copyright holder (publisher or distributor) to request permission.

## Sacred Artworks

Federal law and California Education Code support educational experiences that include use of sacred literature, dance, music, theatre, and visual art as long as the purpose is the study of the art form rather than instruction in religious principles.

To avoid appearances of impropriety, consider the following suggestions carefully when constructing your curriculum.

- Maintain a focus on artistic (not religious) considerations.
- Balance your curriculum with a number of different religious traditions in order to demonstrate a neutrality of religion.
- Show sensitivity to the various beliefs of students and parents, neither promoting nor inhibiting their religious views.
- Avoid combining religious works with related religious symbols, scenery, settings, or venues.

As such, concerts, performances, or displays should not be centered around or named after a specific religious holiday. (While Christmas has both sacred and secular



elements, it is still considered a religious holiday.) Each event should include a diverse selection of products/repertoire that is not weighted towards one religion or religious event. If including sacred elements in your curriculum or an event, make sure more than one religious tradition is incorporated.

Additionally, [Administrative Procedure 4375](#) states that student groups may perform on programs held by religious organizations, but not in or during religious services.

## Inappropriate Materials

Arts courses offer numerous opportunities for selection of songs, music, plays, and images, chosen by either the teacher or the students. When presenting opportunities for students to create or procure items of their own, set up guidelines that include appropriateness. Monitor student choices and creation to avoid surprises.

When choosing materials for class study, know your students and your school community. Be very careful when choosing materials that may include delicate or divisive subjects, such as inappropriate language, nude images, sexual content, political topics, or religious topics. Deliver warnings for any “PG-13” content, and provide supports or alternative assignments for students who may be uncomfortable with the material.

If you will be viewing films/videos in class above the G rating, send home a parental permission slip. A good guideline is to ask for permission for elementary students to watch PG-rated movies, middle school students to watch PG-13-rated movies, and high school students to watch R-rated movies. You can find movie permission slip templates online, such as [this one](#) or [this one](#). To make sure you have permission to show a film, see the section on [Copyright - Showing Films in Class](#).



## Toxic Art Supplies

### Elementary Schools

- [Board Procedure 6161.3](#) states that arts materials used by students in grades K-6 may not contain toxic substances. Check the labels on materials such as paint, markers, glue, clay, glazes, printmaking inks, solvents, and varnishes. Products with any cautionary labels should not be used with students in grades 6 or under.
- An SDUSD guide entitled “[Hazardous Chemical Safety: Managing Chemicals at Elementary Schools](#)” lists prohibited and approved chemicals.

### Secondary Schools

- [Board Procedure 6161.3](#) states that students in grades 7-12 are expected to use appropriate precautions when using materials with toxic substances.
- The SDUSD [Hazardous Materials Compliance Manual](#) outlines procedures for labeling, storing, handling, documenting, and disposing of chemicals and hazardous materials.

The US Consumer Product Safety Commission offers a comprehensive and extremely valuable [Art and Crafts Safety Guide](#), which clearly and succinctly outlines safety rules for use of art materials, appropriate storage and prevention, required protective equipment, disposal of chemical hazards, and general first aid procedures.

## Classes By Auditions

At the secondary level, we recognize that some students have been taking classes in their art form for many years, while others have been training outside the classroom through private lessons, community companies, or personal practice. Thus, it is recommended that students be grouped into classes by skill or ability level rather than coursework. On paper, high school students will need to proceed through a sequence of



courses (e.g. 1,2 during their first year, 3,4 during their second year, etc.) but they should be grouped with other students at their same skill level.

As such, some advanced performing arts classes may require an audition. Auditions to determine skill level and class placement should be objective and unbiased.

Requirements and criteria should be stated clearly, publicized, and judged using a rubric. Where possible, implement blind auditions or include experienced community members as impartial adjudicators to avoid the appearance of unfairness.

Achieving a certain grade in an arts class does not guarantee acceptance into an advanced class in the following year.

## AP, IB, and Honors Courses

In GPA calculation, regular courses receive 4 points for an A, 3 points for a B, 2 points for a C, and 1 point for a D. Some high school advanced courses receive weighted grades. This means that in calculating grade point averages, each grade receives an additional point (e.g. 5 points for an A). Consider these two samples of how weighted grades work when calculating a GPA.

- **Student 1** takes six “regular” courses and achieves all “A” grades. Six classes worth 4 points each, divided by the total of six classes, results in a GPA of 4.0.
- **Student 2** achieves all “A” grades in five “regular” courses and one weighted course. Five classes worth 4 points each, plus one class worth five points, divided by the total of six classes, results in a GPA of 4.17.

In San Diego Unified, there are three kinds of weighted courses.

**Advanced Placement (AP)** courses are designed nationally by the [College Board](#), and curriculum and syllabi must be aligned with their expectations. In addition to the weighted grade at the end of the course, students may choose to take the AP test. If they pass it with a score of 3 or higher, they receive college credit. The five VAPA AP courses are Music Theory, Art History, Drawing, 2-D Art and Design, and 3-D Art and Design.



The College Board dictates that AP courses must be open enrollment, and there may be no prerequisites or other requirements. However, the courses are extremely difficult. Teachers should give guidance when approached by a student who may not be successful. Many schools stack rosters of AP and non-AP versions of the courses in the same period to assist if a student finds AP coursework to be too much.

**International Baccalaureate (IB)** courses are offered only at authorized IB program schools. Students can take the standard level (SL) or the higher level (HL), and there is an exam/assessment at the end of the course. VAPA IB courses are available in dance, film, music, theatre, and visual arts. Some, but not all, courses receive weighted grades.

**Honors (H)** courses are written by the district and approved by the UC system for weighted credit. The district mandates students complete a common assessment, and that scores be entered into the data management program Illuminate. Currently, SDUSD Honors courses are all in pilot or site-adopted. They include the fourth year of dance (Ballet 7,8; Modern Dance 7,8) or music (Band 7,8; Choir 7,8; Jazz Ensemble 7,8; Orchestra 7,8).

## Inclusion in the Arts

With the inception of the National Core Arts Standards in 2014, The Kennedy Center provided a resource entitled “[Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers](#).” This handbook states that for maximum inclusion of students of all ability levels, teachers should aim for the following guidelines:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual students
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performances



A report from The Kennedy Center entitled "[The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches](#)" discusses the importance of arts education in special education and models for doing so.

<p style="text-align: center;"><b>DANCE</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Mixed Ability Dance</a> from Edutopia</li> <li>● <a href="#">Dance for Special Education Students</a> from Dance Teacher</li> <li>● <a href="#">Strategies for Modifying Dance Instruction for Students With Disabilities</a></li> </ul>	<p style="text-align: center;"><b>MUSIC</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Statement on Inclusion in Music Education</a> (National Core Arts Standards)</li> <li>● <a href="#">Teaching Lessons to Children with Special Needs</a> from NAFME</li> <li>● <a href="#">It's a Snap! 4 Ways to Use Music With Special Needs Students</a> from Edutopia</li> <li>● <a href="#">Teaching Music to Students with Disabilities (Abilities)</a> handout</li> <li>● <a href="#">"Music and Inclusion"</a> from <a href="#">Music and the Child</a></li> </ul>
<p style="text-align: center;"><b>THEATRE</b></p> <ul style="list-style-type: none"> <li>● <a href="#">The Accessible Theatre Classroom</a> from Educational Theatre Association</li> <li>● <a href="#">The Inclusive Classroom</a> from TheatreFolk</li> <li>● <a href="#">Theatre and Autism</a> from TheatreFolk</li> </ul>	<p style="text-align: center;"><b>VISUAL ART</b></p> <ul style="list-style-type: none"> <li>● <a href="#">How to Work with Students with Autism in the Art Room</a> from The Art of Education University</li> <li>● <a href="#">Working with Special Needs Students in Art</a> from Incredible @rt Department</li> </ul>

## IEP and 504 Plans

Accommodations for individual students with special needs can be found in their 504 or IEP (Individualized Education Program) documents. You should receive a copy of these documents to verify that you are providing all supports and modifications the student is legally entitled to. Ask your special education team if you need copies of these items.



If you are invited to participate in a meeting to review and update a 504 or IEP, please try to attend and give your input about how the student is doing in your class and whether the accommodations are helping them be successful. This can be an excellent opportunity to make a connection with the student’s parents/guardians.

## English Language Development (ELD)

California’s English Language Development (ELD) standards are meant to support all students, including English Learners, in using language in all academic areas. In every content area, students should have the opportunity to speak, listen, read, and write in that content. The modes of communication are described in the ELD standards as “Interacting in Meaningful Ways,” and are grouped into three:

1. **Collaborative** (speaking in conversation with others; exchanging information)
2. **Interpretive** (analyzing written and spoken language)
3. **Productive** (expressing ideas through oral presentations and written texts)

So what can you do in your classroom? Consider these ideas.

- **Have students talk to each other.** Ask a question, and instead of calling on the first hand raised, have students “turn and talk to a partner.” Allow time for them to clarify their learning with others instead of always asking you.
- **Post your vocabulary.** A “word wall” or list on the whiteboard allows students to see important words, which encourages use in conversation.
- **Make connections.** Build on the students’ schema and background knowledge - what do they already know about this topic?
- **Increase writing opportunities.** Start short, like exit slips, then expand into artistic reflections, self-evaluations, analysis, or critiques.

## Working With English Learners

English Learners often value their arts class because we are active and “hands on.” Students learn ways to express themselves and can be successful no matter their



English ability. In addition to incorporating ELD strategies, here are some specific strategies for working with students who are English Learners.

- **Build relationships.** Learn how to pronounce their name correctly. Learn about their culture, and make special efforts to include representation in your curriculum.
- **Use different modalities.** Include visuals or videos, and provide directions in different ways. Model what you want to see. Provide graphic organizers or charts for information. And when you talk, speak slowly and clearly.
- **Use their native language as a scaffold.** Translate key words when that seems appropriate. Pair them with a student who speaks the same native language for conversations and/or translating. Honor their efforts.

See more resources at these links.

- [Art as a Tool for Teachers of English Language Learners](#) from the New York State Department of Education
- [5 Exciting Drama Activities for Teaching ESL](#) from FluentU
- [English Language Learners in Music Class](#) from NAFME

## Creating a Syllabus

A syllabus is meant to describe and clarify course requirements and expectations. Your school may have a template or checklist to follow, but if not, here are some suggestions.

- Course description (you may also want to add that performing groups associated with a class are considered curricular)
- Prerequisites
- Supplies/materials/textbook (remember, you cannot require purchase of items)
- Course outcomes or main objectives (what students will be able to do)
- District statement on a free public education, such as:
  - *The Constitution of the State of California requires that we provide a public education to you free of charge. Your right to a free education is for all school/educational activities, whether curricular or extracurricular, and whether you get a grade for the activity or class. Subject to certain*



*exceptions, your right to a free public education means that we cannot require you or your family to purchase materials, supplies, equipment or uniforms for any school activity, nor can we require you or your family to pay security deposits for access, participation, materials, or equipment.*

- *Under certain circumstances, students involved in extracurricular programs, clubs and/or sports may be required to attend fundraising events held by the program, sport or club just as you may be required to attend any other event put on by that program, club or sport. However, you will not be required to raise funds as a condition of participation. Please visit the SDUSD Student Fees webpage for the completed list and additional resources.*
- A statement on [sacred artworks](#), such as:
  - *Federal law and California Education Code support educational experiences that include use of sacred literature, dance, music, theatre, and visual art as long as the purpose is the study of the art form rather than instruction in religious principles. Sacred artworks studied in this class will be balanced among religions and approached with sensitivity.*
- Link or description of the California Arts Standards, artistic processes, and/or artistic literacy
- Academic honesty policy and/or plagiarism policy
- Guidelines for participation, Netiquette, etc.
- Class rules, consequences, or policies
- A list of units of study
- A calendar of events
- Academic grading policies, including late work and make-up work (\*consider including mastery-based rubrics or standards-based assessment rather than subjective attendance- or participation-based grades)

## Media Release Forms

All students in San Diego Unified are supposed to complete an annual universal form that includes a media release. But completion of the form does not signify not approval. Parents/guardians can choose a level of media permission or opt out entirely. Check with your Main Office for a list of students who have been cleared for photos and video recordings by the school/district or news media, or to have their name published



alongside their publicly displayed work. **As such, you may want to consider including your own media release form in your syllabus.**

## Tips for Instruction

**Good Planning Makes Good Instruction.** Making a plan forces you to think through (1) what you want students to learn, (2) why, and (3) how. Lesson plans should include a warm-up/hook, any number of main activities, optional activities (for flexibility if you have extra time), and a closure/reflection time. Most lessons will have a focus topic for the day - but the objective should be more specific than “do better than yesterday.” What will students be able to do today that they weren’t able to do yesterday? That’s your objective, and make sure that it’s something specific that students will be able to DO (not “learn” or “understand,” but “analyze” or “describe” or “critique”).

**Let Students “Lift the Weights.”** The only way for people to get physically fit is to lift the weights themselves - a trainer can’t do it for them. Humans learn best when allowed to do experience learning themselves, rather than being handed their education on a silver plate. While we may need to use direct instruction from time to time, it should be short, and lead to opportunities for students to think, discuss, respond, apply, and generally interact with the content.

**Increase the Rigor.** Use a framework like Bloom’s Taxonomy or Webb’s Depth of Knowledge to make sure you are including activities that ask students to think deeply and critically about the content. Use a variety of levels in your questions, and scaffold your activities to build competence and independence.

**Change Tasks.** There are lots of different theories about the maximum length of time one should spend on an activity, starting with “the number of minutes of the age of the student” (ie. 5-18 minutes). It doesn’t mean you have to change the topic, but that you give a different way to engage with the topic (mental vs. physical, collaborative vs. individual, verbal, written, auditory, visual, kinesthetic, technology, etc.).

**Check for Understanding.** Asking questions about the topic can trigger new thinking. Use open-ended questions, but move past definitions and facts (“what,” “who”) to



justification and evaluation (“how,” “why”). Students can also show their learning in other informal ways, like exit slips, polls, Google Form quizzes, or group games like Kahoot.

## Tips for Assessment

**Do Informal Assessments Often.** These “checks for understanding” (see above) should be regularly built into your instruction.

**Formal Assessments Should Be Individual.** Teachers use our ears and eyes to *informally* assess what our students are capable of every minute of every day. But we need to assess each student individually in order to fairly evaluate what they know and what they are able to do.

**Assessment Should Measure the Objective.** Design the assessment to fit the objective. If you want them to define terms, give a multiple-choice quiz, but if you want them to *apply* the vocabulary, give a performance-based assessment. If you want to see their thinking, analysis, or reflection, it should be an assessment in writing or a verbal presentation.

**Avoid Subjective or Non-Achievement-Based Assessments.** Focus on student learning and achievement-based criteria, rather than attendance, participation, or attitude. Use rubrics when evaluating (especially performance-based assessments) and distribute the rubric to students beforehand so they know how to prepare. Or consider allowing students input on the rubric and have them help determine what is important that they know and be able to do.

## Working With Students

It is a best practice of education to build connections and maintain positive relationships with our students. Relationships will prevent classroom management issues, engage students in learning, and keep them coming back to your program year after year.

**Set the tone.** There’s never a second chance to make a first impression! Present yourself professionally, confidently, and with authority. This means dressing in a mature



and “put together” way. It also means standing with good posture, using a “teacher voice,” and giving eye contact. Above all, be pleasant in your demeanor.

**Treat them with respect.** Communicate high expectations for all students, and be fair and consistent in enforcement of those expectations. Motivate them through positive reinforcement and praise, and encourage them to do their best. Give feedback or behavior corrections constructively (be assertive, but not aggressive).

**Show that you are a person, too.** Tell them a little about yourself - so they are reminded that you don’t live at school! Have a sense of humor; you don’t have to be a comic, just integrate fun and funny moments into your instruction. When you make a mistake, admit it and apologize (as appropriate).

**Keep it professional.** Teacher-student relationships should be limited to in-school, and it’s your responsibility to protect yourself from accusations. Limit social media contact to your program’s accounts; don’t become friends or followers with your personal account. Use caution and keep your door open when meeting with individual students. Avoid driving students home.

## Working With Other School Staff

**Administrators.** Get to know your administrator(s); each one has a different leadership style, and different expectations of their teachers. In general, most administrators appreciate a positive outlook, a growth mindset approach towards teaching (since they will evaluate and give you feedback on your teaching), regular communication with parents, and trying your best to handle student behavior in your class rather than sending them to the office. Providing suggestions to solve problems is often appreciated by administrators.

**Counselors.** Be friendly, because you will need to ask lots of favors - moving students between classes, getting students’ schedules changed, convincing students to take your class, and encouraging them to stay in your program year after year. Smile often and say please. Ask them what would help them, such as lists of students for each course.



**Other Educators.** Collaborate, and not just with other arts teachers or those in your department. Meet the English, math, science, and world language teachers, and work with them to create interdisciplinary projects. You never know when you might need a volunteer to cover a class period while you're on a field trip. Support the athletics teams in case you want to use the field for marching band practice, or the gym for dance.

**Paraprofessionals.** Students who have a paraprofessional (a special education aide) in other classes should have them in yours. Their responsibility is to manage their student's behavior and guide them through classroom activities. Treat them as a part of your team, and work together for the good of all. Communicate often, collaborate, provide a set of expectations, and give them a copy of all information they might need (from a syllabus to instructional materials). And remember, they are not there to help you with overall classroom management, and should never be left alone to supervise the class.

**Other Support Staff.** These staff members are some of your best friends.

- The Building Site Supervisor (BSS) and custodial staff keep your room clean, your trash emptied, and have keys to everything. Know their names!
- The admin assistants and clerical staff in the Main Office are responsible for all paperwork, including booking bus transportation, excusing students on field trips, getting visitors to your classroom, and making sure your payroll and Extended Day units are processed correctly.
- The school finance officer literally controls all the money. Follow the rules for deposits, purchases, and Independent Contractor Agreements (ICAs), and ask questions when you don't understand.
- The ASB Advisor can be a huge asset when dealing with ASB club business.

**All in all, working well with students, parents, administrators, and school staff is a win-win. It is good advocacy for your program. It helps you recruit and retain students, and build a community following - both on campus and off. It demonstrates your value, and the value of your program. Flourishing programs are less likely to be cut in difficult times.**



# Other Topics

## Requesting a Substitute

If you are not able to teach on a given day, you must request a substitute teacher to cover your classes. The **S**ubstitute **A**ssignment **M**anagement **S**ystem (SAMS) is available [online](#) or by phone.

Enter your access ID (your ID number) and your PIN -- or register as a user if it is your first time. Select the “create an absence” tab. Under “Reason,” choose the appropriate type of absence, and fill in all appropriate information. If you are attending professional development for which VAPA is paying for your sub, select 26 - Professional Development.

You can request specific substitutes by ID number. If you tell the system you have already coordinated with the sub, the system will NOT call them! **Check with VAPA staff** to see if there are known substitutes that specialize in your arts discipline.

After your absence, your site timekeeper (a staff member in your site’s front office) will provide you a form to sign to verify your absence. If your absence/substitute was funded by VAPA, this is where you fill in the budget number you have been given.

## Writing a Sub Lesson

There are several types of sub lessons. One is an emergency plan for when you do not know you are going to be absent, such as when you get sick overnight. Often this is written at the beginning of the year and kept in your school’s main office so the visiting teacher does not have to hunt for it. It should be a stand-alone lesson plan that can be taught at any time.

The other kind of sub lesson is a plan you prepare when you know you are going to be absent to attend a conference, take other students on a field trip, or take a leave of absence. (Sometimes, if you are suddenly not feeling well in the afternoon or evening



and decide to call in sick, you can prepare a plan in advance and send it to your school's admin assistant by email.)

The Main Office should provide a folder to the visiting teacher that includes rosters and emergency drill procedures. The sub lesson that you provide should include the following items (as needed/appropriate).

- Your schedule, room numbers, and class rosters
- Your discipline plan or classroom management systems, including rules, rewards, and quieting signals
- A list of student leaders or reliable students (*secondary*)
- Common procedures (e.g. using the bathroom, getting a drink, emergency drills)
- A lesson plan with an objective and list of engaging activities, including extension activities if there is extra time. If equipment is required, describe the location.
- Any educational philosophies you have that the visiting teacher should know (often these are descriptions about what arts education and/or your class should be and what it should not be, such as “not free time” or “no movies”)

## Human Resources and Benefits

The [Human Resources Department](#) oversees hiring, payroll, and benefits. They process leaves of absence (such as maternity leave), organize direct deposit, verify clearance to work (such as TB testing), and manage benefits (such as insurance coverage). They keep files on teachers' credentials, personnel evaluations, and transcripts for salary advancement.

Log in to [PeopleSoft - HCM](#) (Human Capital Management) to access information about your payroll and benefits accounts, including paystubs.

## Contracts and Credentials

There are several ways to be hired as an educator in SDUSD, including the following.



- **Permanent Contract.** After two years of probationary employment in the district, educators can be offered a permanent contract. This gives you additional rights and protections, such as a guarantee of employment from year to year (in a position that your credentials qualify you to teach). Once you are a permanent employee, you do not need to sign a contract each year.
- **Probationary Contract.** Generally used for the first two years of employment with the district, this contract is for one year only. You are released from your employment and your position at the end of the school year, and must be rehired and sign a new contract.
- **Leave Replacement Contract.** This type of temporary contract does not count toward your permanent employment. It is used when a teacher needs to be hired to fill a gap “suddenly” left by a previous employee’s retirement or absence. It lasts for the duration listed on the contract.

If you are hired using an intern permit or a short-term staff permit (STSP), your contract is only good for one year.

Contracts also state the percentage of an assignment for which you are hired. A position that is a full-time equivalent (FTE) = 1.0, or a 100% full-time contract. Contracts are described by the ones place and tenths (decimal) place. An 80% position is a .8, a 60% position is a .6, etc. This percentage outlines your teaching time, though a .6 can be three days a week (usually elementary) or mornings five days a week (usually secondary). A part-time contract only counts for a partial year towards the number of years necessary before retirement. Positions above half time receive full benefits coverage.

Sometimes positions can be combined - most easily at the elementary level due to more complex secondary school schedules. The Human Resources Department makes these decisions.



## Excessing, Pink Slips, and Post and Bid

The spring can be stressful, especially if you are a new (or new to the district) teacher. Please be aware of this timeline and process for excessing teacher positions, laying off educators, posting open positions, and applying and interviewing for open positions.

- **February:** Schools receive the next year's budget. When school enrollment is projected to decline, the school is assigned fewer teaching positions. Typically schools will ask for volunteers to be "excessed" - meaning their position will be cut for the next year. If there are no volunteers, the principal has to make difficult decisions and excess current staff members (or reduce positions from full-time to part-time). As long as an excessed teacher has a permanent contract, they are guaranteed a position by the district (see Post and Bid below).
- **March:** If the district must do layoffs, they are done by seniority. Educators within a credential type (e.g. English, music, P.E., visual art) are put into a ranking order based on their original hiring date ("seniority date verification"). An equal percentage of educators with each credential type are sent layoff notices ("pink slips") starting with those with the least district seniority. Over the next few months, laid-off teachers may be rehired by having their pink slip "withdrawn," starting with those with the most seniority. Their original hiring date remains the same.
- **May:** Any open positions within the district - including those filled by a probationary or leave-replacement contracted employee - are posted internally in a process called "Post and Bid." During this time only, the list of available positions is located in [PeopleSoft - HCM](#) under Recruiting. Teachers may apply to these positions in order to change sites. Excessed teachers receive the highest priority in the Post and Bid process, but ultimately may be assigned a position anywhere that they are qualified to take. While probationary and leave-replacement teachers may apply to positions during Post and Bid, they have lowest priority. A list of applicants is sent to the school site, which will arrange for interviews and select accordingly.



## VEBA Resource Center (VRC)

San Diego Unified belongs to the California Schools Voluntary Employee Benefits Association (VEBA). In addition to managing our healthy insurance, VEBA offers additional resources and services to employees. One of these resources is the VEBA Resource Center (VRC) located in Mission Valley. The VRC offers free health assessments, exercise classes, personal training, acupuncture, nutrition and cooking classes, and a variety of other services. They can also bring services out to sites for all school employees. Links to VEBA information can be found on the [Benefits page of the district website](#).

## Induction

After an educator receives a California Preliminary Credential (either from their credential program or due to moving in from out of state), they have five years to “clear” it. ([While there are opportunities for two- or three-year extensions](#), these are only approved when there is good cause, such as medical reasons.) To clear your credential, you must complete an induction program (formerly called BTSA) of usually two years. San Diego Unified offers [a FREE induction program](#) for full-time teachers on probationary or permanent contracts. If you do not qualify, local universities such as [SDSU, UCSD, and PLNU](#) also offer induction programs, though cost is involved.

## Mentoring a Student Teacher

Student teachers are placed with master teachers through their credential program/university. Master teachers must have a clear credential and at least three years of teaching experience, and their administrator must complete a recommendation. The [SDUSD Teacher Support and Preparation Department](#) also has a list of professional norms that the master teacher must follow.

A master teacher (or guide teacher) should be an exemplary model of the California Standards for the Teaching Profession (CSTPs), fostering a positive and organized learning environment, engaging students with rigorous standards-based instruction,



demonstrating thoughtful lesson planning and assessment, and working to meet the needs of all students. They should talk their student teacher through all parts of teaching, such as explaining what they do and why, reflecting aloud, giving constructive and helpful feedback, and supporting them during the year. Credential programs prefer a gradual release model, in which student teachers gradually acquire more and more responsibility within the classroom, starting with assisting, then co-teaching, then teaching segments alone. Each credential program has its own expectations, but a good rule of thumb is to plan for the student teacher to completely take over the planning and teaching of one class before the end of their placement.

Student teachers may apply to the district as visiting teachers. There is typically a special “student teacher substitute” position listed on [Government Jobs](#). They must have their 30-day Emergency Substitute Teaching Permit in order to apply. After they have been cleared by Human Resources, student teachers will receive a district email address and be allowed to be alone in the room with students. They are only allowed to sub for their guide teacher.

## Booster Organizations

Booster organizations consist of parents that support a particular arts program. They organize volunteers, fundraise money, and (with the advice of the teacher) determine how to spend it in support of the arts program. Booster organizations should not influence the content of the program.

Because of the financial work of such an organization, most booster programs become 501(c)(3) tax-exempt non-profit organizations. This makes the organization more formal and must adhere to federal regulations, such as maintaining an executive board of officers, holding regular meetings, and keeping minutes. The organization will need to have its own bank account outside of the school’s ASB club account.



## School Committees

Schools have two committees that consist of school leaders, teachers, staff, parents, and sometimes students. Participating in a committee can be a way to show leadership, get to know the community better, and represent the arts in a positive way.

The [School Site Council \(SSC\)](#) oversees the federal and state-funded programs, such as Title I funds. All schools that receive funding for these programs must have an SSC as per California Education Code. They also monitor implementation of the school's [Single Plan for Student Achievement \(SPSA\)](#).

The **Site Governance Team (SGT)** facilitates shared decision-making about issues that impact the school and student learning. The itinerant music teachers directly employed by the VAPA Department have a Program Governance Team in lieu of an SGT, which they may volunteer to be elected to.

## Distance Learning

Policies and procedures for distance learning are continually being updated as we progress through this unique time in education history. According to the Memorandum of Understanding (MOU), educators may use Seesaw, Google Classroom, or Canvas as their learning management system. Institutional Zoom licenses are provided, and you are allowed to teach from your school site in coordination with your administrator. Also see:

- [SDUSD Online Learning website](#)
- [SDUSD Online Learning Resources for Educators](#)
- [Zoom/video-conferencing Guidelines](#)
- [YouTube Guidelines](#)

A few reminders from [the Educator Guidelines for Online Learning: 2020-2021](#):

- Take attendance but do not mark students tardy.



- Incorporate flexible due dates and allow for resubmission of work or retakes of exams.
- Avoid one-on-one interactions with students without the presence of another adult.
- Use your camera and present yourself professionally in attire, background, and manner. Students cannot be required to turn their cameras on.
- You may record class meetings. Make sure you give notice to attendees.
- If you require a substitute, make them (or another staff member) a co-host of your Zoom meeting. Do not provide your user name or password.

For arts resources for distance learning, see the [VAPA Virtual Resources website](#).

## Other Sources of Funding

In addition to fundraising, ASB club funds, donations, and booster organizations, consider these sources of funding.

- **School funds.** Start by asking your principal. You never know - there might be money that is earmarked for facilities (that can be spent on equipment or furniture) or instructional supplies. The librarian might have the ability to purchase books. Asking in the spring can be productive if those line items need to be spent down.
- **School, cluster, or community foundations or PTA/PTO.** Some organizations have grant programs for teachers to request materials and supplies. Some may prefer to be approached with a proposal in hand.
- **Non-profit arts organizations.** Do you know what kind of program you'd like and who you'd like to work with? Reach out to see if they have funds, or if they'd like to work with your school in pursuit of a local, regional, or national grant. Many resources for grants are only open to non-profit organizations as recipients of the funding. If you're not sure where to start, visit the [Arts Education Resource Organization \(AERO\) Directory](#) hosted by the San Diego County Office of Education.



- [Donors Choose](#). This funding platform for education projects allows donors (both community and random) to donate towards equipment or materials. Watch especially for 50% match days or Chevron [Fuel Your School](#) funding in October.
- [VAPA Enhancement Program \(VEP\)](#). Sponsored by the VAPA Foundation, current TK-12 teachers in San Diego Unified can apply for funding for innovative projects that provide substantial impact for students through active learning and deepen artistic connections in the four arts areas: music, dance, theatre, and visual arts. Proposals fall into two categories: under \$500, and under \$2500, and may include projects like field trips, artist residencies, non-consumable materials, or professional development. Applications are accepted in September and October of each year.
- [Arts Bus Xpress \(ABX\)](#). ABX is a local non-profit organization that underwrites transportation costs for arts and science field trips for San Diego school children. All San Diego County teachers in grades TK-12 are eligible to apply. In San Diego Unified, you are required to use district bus transportation; ABX pays for the cost (full or partial).
- Grants. Here are some resources for writing successful grant applications.
  - [Handout](#) and [slide presentation](#) from the VAPA Foundation's presentation in August 2019
  - [How to Write Winning Arts Grant Proposals](#) by Vanessa Richards
  - [Top Tips for a Successful Grant Application](#) by Caroline Herbert and Sarah Jo Neubauer



# Advocacy

## Building a Program

At the secondary level, students are only required to take one course in the visual and performing arts. To maintain a vibrant, thriving arts program, both recruitment and retention are necessary.

### Ideas for Recruiting Students:

- Make yourself visible and valuable on your campus. Volunteer for leadership roles, attend sporting events, and actively participate in school activities. Say yes to other teachers' requests for help when possible.
- Make your program visible and valuable on your campus. Perform at rallies or sporting events. Offer a lunchtime club open to all students (not just those in your classes). Hang publicity or recruitment materials on campus.
- Create an online presence for your program, such as a website or social media, that shows student work. This is your marketing!
- Hold performances and events that bring in the local community, and take your students and their work out into the community as well.
- Invite younger students from surrounding schools to attend a performance, art show, or similar event for free (such as a dress rehearsal). Include group participation, interaction with individuals, or "informance" elements. This can also work as an event to bring in parents, like "bring your parent to \_\_\_\_" day.
- If your neighborhood schools have programs in your arts discipline, work with them to host a joint cluster concert, performance, or art show. Bonus points for having some sort of combined group performance or art-making.
- Create (or even better, have students create) recruitment posters for the campus and recruitment videos for social media.
- Check to see if your neighborhood schools have a way to tell students about elective choices, such as an assembly or video.
- Encourage word-of-mouth referrals. Hold a "bring a friend to \_\_\_\_" day during lunch for free pizza.



- Tell students about the showy side of your program - awards, trips, past student scholarships. Students are attracted to excellence.
- Give an exciting demonstration or performance. Show students that you are fun and your class is interesting. They also like to see what you can do in your art form.

### **Ideas for Retaining Students:**

- Provide an awesome experience. Keep your current students engaged and interested. Make them feel successful and want to come back year after year.
- Recognize when they do well. Use praise, positive enforcement, or other systems of reward.
- Allow students to have a voice in your program. Rely on your student leaders or your ASB club's student officers. Ask students what they'd like to learn, and center your program on them.
- Encourage a growth mindset. One reason students leave arts programs is a fear of failure - or in some cases, failure to make it into a top group or receive an important role. Make every member feel valued, and encourage persistence, not just the end result.
- Foster group pride. Start traditions and include social activities. Build a "team" and make memories together. When all their friends are in your class, they will want to be, too.
- "Do what you do so well that they will want to see it again, and bring their friends." — Walt Disney

## **Publicizing Your Program**

Like recruiting, publicizing your program and events is essential to keeping the arts in the eye of students, parents, administrators, and community.

### **Ideas for Publicizing Events:**

- Come up with a logo or program branding to give your publicity a more professional quality. Or use the [VAPA Department's branding!](#)
- Create and hang graphic media (e.g. fliers, posters) on your campus and in the surrounding community.
- Post digital media on school and program social media.



- Put an announcement in your school’s newsletter or daily announcements.
- Invite your administrator(s) to speak at or participate in your event.
- Invite and reserve tickets for your Area Superintendent and School Board Member.
- Contact other schools in your cluster/neighborhood/community (especially if they have a program in the same arts discipline).
- Share your successes with VAPA [using this form](#) so we can help you publicize within the district.
- Tag VAPA in your social media posts.
- Inform the [Communications Department](#) with at least one month’s notice for inclusion in district news and assistance with media promotions.

## Arts Advocacy

From the [Americans for the Arts website](#):

“The arts are essential. They teach students innumerable lessons—practice makes perfect, small differences can have large effects, collaboration leads to creativity. The arts also teach children that there are several paths to take when approaching problems and that all problems can have more than one solution.

[Research](#) has also shown impressive benefits of arts education on entire school culture—especially student motivation, attitudes, and attendance. Numerous reports discuss the ways that increased access and involvement in arts education encourage students to stay in school, succeed in school, succeed in life, and succeed in work.

And yet, despite the impressive benefits of arts education, not every student has access to these quality learning experiences.”

[These 15 questions](#) to discuss with administrators, parents, and community stakeholders can help jumpstart your school’s journey towards artistic excellence.

[This article](#) explains how to use Create CA’s “Declaration of the Rights of All Students to Equity in Arts Learning” to guide arts planning in your school.



To guarantee long-term access for students in all four disciplines of the arts, here are some things you can do to help advocate for the arts.

- Convey that your art form is part of the academic core by teaching sequential, standards-based lessons with clear assessments.
- Talk about careers in the arts, and foster transferable career skills like creativity, critical thinking, collaboration, and communication.
- Keep the arts valuable and visible on your campus. Inform your audience about the processes and efforts that came before the final performance or product.
- Cultivate a love of the arts in your students. Inspire them to find how each art form connects to them, and to continue furthering their education in whichever one(s) they are passionate about.

## Social Emotional Learning and the Arts

According to the Collaborative for Academic, Social, and Emotional Learning, social emotional learning (SEL) is “the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.” The visual and performing arts support this learning through personal expression, collaboration, goal-setting, and responsible decision making (including safe and appropriate use of space and materials).

### **Dance and Social Emotional Learning**

Dance has been shown to improve empathy, the ability to express emotion, acceptance of self, peers and critiques, self-esteem, and self-management skills. ([“Using Dance to Promote SEL Skills,”](#) Edutopia)

### **Music and Social Emotional Learning**

While making music together increases collaboration, music also helps students develop tools for stress management and motivation, recognize and communicate emotion, and reflect, strategize, and set musical goals for the future. ([“Social and Emotional Learning in the Performing Arts Classroom,”](#)



NAfME; [“Do-Re-Mi Promotes a Feeling of We,”](#) Pacific Standard)

### **Theatre and Social Emotional Learning**

Theatre is a significant contributor to SEL skills, such as empathy (tolerance and respect for others; conflict resolution), acceptance of praise and criticism, assistance in coping with anxiety and pressure, and being aware of and expressing emotions. ([“Drama Based Social Emotional Learning,”](#) Global Research in Higher Education)

### **Visual Art and Social Emotional Learning**

Visual arts cultivates social emotional learning through facilitating self-reflection, creativity, storytelling (communicating; sharing experiences), and growth mindset (encouraging risk-taking and mistakes). ([“How Creating Visual Art Contributes to SEL,”](#) Edutopia)

## **Creative Economy in CA**

**Nearly 10% of all jobs in the United States are in the creative economy**, according to [research by the Nesta Foundation](#), and in California, that number is even higher.

“In California, the creative industries support 2.6 million jobs, \$227.8 billion in labor income, and \$604.9 billion in annual output. Of those 2.6 million total jobs, 1.0 million represent workers directly employed in the creative industries and the other 1.6 million are jobs indirectly generated by the State’s creative industries. In total, both the direct employment generated by the state’s creative industries and the indirect employment they create through multiplier effects constitute **15.4% of California’s total employment.**” ([L.A. Weekly’s coverage of the 2019 OTIS Report on the Creative Economy](#))

The arts, design, and media are a large portion of the creative economy industry sector. Students in California should have early and regular exposure to the arts in education, and consider the arts as a viable career pathway. For more information, visit [this page from the National Assembly of State Arts Agencies \(NASAA\)](#) or download the most recent [OTIS Report on the Creative Economy](#).



## Writing an Elevator Speech

An Elevator Speech is a short, persuasive message designed to capture your audience and get your point across in the time it would take to ride an elevator for two minutes. Imagine this: You are in an elevator with a person who has decision making power about the future of arts education. You grab the opportunity, make your pitch and spread the message of more arts for more students more often. Even by just planting this small seed with your advocacy skills, you could have a large future impact on the state of the arts in your community.

How do you craft the message? There are three parts to the Elevator Speech: The message, the story/data and the ask.

1. First, define the message. What does your audience need to know? Do not assume they have any background knowledge about the arts and arts education. Introduce yourself and grab their attention. Make an interesting statement or pose a question. Lay the groundwork for where your pitch is headed.
2. Second, connect the message with your work. Tell a personal story, give the major data points. Share why arts education matters to you. Explain the program(s) or ideas for which you are advocating. Make it engaging and outline why it should matter to them.
3. Finally, make “the ask”. Think about who you are talking to, what they care about and what is within their power to do. Make a specific request. Lay out the concrete response you would like for them and what the next steps to action are.

Find more information on [The Art of Education University website](#) and in [this Museum Questions blog post](#). Classy.org has some [advice](#) about how to deliver your speech. Use [“10 Reasons to Support the Arts in California”](#) (provided by Americans for the Arts and Californians for the Arts) to generate a powerful statement or question as well as find data to support your argument.



## Other Resources

### Professional Arts Education Organizations

National Association for Music Education (NAfME) - <https://nafme.org>

National Dance Education Organization (NDEO) - <https://www.ndeo.org>

Educational Theatre Association (EdTA) - <https://www.schooltheatre.org>

National Art Education Association (NAEA) - <https://www.arteducators.org>

### Arts Education Partners

**Pauline Crooks, VAPA Coordinator, San Diego County Office of Education**

[pauline.crooks@sdcoe.net](mailto:pauline.crooks@sdcoe.net), 858-292-3547

Please visit [SDCOE's VAPA curriculum and development webpage](#).

### Arts Empower

Arts Empower is an initiative led by the San Diego County Office of Education that seeks to improve and supports arts education in San Diego County through:

- Building leadership
- Promoting advocacy
- Encouraging and assisting districts in strategic planning and implementation
- Fostering meaningful partnerships
- Facilitating professional learning
- Measuring access to equitable arts education

Please visit the [Arts Empower website](#) for more information.

### The California Arts Project (TCAP)

TCAP is a collaborative, statewide network of classroom teachers and university scholars with the mission of improving teaching and learning in dance, music, theatre, visual arts, and in arts, media, and entertainment.



The regional site for San Diego is The Southern Counties California Arts Project, which provides professional development programs for teachers in the counties of Imperial, Orange, and San Diego area/region. Located in the School of Music and Dance at San Diego State University, the Southern Counties California Arts Project offers research-based programs aligned with the Common Core, English Language Development, California Content Standards for Visual and Performing Arts and Career & Technical Education standards that are designed to improve student understanding of visual, performing and career arts. Individuals, school sites, or districts can participate in TCAP/South-CAP-led professional development in topics such as creativity, utilizing the new California arts standards, or designing a strategic arts education plan. With questions, please contact Courtney Sawada, South-CAP Regional Director, [csawada@sdsu.edu](mailto:csawada@sdsu.edu), 619-594-6647.

### **California County Superintendents Arts Initiative**

A statewide initiative of the California County Superintendents Educational Services Association (CCSESA), this organization seeks to “implement and support powerful and comprehensive arts education in our schools” as a way to nurture student creativity and imagination. Please visit the [CCSESA Arts Initiative website](#).

### **Create CA**

As California’s statewide arts education coalition, Create CA provides major advocacy tools as well as data on secondary students arts enrollment. Please visit the [Create CA website](#).

### **California Alliance for Arts Education**

A statewide network of arts advocates and partners, California Alliance for Arts Education focuses on advocacy, changing policy, and developing partnerships. Please visit the [California Alliance for Arts Education website](#).



## **Americans for the Arts**

A national non-profit, Americans for the Arts builds recognition and support for the value of the arts and the diverse networks of organizations and individuals who cultivate the arts in America. They seek to connect leaders in the arts, community, and business to increase access to the transformative power of the arts for every American. One of the many causes they advocate for is arts education. Please visit the [Americans for the Arts website](#).

