Art and Music Therapy
Curriculum

State Operated Programs:
Hospitals
Mental Health Hospitals
Juvenile Detention Centers

A Division of the
Virginia Department of Education

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Settings

Education Programs in State Operated Programs (SOPs)

Hospitals
Children’s Hospital of the King’s Daughters
Children’s Hospital of Richmond
Medical College of Virginia
University of Virginia Children’s Hospital

Mental Health Hospitals
Commonwealth Center for Children
Virginia Treatment Center for Children

Juvenile Detention Facilities
Bristol-Highlands Juvenile Detention Center
Charlottesville-Blue Ridge Juvenile Detention Home
Chesapeake Juvenile Services Center
Chesterfield Juvenile Detention Center
Crater Juvenile Detention Center
Danville Juvenile Detention Home
Fairfax Juvenile Detention Center
Henrico County Juvenile Detention Home
Highland Bristol Juvenile Detention Center
James River Juvenile Detention Center
Lynchburg Juvenile Detention Center
Merrimac Juvenile Detention Center
New River Valley Juvenile Detention Center
Newport News Juvenile Detention Center
Norfolk Juvenile Detention Home
Northern Virginia Juvenile Detention Center
Northwest Regional Juvenile Detention Center
Piedmont Juvenile Detention Center
Prince William Juvenile Detention Center
Rappahannock Juvenile Detention Center
Richmond Juvenile Detention Center
Roanoke Juvenile Detention Center
Shenandoah Valley Juvenile Detention Home
Virginia Beach Juvenile Detention Center
Art and Music Therapy Services in SOPs

The art and music therapy services provided in SOPs are intended to provide a well-rounded education that addresses the whole child in collaboration with other core academic areas. The services outlined in this curriculum are designed to support youth at-risk, adjudicated youth, youth in mental health facilities, and youth in medical facilities to build identity, interpersonal skills, skills to transition through life, and skills for prevention and intervention to achieve personal and academic success. Although the planning forms are suggested (see Appendix D), the curriculum is a required framework for all therapists in SOP as outlined by the job description (see page 11).

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2 Contributed by: Mary Roberts
Art and Music Therapy in Hospital School Settings

Within SOPs, a pediatric hospital Education Program provides educational and enrichment services to all children ages 2-21 in a variety of ways. In addition to regular school services, all children have the opportunity to either attend music and/or art therapy group or to be seen at the bedside.

Music and art therapists in SOPs aim to create an environment that enables all students to participate in a variety of experiences in the following domains: identity, interpersonal skills, transition, and prevention. Goals should positively affect the student and revolve around their cognitive, emotional, social, and physical needs. Sessions typically begin with an informal assessment of student need followed by an age-appropriate art and/or music experience. The variety of experiences will engage the student in the creation of and/or reflection on art and/or music and give them opportunity for choice making.

Frequently used goal areas include (but are not limited to):
- I.1 The student will build positive self-concept through exploring areas of self-concept, self-respect, likes, dislikes, and characteristics and factors of personality that contribute to a positive identity.
- I.2 The student will appropriately express a variety of emotions.
- I.5 The student will identify positive leisure skills.
- IS.1 The student will develop beginning to advanced social skills and assimilate the skills into situations with family, friends, school, and community.
- IS.3 The student will develop skills to interact cooperatively with others.
- IS.4 The student will develop healthy skills to calm and self-soothe.
- IS.6 The student will successfully manage pain through experiences in expressive therapies.
- P.6 The student will apply knowledge gained from identity building, interpersonal skill building, managing life transitions, and prevention Enhancing cognitive skills and/or knowledge.
- T.1 The student will adjust to the facility and educational environment for personal and academic achievement.
- T.9 The student will progress developmentally by meeting milestones.
- P.4 The student will develop appropriate risk taking skills while increasing appropriate risk-taking behavior.

Contributed by: Leslie Magee and Leigh Ann Dickinson
Art and Music Therapy in Mental Health Hospital School Settings

Within SOPs, a mental health Education Program provides appropriate education services to children ages 3-17. In addition to regular and special education services, children have the opportunity to participate in enrichment groups, character education groups, and art or music therapy groups or consults. Consults enrich social-emotional learning with students who have difficulty in classroom settings. Various therapeutic experiences are used to facilitate coping strategies such as grounding, focus, and relaxation that assist these students in returning to the classroom.

Music and art therapists in SOPs create an environment that enables students to participate in a variety of experiences in: identity, interpersonal skills, transition, and prevention. Goals positively affect the student and revolve around cognitive, emotional, social, and physical needs. In the mental health education program setting, sessions begin with an informal assessment of student needs followed by age appropriate art and/or music experiences. All lessons and behaviors are documented and follow the child throughout their stay. Upon discharge, the information gathered from the documentation is used in discharge.

Frequently used goal areas include (but are not limited to):

- I.1 The student will build positive self-concept.
- I.2 The student will appropriately express a variety of emotions.
- IS.1 The student will develop beginning to advanced social skills and assimilate the skills into situations with family, friends, school, and community.
- IS.2 The student will recognize, understand, and process feelings through the expressive therapies.
- IS.4 The student will develop healthy skills to calm and self-sooth.
- IS.5 The student will define and practice ways to cope with and manage life stresses dealing with self, family, friends, the community, and our world.
- IS.7 The student will develop skills which are internally motivated for self-control.
- IS.8 The student will actively use alternatives to aggression through positive anger management skills.
- T.5 The student will learn about appropriate and attainable goal setting for self, family, the community, and our world.
- T.6 The student will learn decision making techniques and strategies and how to apply it to life.
- P.3 The student will recognize and develop healthy relationships for self, family, friends, the community, and our world.
- P.4 The student will develop appropriate risk taking skills.
- P.6 The student will apply knowledge gained from identity building, interpersonal skills building, managing life transitions, and prevention.

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4 Contributed by: Laura Lee
Art and Music Therapy in Juvenile Detention School Settings\(^5\)

Within SOPs, a juvenile detention center Education Program provides appropriate education services to a transient population of adolescents ranging in age from 11-18 years-old. The length of stay of each resident varies depending on the center and the resident's charges. There is a high rate of recidivism in juvenile detention; therefore, even though a resident’s length of stay may vary from one day up to one year, therapists often have the opportunity to work with students over an extended period of months or even years.

Every student who has demonstrated safe and responsible behaviors receives an opportunity to work in either art or music therapy during school hours. Art and music therapists, as a part of the education programs, work within a teaching role, taking attendance, writing lesson plans, and conducting assessments of student progress, similarly to a mainstream teacher. Students are not graded on the appearance of their artwork or the quality of music expressions, but rather the degree of effort that they put into exploring the topic or daily directive.

The focus in art and music therapy in juvenile detention is not on helping students develop artistic or music skills or increasing their understanding of design concepts, musical compositions, or art and music theory and history. Grades are optional and are based purely on participation, effort, and respectful interactions with staff and peers. If the LEA requires grades, a rubric, self-assessment, and grade report is provided (Appendix A). Students are not required to present a “product” at the end of each lesson. The “evidence of student work” is seen throughout their time of incarceration through increased respectful interactions, increased attention span, increased frustration tolerance, and increased investment in the academic environment as a whole.

There is an emphasis that art therapists in SOP Education Programs in detention are not clinical therapists, but teachers who are here to provide students with the opportunity to manage their stress in a positive manner while teaching the benefits of living with good character for academic and personal success. Art and music therapists in SOP Education Programs will utilize many if not all of the domains and standards in the curriculum throughout a typical school year.

Frequently used goal areas include (but are not limited to):
- I.1.1 The student will build positive self-concept through explorations of self in the areas of: self-concept, self-respect, likes, dislikes, and characteristics and factors of personality that contribute to a positive identity.
- I.2.1 The student will appropriately express a variety of emotions by identifying feelings.
- I.2.4 The student will appropriately express a variety of emotions by being self-reflective (through an assessment, journaling, artwork, or music)

\(^5\) Contributed by: Erin Kemp
I.6 The student will build positive character through student, exploration, and experiential learning in order to define and apply knowledge in relationships with self, family, friends, the community and our world related to the following traits: trustworthiness, perseverance, kindness, caring, responsibility, and tolerance (see Standards of Learning for complete list).

IS.1 The student will develop beginning to advanced social skills and assimilate the skills into situations with family, friends, school, and community.

IS.4 The student will develop healthy skills to calm and self-soothe.

IS.7 The student will develop skills which are internally motivated for self-control.

IS.8 The student will actively use alternatives to aggression through positive anger management skills.

T.5.1 The student will learn appropriate and attainable goal-setting for self, family, the community, and our world by identifying goals and interests contributing to personal success.

P.1 The student will participate in bullying prevention.

P.3 The student will recognize and develop healthy relationships for self, family, friends, in the community, and our world.
State Operated Programs
Art or Music Therapist

Job Description

Title: Art or Music Therapist
Length of contract: 11 month position
Supervised by: School division where program resides

Job summary
Art or Music Therapist will provide services to students in facilities of State Operated Programs. The Art or Music Therapist will focus on student-centered goals:

- to increase the student’s positive **Identity** related to self-concept, family, friends, community, and our world for academic and personal success;
- to increase the student’s **Skills** to achieve for academic and personal success;
- to increase and generalize the student’s skills for **Transitioning** to home, school, community, vocational training, higher education, and/or work;
- to develop the student’s competencies to **Prevent** negative life consequences related to personal and academic experiences;
- to positively impact the educational climate and center climate.

Summary of essential job functions and objectives
The Art or Music Therapist will:

- provide equal access and opportunity for students in State Operated Programs to participate in art and/or music therapy services;
- conduct art and/or music experiences in a group setting or as specified by the settings in medical facilities directly related to the educational and adjustment goals of students;
- actively promote physical and emotional safety consistent with facility guidelines;
- utilize the State Operated Programs Curriculum to guide and structure art or music therapy services;

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Written by Mary Roberts, Edited by Merilee Fox
 work cooperatively with faculty members, principal, and facility staff;

 make appropriate referrals to mental health resources within the facility for students exhibiting escalated behaviors and emotions, symptoms of mental health pathology, suicidal ideation, harm to self or others, or other concerns beyond the scope of practice of an art/music therapist in an educational setting;

 document in writing referrals for mental health services; (see Appendix E)

 document in writing group session plans to include concepts, standards in the curriculum, introduction, procedure, materials, differentiation strategies, and evaluation of student progress; (see Appendix D)

 document student progress in compliance with program expectations for example: lesson plans, discharge summaries, or transfer summaries; (Documentation of progress may serve as a record such that students may earn credit for time spent in the course of art or music therapy pursuant to code 8VAC20-131-60 (Transfer Students). Students may earn credits in the categories of Fine Arts and Life Skills towards standard diploma.)

 practice art or music therapy based on a theoretical model appropriate for short-term, brief, solution-focused settings;

 practice on a continuum therapeutic model providing primarily psycho-educational experiences as noted in the Level 3 (dipping to Level 2 and 4) of the the “LFI” model; (see Appendix: Article: Doherty, W., (1995). Boundaries between parent and family education and family therapy: the levels of family involvement model. Family Relationships, 44(4), 353-358.)

 communicate with local school divisions, if needed;

 participate in professional development opportunities and training offered by State Operated Programs;

 travel to DOE required meetings and trainings to included art/music therapy trainings related to recertification, educational trainings, and trainings related to maintaining credentials an art or music therapist;

 follow division and state policies as related to state operated programs;

 act professionally and ethically with appropriate boundaries and scope of practice as designated by professional standards of ethics and training from State Operated Programs; (see Appendix: Ethical Considerations)

 assist with linking students receiving art/music therapy services as “related services” designated in an IEP to appropriate services within the LEA, to include:
linking with student’s current art/music therapist, providing contractual services after hours if it is deemed best for the student, LEA, and education program, and document all contacts and services provided to professional and ethical standards;

- fulfill any other duties as assigned by the principal or administration of state operated programs.

**Art Therapist will meet minimum requirements**

- Master’s degree in Art Therapy, Counseling or related field
- Current credentials: Registered Art Therapist (ATR), or ATR eligible- must pursue ATR and be under current supervision for ATR (post-master’s training)
- Art Therapists will not be required by the Department of Education to have endorsements in art education. (In some cases the Local Education Agency [LEA] may require an education endorsement)

**Music Therapist will meet minimum requirements**

- Master’s degree in Music Therapy, Counseling or related field
- Current credentials: Music Therapist-Board Certified (MT-BC)
- Music Therapists will not be required by the Department of Education to have endorsements in music education. (In some cases the Local Education Agency [LEA] may require an education endorsement)

**EVALUATION**

Administrative evaluation will be administered as determined by the Local Education Agency/employing School division superintendent and the School Board.
Scope of Practice

The content of this curriculum is intended for art and music therapists meeting the minimum required credentials and educational experience as put forth in the Job Description. Art and music therapists are ethically bound to practice within their scope of training and professional experience.

An art or music educator should not implement this curriculum. An art or music educator, licensed as a teacher, should provide art or music education as described by curriculum guides from the employing school division.

The scope of practice, as outlined during the Ethical Practice in State Operated Programs Training in the Spring of 2012, set forth a model of clinical practice on a continuum from education, to psycho-education, to identifying psycho-social needs, making appropriate referrals for mental health intervention, and crisis stabilization related to adjustment to the facility environment within the context of the education program.

The model by which art and music therapists should practice is outlined in the article: “Boundaries between parent and family education and family therapy: the levels of family involvement model” (Dougherty, 1995). Dougherty suggests facilitators function at level 3 of the LFI model. SOPs support art and music therapists primarily developing interventions and experience at level 3 recognizing some more intensive interventions dipping to level 4 may be necessary. There is a common consensus through training that student needs reaching level 4 and definitely level 5 require referral to mental health supports in the facility. The primary functioning of art and music therapists in SOPs is art and music as therapy and psycho-educational experiences rather than projective psychotherapy. To further distinguish the role of art and music therapists in SOP, DOE states that education groups are not therapy groups (see Appendix G). The “School Rules” and “Ethical Considerations” further discuss the boundaries and expectations of art and music therapists practicing in SOPs.

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7 Contributed by: Mary Roberts
School Rules

1. Schools and therapists are not legally able to provide therapy without signed parental consent.

2. The SOP Education Program does not provide clinical mental health services or permit or cover the education program in providing therapy/counseling services.

3. The Education Programs provide education experiences that may span a variety of curricula.

4. The Education Program is allowed to offer a curriculum based on the targeted needs of the student population and in compliance with the codes of Virginia.

5. The Education Programs are not treatment programs and are not day treatment schools even if they are housed in facilities that provide mental health services in part or as a regular practice.

6. No student attending a public education program should be denied services that another student may receive based on discriminatory practices; all students should have equal access and opportunity to the same/similar services in the education program.

7. The focus of art and music therapists is helping students develop skills to manage emotions and behavior so that they can continue in transition to a public school setting, to a vocational trade school (GED students), to function in a higher education setting, or to enter the work force upon leaving the facility.

8. Any alterations to the education plan of a student (like providing mental health counseling or therapy) should be documented in an IEP Addendum. The service must be maintained until the student no longer needs it. Mental health services are designated by the IEP.
   8.1. Not all students have an IEP; therefore, students in SOP should receive psycho-educational and social emotional learning experiences based on being in an alternative education setting: focused on educational goals.
   8.2. Mental Health services in SOP facilities are accessed through referrals to mental health clinicians serving the facilities.
   8.3. A student will receive art and/or music therapy as designated by an incoming IEP which will be coordinated/contracted by the Education Program Administrator and the LEA.

9. Music and art therapists do not have coverage for liability insurance through the school system to practice therapy.

Contributed by: Mary Roberts
Implications for Art and Music Therapists in SOPs

1. Art and music therapists may not provide therapy services in SOP programs (see Appendix A).

2. Art and music therapists may adopt an art or music as therapy theoretical orientation from the continuum of therapy practices.

3. Art and music therapists may use developmental, cognitive behavioral, psycho-educational, and reflective approaches. The art/music therapists must utilize psycho-educational approaches to interventions with increasing behavioral control and emotional management. Skill building is the focus rather than psycho-therapy processing. SOP schools are expecting art/music therapists to use psycho-education approaches and to refer clients to appropriate mental health services within the center in which a SOP Education Program is housed.

4. Art and music therapists focus on improving behavioral and emotional functioning to bring about effective adjustment to school environment and increase academic performance.

5. Art and music therapists may teach students skills to manage behaviors and emotions relating to student functioning and success in the academic environment. Art and music therapists should be able to document and justify all interventions in educational terms that benefit the student’s educational experience.

6. All students in a SOP program should have the opportunity and access to art or music therapy services.

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9 Contributed by: Mary Roberts
Goals

The art or music therapist will provide services to students in SOP Education Programs.

The art or music therapist will focus on student-centered goals:

• to increase the student’s positive **Identity** related to self-concept, family, friends, community, and our world for academic and personal success;

• to increase the student’s **Skills** to achieve for academic and personal success;

• to increase and generalize the student’s skills for **Transitioning** to home, school, community, vocational training, higher education, and/or work;

• to develop the student’s competencies to **Prevent** negative life consequences related to academic and personal experiences;

• to positively impact the educational climate and center climate.

Outcomes

Art and music therapists will be actively engaged in using the creative processes to assist students in reaching academic, interpersonal, and transitional goals specifically related to student achievement and adjustment to the academic setting.

Art and music therapists will parallel teacher processes in planning, working with students, and being evaluated in the school setting.

Students will gain skills necessary for personal and academic success supported by evidenced based best practice from expressive therapists.

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10 Contributed by: Mary Roberts, Anna McChesney, Amanda Burchfiel, and Bobbi Janus
11 Contributed by: Mary Roberts
Each of the four domains for psychoeducational experiences facilitated by art and music therapists is supported by developmental, educational, and psychological research. Evidence-based practices that correlate with both art and music therapy practices have been examined to select specific areas of focus for youth at-risk, adjudicated youth, youth in mental health facilities, and youth in medical facilities. Concepts from the current movement to incorporate social/emotional learning in education programs are also embraced and woven into the standards of learning for youth in State Operated Programs Education Programs.

Contributed by: Mary Roberts, Contributors: Anna McChesney, Amanda Burchfiel, and Bobbi Janus
## Domains for Learning and Experiences for Growth

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13 Created by Mary Roberts, Contributors: Anna McChesney, Amanda Burchfiel, Bobbi Janus
## Specific Concepts of Domains for Learning and Experiences for Growth

### Art and Music Therapy Curriculum

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<td>- Building Empathy</td>
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<td>- Feelings effect thinking and behavior</td>
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<td>- Feelings effect relationships</td>
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<td><strong>Application of Skills</strong></td>
<td><strong>Safe alternatives</strong></td>
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<td>- Cultural Traditions and Norms</td>
<td>- <strong>Relaxation</strong></td>
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<td>- <strong>Mindfulness</strong></td>
<td>- To Higher Education</td>
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<td>- Building Empathy</td>
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<td>- To the Community</td>
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<td>- Cause and Effect</td>
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14 Created by Mary Roberts, Contributors: Anna McChesney, Amanda Burchfiel, Bobbi Janus
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<tr>
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<th>Building Prevention Skills</th>
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<td>relationships, initiative,</td>
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<td><strong>Pain Management</strong></td>
<td><strong>Decision Making</strong></td>
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<td>• Understand pain</td>
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<td>likes/dislikes</td>
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<td>• Identifying safe hobbies</td>
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<td>• Pros and cons</td>
<td>• Strategies to reduce risk</td>
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<td>• Consequences of unsafe hobbies and</td>
<td>• Independently manage pain</td>
<td>• Consequences</td>
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<td>interests</td>
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<td>• Use a tool (decision tree)</td>
<td>• Replacement thoughts, behaviors,</td>
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<td>• Benefits</td>
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<td>• Sequencing</td>
<td>and activities</td>
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<td><strong>Self-control</strong></td>
<td><strong>Support Systems</strong></td>
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<td>• Increase frustration tolerance</td>
<td>• Positive v. negative influences</td>
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<td>• Recognize and increase internal</td>
<td>• Community supports</td>
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<td><strong>Character</strong></td>
<td><strong>Alternatives to Aggression: Anger Management</strong></td>
<td><strong>Planning Skills</strong></td>
<td><strong>Applying and Connecting to Skills for Life Situations</strong></td>
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<td>• Trustworthiness</td>
<td>• Anger</td>
<td>• Predicting outcomes</td>
<td>• Identifying skills</td>
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<td>• Empathy</td>
<td>• Anger cycle</td>
<td>• Troubleshooting</td>
<td>• Practicing skills</td>
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<td>• Respect</td>
<td>• Physical clues</td>
<td>• Time management</td>
<td>• Predicting use of skills</td>
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<td>• Responsibility</td>
<td>• First feelings</td>
<td>• Problem solving</td>
<td>• Connecting skills</td>
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<td>• Fairness</td>
<td>• Triggers</td>
<td>• Conflict resolution</td>
<td>to core content</td>
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<td>• Caring</td>
<td>• Strategies</td>
<td>• Attending to task</td>
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<td>• Citizenship</td>
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<td>• Self-discipline</td>
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<td>• Compassion, love, kindness</td>
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<td>• Courage, bravery</td>
<td>• Problem solving</td>
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<td>• Appreciation of beauty</td>
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**Development Milestones**
- Fine motor skills
- Gross motor skills
- Life stages
- Recognizing accomplishments
Standards of Learning

IDENTITY BUILDING

Goal:

To increase the student’s positive identity related to self-concept, family, friends, community, and our world for academic and personal success.

STANDARDS/OBJECTIVES

I.1 The student will build positive self-concept through:

I.1.1 exploring the areas of self-concept, self-respect, likes, dislikes, and characteristics and factors of personality that contribute to a positive identity;

I.1.2 actively assessing and identifying positive statements to increase self-esteem;

I.1.3 working to accept past, present, and future life events;

I.1.4 identifying familial and cultural traits;

I.1.5 expressing awareness and confidence in his/her skills and strengths.

I.2 The student will appropriately express a variety of emotions:

I.2.1 by identifying feelings;

I.2.2 by broadening “feeling” language and vocabulary;

I.2.3 by practicing how to respond to and express feelings;

I.2.4 by being self-reflective (through assessments, journaling, artwork, music);

I.2.5 by comparing positive and negative situations (Ohman & Mineka, 2001);

I.2.6 by celebrating strengths, contentment, and joy.

I.3 The student will identify cultural norms, morals, and values:

I.3.1 by acknowledging family history and patterns;

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Contributed by: Amanda Burchfiel and Mary Roberts
I.3.2 by claiming a cultural identity and its influence on his/her individual identity;

I.3.3 by participating in a discussion about moral dilemmas;

I.3.4 by clarifying values;

I.3.5 by building empathy and tolerances for others;

I.3.6 by accepting responsibility for actions related to cause and effect consequences based on morals and values.

I.4 The student will express an awareness and acceptance of his/her strengths and weaknesses:

I.4.1 by identifying strengths relating to home, work, school, physical, emotional, spiritual, hobbies, and relationships;

I.4.2 by identifying weaknesses relating to home, work, school, physical, emotional, spiritual, hobbies, and relationships;

I.4.3 by identifying skills, talents, and limitations;

I.4.4 by identifying opportunities for growth and change;

I.4.5 by building on strengths to develop resiliencies: relationships, initiative, creativity, humor, insight, independence, morality.

I.5 The student will identify positive leisure skills:

I.5.1 by categorizing likes and dislikes in leisure activities;

I.5.2 by comparing helpful and harmful leisure activities;

I.5.3 by brainstorming and practicing helpful, safe ways to enjoy free time;

I.5.4 by understanding the consequences of unsafe hobbies and interests;

I.5.5 by understanding the benefits of safe hobbies and interests.
I.6 The student will build positive character through study, exploration, and experiential learning in order to define and apply knowledge in relationships with self, family, friends, the community and our world related to the traits listed below.

<table>
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<th>Trustworthiness</th>
<th>Tolerance</th>
<th>Cooperation</th>
<th>Wisdom</th>
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<tr>
<td>Empathy</td>
<td>Honesty</td>
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<td>Integrity</td>
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<tr>
<td>Respect</td>
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<td>Bravery</td>
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<sup>16</sup> (KIPP, 2012)  
<sup>17</sup> (KIPP, 2012)
INTERPERSONAL SKILLS

Goal: To increase the student’s skills to positively function and contribute to self, family, friends, the community, and our world for academic and personal success.

STANDARDS/OBJECTIVES

IS.1 The student will develop beginning to advanced social skills and assimilate the skills into situations with family, friends, school, and community.

IS.1.1 The student will demonstrate formal conversational skills including but not limited to introductions, active listening, and asking questions.

IS.1.2 The student will give and receive compliments.

IS.1.3 The student will understand effective verbal and nonverbal communication.

IS.1.4 The student will understand the expectations of following through on commitments including instructions, rules, and assignments.

IS.1.5 The student will work cooperatively in small and large groups towards a common goal.

IS.1.6 The student will demonstrate the appropriate way to dialogue despite differences in opinion.

IS.2 The student will recognize, understand, and process feelings through the expressive therapies.

IS.2.1 The student will manage feelings in safe and socially appropriate ways.

IS.2.2 The student will understand others’ feelings and how to respond with empathy.

IS.2.3 The student will learn how to express appropriate affection.

IS.2.4 The student will cope with fear.

IS.2.5 The student will understand how feelings affect thinking and behavior.

IS.2.6 The student will understand how feelings affect relationships.

Contributed by: Anna McChesney
IS.3 The student will develop skills to interact cooperatively with others:

IS.3.1 by participating in team building experiences;
IS.3.2 through learning a variety of effective positive communication skills and strategies;
IS.3.3 while participating in sharing experiences, space, materials, and work with others.

IS.4 The student will develop healthy skills to calm and self-soothe:

IS.4.1 by learning anchoring exercises;
IS.4.2 by learning relaxation techniques;
IS.4.3 by practicing meditation techniques;
IS.4.4 by learning mindfulness practices;
IS.4.5 by identifying the most effective calming strategies from learned skills and strategies to use appropriately during challenging scenarios;
IS.4.6 by regularly practicing learned skills as a part of daily life.

IS.5 The student will define and practice ways to cope with and manage life stresses dealing with self, family, friends, the community, and our world:

IS.5.1 by identifying life stresses;
IS.5.2 by identifying feelings related to life stresses such as anxiety, depression, and worry;
IS.5.3 by identifying invasive or negative thoughts related to life stresses such as obsessions, compulsions, negative self-talk, and negative thoughts about others;
IS.5.4 by learning and identifying effective safe methods for coping with stress that do not harm self or others;
IS.5.5 by actively practicing learned stress management skills and reflecting on effectiveness and experiences for a healthy lifestyle;
IS.5.6 by recognizing grief and loss as a part of the life process that contributes to stress;
IS.5.7 by identifying experiences of grief and loss;
IS.5.8 by identifying, learning, and understanding the *stages of grief and loss*.

**IS.6** The student will successfully manage pain through experiences in expressive therapies:

- **IS.6.1** by increasing *understanding of the pain process*;
- **IS.6.2** by increasing knowledge of and skills in practicing *pain management techniques*;
- **IS.6.3** by increasing *independent use* of positive pain management strategies;
- **IS.6.4** by *self-monitoring and reflecting* on the effectiveness of pain management strategies.

**IS.7** The student will develop skills which are internally motivated for self-control:

- **IS.7.1** to increase ability to *control impulses*;
- **IS.7.2** to increase *frustration tolerance*;
- **IS.7.3** to recognize and increase *internal locus of control*;
- **IS.7.4** to understand the difference between internal and external motivators (rewards, consequences).
IS.8 The student will actively use alternatives to aggression through positive anger management skills:

IS.8.1 to define anger;
IS.8.2 to identify helpful and harmful points about anger;
IS.8.3 to identify signs, red flags, physical clues and emotional first feelings;
IS.8.4 by understanding their anger cycle;
IS.8.5 to apply the Anger Cycle to personal experiences of anger;
IS.8.6 to identify “triggers” and “invitations” to anger;
IS.8.7 to identify, learn, and practice strategies to reduce anger and calm self;
IS.8.8 to understand positive and negative thoughts connected to anger;
IS.8.9 to identify safe ways to release anger;
IS.8.10 to identify positive and negative consequences of anger;
IS.8.11 to learn negotiating skills to reduce anger;
IS.8.12 to learn problem solving skills to reduce anger;
IS.8.13 to practice using self-control and responding to situations in a self-disciplined way in which you bring no harm to others;
IS.8.14 to learn ways to avoid negative behaviors and harmful conflicts such as fighting, violence, illegal behaviors, and self-harm behaviors;
IS.8.15 to identify ways of problem-solving and coping with frustration that do not bring harm to yourself or others emotionally or physically.
TRANSITIONS THROUGH LIFE EVENTS

Goal:
To increase effective student functioning for navigating life’s transitions personally, with family, with friends, in the community, and in our world for academic and personal success.

STANDARDS/OBJECTIVES

T.1 The student will adjust to the facility and educational environment for personal and academic achievement:

T.1.1 by following all rules of the facility and education program;
T.1.2 by actively participating in education assignments, activities, or events;
T.1.3 by taking on a leadership role in the class or in the peer group while in the facility;
T.1.4 by attending fully to tasks.

T.2 The student will learn about the Stages of Change (See Appendix B):

T.2.1 by identifying his/her place in continuum of the Stages of Change;
T.2.2 by determining motivation to change;
T.2.3 by brainstorming strategies to make change;
T.2.4 by resolving to make and maintain change.

T.3 The student will develop problem-solving techniques and strategies for personal and academic success:

T.3.1 by exploring and learning techniques and strategies;
T.3.2 by identifying options in a variety of scenarios;
T.3.3 by projecting all possible outcomes;

Contributed by: Bobbi Janus and Mary Roberts
T.3.4 by seeking support from family, friends, school, community;
T.3.5 by gathering resources about problem solving.

T.4 The student will apply knowledge gained from identity building, social skills training, and other learning experiences:

T.4.1 to engage in healthy relationships in life;
T.4.2 to ensure successful performances at work;
T.4.3 to achieve in academics and school environment;
T.4.4 to progress towards achievement in higher education, continuing education, trade school, certifications, and vocational training;
T.4.5 to contribute to the community through service learning experiences.

T.5 The student will learn about appropriate and attainable goal-setting for self, family, friends, the community, and our world:

T.5.1 by identifying goals and interests contributing to personal success;
T.5.2 by identifying goals and interests contributing to academic success;
T.5.3 by recognizing steps towards achieving goals;
T.5.4 by identifying opportunities for growth and improvement;
T.5.5 by pinpointing needs and supports to achieve goals;
T.5.6 by exploring employment, post-secondary education, trade school, independent living, and community involvement;
T.5.7 by making empathic connections for goals larger than oneself through investment in understanding social, financial, moral, and political impacts of actions in the community and our world.
T.6 The student will learn decision-making techniques and strategies and how to apply them to life:
   T.6.1 by recognizing and developing steps towards making the decision;
   T.6.2 by organizing and prioritizing steps;
   T.6.3 by developing a pros and cons list;
   T.6.4 by determining possible consequences;
   T.6.5 by using a variety of tools to organize thoughts (graphic organizers, lists, etc);
   T.6.6 by sequencing steps for successful implementation of decisions and plans.

T.7 The student will develop positive support systems and role models:
   T.7.1 by brainstorming current supports and role models;
   T.7.2 by determining if current supports are positive influences;
   T.7.3 by researching potential positive supports in the community.

T.8 The student will develop planning skills for personal and academic success:
   T.8.1 to predict outcomes of actions and planning ahead;
   T.8.2 to learn troubleshooting tactics for planning and successful implementation of plans;
   T.8.3 to learn time management as it relates to planning and successful completion of tasks, duties, and responsibilities;
   T.8.4 to learn strategies for problem solving;
   T.8.5 to learn strategies for conflict resolution;
   T.8.6 to demonstrate ability to attend to task or decision;
   T.8.7 to develop strategies to follow through with decisions and plans.
T.9 The student will progress developmentally by meeting milestones:

T.9.1 to develop *fine motor skills* through expressive therapy experiences;

T.9.2 to develop *gross motor skills* through expressive therapy experiences;

T.9.3 to progress through *life stages* and recognize *developmental achievements* in personal and academic growth;

T.9.4 to *celebrate* developmental milestones.
PREVENTION AND INTERVENTION

Goal:
To increase the student’s capacity and skills to identify and prevent possible negative outcomes personally, in relationships with family and friends, in the community, and in our world for academic and personal success.

STANDARDS/OBJECTIVES
To develop the student’s competencies to prevent negative life consequences related to academic and personal experiences.

P.1 The student will participate in bullying prevention:

P.1.1 by recognizing existing bullying problems among students;
P.1.2 to identify the negative reactions to bullying;
P.1.3 by understanding the consequences and effects of bullying;
P.1.3 to recognize their role in promoting or preventing bullying as a bystander;
P.1.4 to practice and experience bullying prevention through the expressive therapies;
P.1.5 by learning how to access community resources for help to stop bullying;
P.1.6 to understand cyber-bullying and harassment and to prevent, avoid, and stop cyber-bullying.

P.2 The student will understand the value and importance of violence prevention for self, family, friends, the community, and our world:

P.2.1 to define different forms of violence in the home, relationships, school, community, and our world;
P.2.2 to identify the consequences of violent behaviors for both sanctioned violence (culturally normalized violence: football, military force, police force, professional wrestling, entertainment: wrestling, video games, movies, boxing, and other sports) and unsanctioned violence (culturally

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20 Contributed by: Anna McChesney
condemned violence: murder, rape, fighting, domestic violence, corporal punishment, the death penalty [controversial as allowed in some states];

P.2.3 to understand the influence of violence in the media and entertainment;

P.2.4 to identify behaviors leading to violence;

P.2.5 by understanding ways to prevent, avoid, and intervene in potentially violent or harmful situations with others;

P.2.3 to identify safe alternatives to violence.

P.3 The student will recognize and develop healthy relationships for self, family, friends, in the community, and our world:

P.3.1 to define harmful and healthy relationships;

P.3.2 to compare harmful and healthy relationships;

P.3.3 to understand the Power and Control Wheel related to harmful relationships (See Appendix C);

P.3.4 to identify warning signs in harmful relationships;

P.3.5 to develop strategies to grow and maintain healthy relationships;

P.3.6 to explore options to avoid and/or end harmful relationships;

P.4 The student will develop appropriate risk-taking skills:

P.4.1 to recognize appropriate versus inappropriate risk taking skills;

P.4.2 to identify cause and effect of risky decisions and behaviors;

P.4.3 to recognize the potential outcomes, positive or negative, of risky decisions;

P.4.4 to display appropriate risk taking skills to others;

P.4.5 to learn to predict and calculate risk based on educated knowledge for safe risk taking.
P.5 The student will participate in substance abuse prevention:

P.5.1 by defining substance use and abuse;
P.5.2 by identifying the causes and effects related to substance use and abuse;
P.5.3 to recognize risk factors for substance use and abuse;
P.5.4 to develop useful strategies to reduce risk factors or exposure to substances;
P.5.5 to learn negative consequences of substance use (emotional, social, legal, and physical);
P.5.6 to identify replacement thoughts, behaviors, and activities for substance use and abuse;
P.5.7 to identify community resources providing substance abuse intervention or prevention.

P.6 The student will apply knowledge gained from the domains of identity building, interpersonal skills building, managing life transitions, and prevention and intervention skills building:

P.6.1 to life;
P.6.2 to work;
P.6.3 to school;
P.6.4 to higher education;
P.6.5 to the community through service learning experiences;
P.6.6 by connecting skills to core content areas by integrating expressive therapies skills and fine arts into core content areas for expression, visual aids, audio aids, memory, and learning and to practice learned skills throughout the school setting.
Conceptual Model

Bronfenbrenner's Bioecological Model
(Based on Bronfenbrenner: http://ars.els-cdn.com/content/image/1-s2.0-S0033350604003117-gr1.jpg)

The conceptual model, Bronfenbrenner’s Bioecological Model, presents an expanding view of the whole child’s experience in the context of self, family, relations to others, the child’s community and peers, and society. To build enduring understanding of one’s own identity, interpersonal skills, transitions through life, and preventative skills for success, a youth at risk will benefit from connecting learning to contextual experiences as Bronfenbrenner illustrates in his Bioecological Model (1979). Art and music therapists may work in this model in conjunction with psycho-educational strategies to assist students in SOPs to work through the standards of learning and experiences for growth.

21 Contributed by: Mary Roberts
Evaluation

Evaluation Criteria of Student Performance in Art and Music Therapy

Art and music therapists should use the Curriculum as criteria to evaluate student performance. The rubric (page 41) notes five main areas of competency that are useful in evaluating criteria of knowledge acquisition, skills application, behavior, and social skills related to any standard in the Curriculum. Art and music therapists may use a variety of criteria to evaluate student performance daily, weekly, and over longer periods of time. Any criteria directly related to the student’s adjustment to the academic environment, identity development, interpersonal skills, transitioning skills, and prevention skills are appropriate to measure student achievement.

22 Contributed by: Mary Roberts
# Rubric for Art and Music Therapy Participation

<table>
<thead>
<tr>
<th>Student Centered Outcomes</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
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<tr>
<td>Follows Directions</td>
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<tr>
<td>Completes Requirements</td>
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<tr>
<td>Media Skills</td>
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<tr>
<td>Completes all parts of the task</td>
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<tr>
<td>Expands on task</td>
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<tr>
<td>Demonstrates high skill level</td>
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<tr>
<td><strong>Higher Level Thinking</strong></td>
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<tr>
<td>Originality</td>
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<tr>
<td>Originality</td>
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<tr>
<td>Creativity</td>
<td></td>
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<tr>
<td>Unique, very original ideas, individual ideas, expands on theme</td>
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<tr>
<td><strong>Apply Knowledge</strong></td>
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<tr>
<td>Understanding of Content and Themes</td>
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<tr>
<td>Applies, understands and contributes to themes and content without prompting; self-initiated</td>
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<tr>
<td>Applies understanding and learning of themes and content to tasks</td>
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<tr>
<td><strong>Basic Social Skills</strong></td>
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<tr>
<td>Communication</td>
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<tr>
<td>Collaboration</td>
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<tr>
<td>Positive communication</td>
<td></td>
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<tr>
<td>Role models sharing, collaboration, teamwork</td>
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<tr>
<td>Requires no redirection</td>
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<tr>
<td>Communicates clearly</td>
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<td>Requires little redirection</td>
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<tr>
<td>Communicates needs and thoughts appropriately</td>
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<tr>
<td>Receptive to redirection</td>
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<tr>
<td>Requires redirection and support for appropriate communication</td>
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<tr>
<td>Requires prompting to collaborate with others</td>
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<td>Receptive to redirection</td>
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<tr>
<td>Requires warnings and consequences for inappropriate communication</td>
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<tr>
<td>Requires warnings and consequences for negativity or inappropriate attitude</td>
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<tr>
<td>Receptive to redirection</td>
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<td>Requires warnings and consequences for negativity or inappropriate attitude</td>
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<td>Receptive to redirection</td>
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<td><strong>Responsible Global Citizen Attitude</strong></td>
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<td>Role model, helpful, positive, considers responsibility for environment</td>
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<td>Positive, does not feed into negativity</td>
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<tr>
<td>Takes responsibility for environment</td>
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<td>Cooperative</td>
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<tr>
<td>Does not feed into negativity</td>
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<td>Requires promoting to have a positive attitude or not feed into negativity</td>
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<td>Requires warnings and consequences for negativity or inappropriate attitude</td>
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<tr>
<td>Receptive to redirection</td>
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</tbody>
</table>

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23 Created by Mary Roberts, Edited by: Anna McChesney, Bobbi Janus, & Amanda Burchfiel
Reporting on Student Progress in Art and Music Therapy

Art and music therapists are ethically required to document evaluation of student/client progress in any setting. Art and music therapists in State Operated Programs as a matter of best practice should routinely document student progress. This evaluation may vary based on the facility and Education Program.

At its most basic level, student evaluation may be completed through standard educational procedures; such as, evaluation based on a rubric for performance. A rubric has been developed which addresses the competencies in the curriculum (page 36). The rubric addresses competencies based on skills acquisition, taking risks to apply knowledge, behavioral expectations, working with others, and contributing to the greater good of the environment and may be easily applied to any of the Standards of Learning. Using this rubric, these competencies may be evaluated over time to provide a measure of growth for each student.

Student surveys may also provide a forum for student evaluation in art and/or music therapy. Because the climate of the Education Program and student engagement are critical factors in student achievement, student climate surveys can prove to be valuable in assessing student growth and success in an education program. Currently, a variety of student surveys are being evaluated and piloted.

Typical summative and formative assessments relating to content knowledge acquisition and skills application are also recommended forms of evaluation. Therapists are encouraged to create instruments to measure student growth.

Art and music therapists may also note observations of student progress in writing via reflection to the student for feedback or in a note on session/lesson plans. Observations of student growth and responses to art and music experiences may also be noted on progress reports if deemed appropriate by the Education Program in the facility.

Contributed by: Mary Roberts
Characteristics of Art and Music Therapy Sessions

All music and art therapy sessions and classes will provide students with psychoeducational experiences based in art or music using the standards in this Curriculum. Therapists are educated to benefit the majority of students by selecting goals from each domain throughout the year. The curriculum is a menu full of research based standards. Therapists should use their training and skills to select the standards that align best with their lesson plan and are most effective for their population. Art and music therapists may use verbal discussion and reflection with the students. They may also use art or music education and appreciation as desired. Self-expression, active participation, imagination, and creativity will be evident in planning and in implementation. Therapists will limit the use of games and movies and provide documentation detailing their utilization.

Art and music therapy sessions are designed to include all students regardless of their musical or artistic background or ability. Artistic and musical preferences of the students will be taken into consideration but not necessarily used. Art and music therapy are used to make connections with the students and to provide an outlet for expression. Lessons are focused on the art or music-making process and the inner experience of each individual, not the outcome or the aesthetic quality of the final product.

**Art therapy** classes may include but will not be limited to:
- Pencil, colored pencil, oil pastel, chalk pastel, and charcoal *drawing*
- Acrylic and watercolor *painting*
- Hand-built or wheel-thrown clay *pottery*
- Mixed-media *collage*
- *Mindfulness practice* through the creation of mandalas and labyrinths

**Music therapy** classes will include but not be limited to:
- *Creating* - composing lyrics, instrumental pieces, or songs; audio or visual recordings;
- *Experiencing* - participating in class activities; singing or playing instruments alone or with others; learning new musical techniques; taking lessons
- *Listening* - process and reacts to live or recorded music; responses and experiences may include lyric analysis, song discussion, relaxation, movement, storytelling, art, imagery
- *Improvising* – extemporaneously making music through vocal or instrumental use; drum circles; sound stories; feeling profiles

Lesson plans will be well documented and catalogued in the event they are needed for review. Lesson planning formats are suggested, but not required (see Appendix D). Creativity can be used when creating lesson plans; however therapists must follow LEA and leadership requirements for documentation.

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Contributed by: Anna C. McChesney and Erin Kemp
Practice of Referral
to Facility’s Mental Health Services and/or Incident Report

Art and music therapists are responsible for making appropriate and timely referrals for mental health services. SOP Education Programs acknowledge the skills of art and music therapists to assess the mental status of youth. SOP Education Programs as noted in the School Rules (page 14) and Implications (page 15) are not treatment programs. Art and music therapists must abide by the facility confidentiality policies and the Education Program confidentiality policies. Art and music therapists are expected to make mental health referrals when student functioning is beyond the scope of practice for the Education Program.

- If the art or music therapist is focused on the goals of student academic achievement and adjustment to educational environment, coordination and discussions about student functioning will be based on progress towards educational goals or referrals to mental health services.

- Specific information about client’s reason for placement in facilities is not the focus of the art or music therapist in the Education Program; this focus is reserved for mental health providers of the facility.

- Art and music therapists may collaborate based on the curriculum via informing the mental health providers of topics covered. Art and music therapists do not have assumed access to client’s facility files, diagnosis, prognosis, charges, or mental health treatment and needs.

- Art and music therapists may access the educational files for any student.

- Art and music therapists should document referrals to mental health services within the facility on the Referral for Counseling Form in Appendix E and forward a copy to the student’s academic file and Education Program Leadership.

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26 Contributed by: Mary Roberts
Collaboration

Art and music therapists make it a priority to positively impact the educational climate and center climate. They are encouraged to collaborate with the education program academic content teachers and facility staff in the service to students. Art and music therapists may assist core content teachers with integrating the arts into academic curriculum to enhance student learning and achievement. Art and music therapists may collaborate and communicate the themes encompassed in the standards to encourage cross-curricular connections for students. For example, when providing psycho-educational experiences related to character development, the art or music therapist may inform the Education Program teachers for full faculty collaboration on such topics.27

Collaboration is a tool for easing the task of planning and implementing lessons, pooling our ideas and sharing a common goal. Teachers have been instructed to teach to the individual child’s style of learning, keeping the activities short and engaging.

As art or music therapists, we have an opportunity to enrich each lesson with the tools that make learning individualized, varied and engaging. What better way to learn about a civilization that lived 1000 years ago, than to create a mask or learn a chant? Learning to read simple time signatures in music is a lesson in fractions. Sequences exist in all musical scales. Visualizing scales on the keyboard or guitar can simultaneously engage the visual and kinesthetic learner. Patterns in math can be transferred to both music and art. Music and art are found in every aspect of language studies. Lyrics are simply stories and poetry. Illustrations enhance the figurative meaning of a story. Music and art address mood and tone. What would the story sound like? What would the story look like? The list of collaborative activities is only limited by our ability to think creatively!

The role of art and music therapists in SOP is clear; we are to enhance the learning of each student by giving them the tools to gain the skills for personal and academic growth. By collaborating with the teachers in lesson planning, we are in turn, building success-oriented opportunities for the students. We as art and music therapists are creative by nature. We “create” our own activities using ideas from peers, media, and the background knowledge we have. Tapping into the resources of the core subjects can spark new and creative ideas, setting some boundaries if needed, and opening new windows of learning for all involved.

Art and music therapists may also assist facility staff with integrating the arts into programming for resident free-time and facility youth-based activities. Art and music therapists in SOPs are not expected to perform and coordinate such activities. Art and music therapists may consult during the school day with facility staff to encourage the

27 Contributed by: Mary Roberts
incorporation of the arts into programming outside of the Education Program school day.  

28 Contributed by: Cheryl L. Mayton,
Consent for Disclosure

According to AMTA’s code of ethics (included p. 65-73):
3.12.5 "All forms of individually identifiable client information, including, but not limited to verbal, written, audio, video and digital will be acquired with the informed client or guardian consent and will be maintained in a confidential manner by the MT. Also, adequate security will be exercised in the preservation and ultimate disposition of these records."

As stated in AATA’s code of ethics (included p. 54-64):
2.3 Art therapists do not disclose confidential information for the purposes of consultation and supervision without client’s explicit consent unless there is reason to believe that the client or others are in immediate, severe danger to health or life. Any such disclosure must be consistent with laws that pertain to the welfare of the client, family, and the general public.

4.2 Art therapists obtain written informed consent from the client or, where applicable, a legal guardian in order to keep client artwork, copies, slides, or photographs of artwork, for educational, research, or assessment purposes.

4.3 Art therapists do not make or permit any public use or reproduction of client art therapy sessions, including dialogue and artwork, without written consent of the client.

4.4 Art therapists obtain written informed consent from the client or, where applicable, a legal guardian before photographing clients’ artwork or video-taping, audio recording, otherwise duplicating, or permitting third-party observation of art therapy sessions.

4.5 Art therapists use clinical materials in teaching, writing, and public presentations if written authorization has been previously obtained from the clients. Reasonable steps are taken to protect client identity and to disguise any part of the artwork or video tape that reveals client identity.

4.6 Art therapists obtain written, informed consent from the client before displaying client art in any public place.

Consent is required for anything that goes into publication or outside of the work setting not in the student’s own hand, including supervision. If an individual wants to take their work home, they do not require a permission form.

In regards to music compositions and recordings, and photography and scanned art work: at all times make sure that the digital files are saved in a way not to be accessed by other students and that identifying information is not in it. Using a separate drive that stays at school is ideal. Always be cognizant of the copyright laws regarding the materials you use as some cannot be reproduced under penalty of law.

Included is a general consent form for using art and music products for the purpose of education, training, and supervision to earn credentials and licensure. Included is a contest form that requires signatures from guardians and students. It may be altered to follow confidentiality guidelines for individual placements.

29 Contributed by: Anna McChesney
Ethical Standards

Ethical Practice for Art and Music Therapists in State Operated Programs

When implementing the Art and Music Therapy Curriculum, an art or music therapist must acknowledge and understand the following implications for ethical considerations:

- Confidentiality
- Group size
- Selection of group members
- Stages of group process
- Open group
- Open physical setting
- Dynamics of individual interactions
- Trust and rapport
- Theories of practice appropriate for the setting and population
- Short term therapy and brief therapy
- Transference/countertransference in a school setting
- Transference/countertransference related to the facility setting

For further information on ethical standards of practice or to read the documents in their entirety, please go to [www.musictherapy.org](http://www.musictherapy.org) or [www.arttherapy.org](http://www.arttherapy.org)

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30 Researched and contributed by: Mary Roberts
References


# Appendix A

## Rubric

<table>
<thead>
<tr>
<th>Student Centered Outcomes</th>
<th>Basic Skills</th>
<th>Higher Level Thinking</th>
<th>Apply Knowledge</th>
<th>Basic Social Skills</th>
<th>Responsible Global Citizen</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic Skills</strong></td>
<td>Follows Directions</td>
<td>Complete Requirements</td>
<td>Media Skills</td>
<td>Understanding of Content</td>
<td>Communication</td>
</tr>
<tr>
<td></td>
<td>Completes task</td>
<td>Completes task</td>
<td>Demonstrates high skill level</td>
<td>and Themes</td>
<td>Collaboration, teamwork, leadership</td>
</tr>
<tr>
<td></td>
<td>Rarely follows directions</td>
<td>Does not complete task</td>
<td>Requires extra time for completion</td>
<td>and understands content</td>
<td>Requires self-initiated direction, collaboration</td>
</tr>
<tr>
<td></td>
<td>Original and expressive</td>
<td>Some original ideas, personal input</td>
<td>Has a working knowledge of themes and content</td>
<td>and communicates clearly</td>
<td>Requires self-initiated direction, collaboration</td>
</tr>
<tr>
<td></td>
<td>Positive, very original ideas, individual input</td>
<td>Engages in task</td>
<td>Applies knowledge and understanding of themes and content</td>
<td>Encourages positive interaction, collaboration</td>
<td>Requires self-initiated direction, collaboration</td>
</tr>
<tr>
<td></td>
<td>Positive, full engagement</td>
<td>Engages in task</td>
<td>Uses knowledge and understanding of themes and content</td>
<td>Encourages positive interaction, collaboration</td>
<td>Requires self-initiated direction, collaboration</td>
</tr>
</tbody>
</table>

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31 Created by Mary Ritchie, Edited by: Anna McChesney, Bobbi Janus, & Amanda Burchfiel
Self-Assessment

Basic Skills:
How would you grade yourself based on how well you followed directions during this project? Why?

A   B   C   D   F
Because..._________________________________________________________________________________

Higher Level Thinking:
How would you grade yourself based on how creative and original your project is? Why do you deserve this grade?

A   B   C   D   F
Because..._________________________________________________________________________________

Apply Knowledge:
On a scale of 1-5 well do you feel you understand the concept and theme of this project? Why?

Very Well   5   4   3   2   1   Not at all
Because..._________________________________________________________________________________

Basic Social Skills:
What grade would you give yourself based on your social skills and your ability to communicate with your peers during this project? Why do you deserve this grade?

A   B   C   D   F
Because..._________________________________________________________________________________

Responsible Global Citizen:
What grade do you deserve for how helpful, considerate, and positive you were during this project? Why?

A   B   C   D   F
Because..._________________________________________________________________________________

32 Created by: Erin Kemp
Grade Sheet

Project Title: ________________________________________________________

SOLs addressed: ______________________________________________________

Scoring: 4= A
         3= B
         2= C
         1= D
         0= F

Basic Skills: What grade did the student earn based on how well he or she followed directions during this project?

4  3  2  1  0

Higher Level Thinking: What grade did the student earn based on how creative and original his or her project was?

4  3  2  1  0

Apply Knowledge: On a scale from 0-4, how well did it appear the student understood the concept and theme of this project?

Very Well 4 3 2 1 0 Not at all

Basic Social Skills: What grade did the student earn based on his or her social skills and ability to communicate and collaborate with his or her peers during this project?

4  3  2  1  0

Responsible Global Citizen: What grade did the student earn for how helpful, considerate, and positive he or she was during this project?

4  3  2  1  0

Final Grade _____________

________________________________

^33 Created by: Erin Kemp
Appendix B

Stages of Change\textsuperscript{34}

The stages of change model includes five stages that provides a framework for understanding the process of change. It surmises that people go through a series of stages as they change behavior. These steps are a gradual progression toward maintaining a cognitive or behavioral change. Any successful accomplishment in a stage is considered a positive outcome. A person must be intrinsically motivated (ready, willing, and able) from the beginning in order for change to occur. It is helpful to understand the stages of change and to determine where one is in the process. Change happens most often in an accepting, empowering and safe environment.

**The Stages of Change Model**

- **Pre-contemplation**: Unaware of a problem behavior or not willing to consider a change.
- **Contemplation**: Considering a change and thinking about the pros and cons. Admitting there is a problem but having ambivalence.
- **Preparation**: Planning and preparing steps to commit to change.
- **Action**: Taking the steps to make the change and beginning to incorporate the new behaviors into everyday life.
- **Maintenance**: Sustaining the change that is now integrated into the person's life.

---

\textsuperscript{34} Contributed by: Anna McChesney
Appendix C

POWER AND CONTROL WHEEL

- PHYSICAL VIOLENCE
  - COERCION AND THREATS: Making and/or carrying out threats to do something to hurt her, threatening to leave her, commit suicide, or report her to welfare. Making her drop charges. Making her do illegal things.

- SEXUAL VIOLENCE

- MALE PRIVILEGE: Treating her like a servant; making all the big decisions, acting like the "master of the castle," being the one to define men's and women's roles.

- ECONOMIC ABUSE: Preventing her from getting or keeping a job. Making her ask for money. Giving her an allowance. Taking her money. Not letting her know about or have access to family income.

- USING CHILDREN: Making her feel guilty about the children. Using the children to relay messages. Using visitation to harass her. Threatening to take the children away.


- ISOLATION: Controlling what she does, who she sees and talks to, what she reads, and where she goes. Limiting her outside involvement. Using jealousy to justify actions.

- MINIMIZING, DENYING, AND BLAMING: Making light of the abuse and not taking her concerns about it seriously. Saying the abuse didn't happen. Shifting responsibility for abusive behavior. Saying she caused it.

Developed by:
Domestic Abuse Intervention Project
202 East Superior Street
## Appendix D
### Session Planning Format

<table>
<thead>
<tr>
<th>Session Plan:</th>
<th>Pacing Day:</th>
<th>Unit:</th>
</tr>
</thead>
<tbody>
<tr>
<td>GENERAL CONCEPT</td>
<td>ENDURING ART UNDERSTANDING</td>
<td>State SOL</td>
</tr>
<tr>
<td>Concept Questions:</td>
<td></td>
<td>Core SOL</td>
</tr>
</tbody>
</table>

### Essential Lesson Questions:
(Bridge from concept & enduring understanding to learning activities)

<table>
<thead>
<tr>
<th>Pre-assessment: What do students understand prior?</th>
<th>Criteria: (Basic Rubric)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivation: What will encourage student learning?</td>
<td>4</td>
</tr>
<tr>
<td>Summative assessment (What students will learn?)</td>
<td>3</td>
</tr>
<tr>
<td>Know:</td>
<td>2</td>
</tr>
<tr>
<td>Understand:</td>
<td>1</td>
</tr>
<tr>
<td>Do:</td>
<td>0</td>
</tr>
</tbody>
</table>

### Sequence of teaching and learning: Procedure and pacing:
- Warm-up
- Literacy and Vocabulary
- Introduction
- Motivation
- Task
- Vocabulary Quiz
- Process Quiz
- Test
- Directions
- Groups
- Demonstration
- Discussion
- Monitor/Observe
- Assist
- Lecture

### Closure:
- Summary
- Review
- Journal
- Discussion
- Question and Answer
- Other:

### Evaluation:
- Student Participation
- Observation
- Rubric
- Portfolio
- Journal/Log
- Data Sheets
- Product Graded
- HW, CW, quizzes, tests, projects
- Other:

### Vocabulary
- Resources and materials

### Differentiation strategies
- Flexible grouping
- Open-ended activities
- Exploration by interest
- Negotiated criteria
- Anchoring/extension activity
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Cluster or learner profiles
- Readiness, interest
- Other:

---

35 Created by: Mary Roberts
### Sequence of teaching and learning: Procedure and pacing:
- Warm-up
- Literacy and Vocabulary
- Introduction
- Motivation
- Task
- Vocabulary Quiz
- Process Quiz
- Test
- Directions
- Groups
- Demonstration
- Discussion
- Monitor/Observe
- Assist
- Lecture

1. Warm-up:
2. Literacy and Vocabulary:
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.

### Closure:
- Summary
- Review
- Journal
- Discussion
- Question and Answer
- Other: ________________

### Evaluation:
- Student Participation
- Observation
- Rubric
- Portfolio
- Journal/Log
- Data Sheets
- Product Graded
- HW,
- CW,
- quizzes,
- tests,
- projects
- Other: ________________

### Vocabulary

<table>
<thead>
<tr>
<th>Resources and materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual aids</td>
</tr>
<tr>
<td>flash drive computer projector</td>
</tr>
<tr>
<td>books:</td>
</tr>
<tr>
<td>handouts:</td>
</tr>
<tr>
<td>video:</td>
</tr>
<tr>
<td>games:</td>
</tr>
<tr>
<td>jot thoughts, think pair share, KWL, web, predictions</td>
</tr>
<tr>
<td>inferences groups poetry writing compare chart</td>
</tr>
<tr>
<td>music</td>
</tr>
<tr>
<td>student work</td>
</tr>
<tr>
<td>other:</td>
</tr>
</tbody>
</table>

### Differentiation strategies

- Flexible grouping
- Open-ended activities
- Exploration by interest
- Negotiated criteria
- Anchoring/extension activity
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: learner profiles
- readiness, interest
- Other: ____________________

### Reflection:
(How did the session go? What might you alter, add, or redo?)

---

Instructional Excellence for Academic and Personal Success!

MR (8/15/12)
Session Planning Format

Session Plan

Title:

Dates used:

Materials and Resources:

Standard(s)

- Identity Building:
- Interpersonal Skills:
- Transition through Life Events:
- Prevention and Intervention:

Assessment Criteria: Rubric and/or ______

Strategy (to include Before, During, After):

Reflection/Comments:

_CREATED by: Anna McChesney_
### Session Planning Format

**Music Therapy Documentation: Week of**

<table>
<thead>
<tr>
<th></th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Multi-cultured males &amp; females; separated by small group or pod</td>
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</tr>
<tr>
<td><strong>Lesson Title</strong></td>
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<tr>
<td><strong>Standard(s)</strong></td>
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<td>(goals)</td>
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</tr>
<tr>
<td><strong>Strategy</strong></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Comments on Specific kids</strong></td>
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<tr>
<td><strong>Notes</strong></td>
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<td></td>
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</tr>
</tbody>
</table>

---

37 Created by: Anna McChesney
**Session Planning Format**

**SOP Art or Music Therapy Lesson Plan**

Date: ____________________ Location/Class: ____________________

**SOLs:**
- **Identity**
  - Exploration of Self
  - Emotions
  - Morals and Values
  - Strengths and Weaknesses
  - Leisure Skills
  - Character

- **Interpersonal Skills**
  - Building Social Skills
  - Dealing with Feelings
  - Cooperation
  - Calming and Self-soothing
  - Stress Management
  - Self-control
  - Anger Management

**Transitions through Life Events**
- Adjustment to Environment
- Stages of Change
- Problem Solving
- Application of Skills
- Goal Setting
- Decision Making
- Support Systems
- Planning Skills
- Developmental Milestones

**Prevention and Intervention**
- Bullying Prevention
- Violence Prevention
- Relationships
- Appropriate Risk-taking
- Substance Abuse Prevention
- Applying and Connecting Skills to Life Situations

**Strategies:**
- Creating (composing lyrics, instrumental pieces, songs)
- Experiencing (participating in class activities, singing or playing instruments, learning new musical techniques)
- Listening (process and react to live or recorded music; lyric analysis, song discussion, relaxation, movement, storytelling, art, imagery)
- Improvising (extemporaneously make music through vocal or instrumental use)

**Summary & Plan:**

---

38 Created by: Leslie Magee and Erin Kemp
Appendix E

Referral for Counseling: From the Desk of [Art or Music] Therapy

(INsert Name of Detention Center)

To: Mental Health Counselor

From: [Art or Music] Therapist

Re: Student Concern

During [Art or Music], I became concerned over an action from a student or themes present in the work a student produced. I am referring __________________ to you for ____________________________ to you for

(student name)

an assessment for the need for counseling on _____________________________. A brief

(date of referral)

description of the content of the work and behavior are provided below. Thank you.

Description of problem:

SIGNED___________________________________________

Cc: Principal/Director, Education Program
    Student Academic File
    Facility Leadership
    Electronic Files: save as PDF

39 Contributed by: Mary Roberts
Appendix F

CONSENT FORM 40

State Operated Programs
Virginia Department of Education

Name of Facility
address
city, state, zip
phone

This consent form gives your permission for your child’s art or music work to be used outside of the facility for educational and training purposes.

Other staff members and professionals for the purpose of consultation, supervision, and education may view and/or listen to the work produced from art or music therapy classes in State Operated Program Schools. The identity of the art and/or music therapy student(s) outside of the State Operated Program Facility will be kept in the strictest confidence at all times.

I, _____________________________________________ do hereby authorize the State Operated Program Facility, (name of person giving consent)
___________________________________________ to use my child’s art or music work for educational purposes. (name of facility)

☐ Art Therapy- Consent for others to view artwork

☐ Music Therapy- Consent for others to view or listen to music work.

I certify that I have read and fully understand the above authorization for the use of my child’s work and that my questions have been answered. I hereby grant permission to use my child/families’ products from art and music therapy in State Operated Programs to be used for educational purposes. I understand that the identity of participants will be kept confidential with the exception of information regarding harm to self or others.

________________________________________________________________________________________
Student Signature \nPrint Name \nDate

____________________________________________________________________________________________
Parent/ Guardian Signature \nPrint Name \nDate

____________________________________________________________________________________________
Witness \nPrint Name \nDate

40 Contributed by: Anna McChesney and Mary Roberts
ART AND MUSIC THERAPY CURRICULUM

CONTEST CONSENT

☐ Copy

Official Entry/Consent/Release Form
For the "Character Education Committee"
Art/Literary Calendar Contest
Sponsored by Virginia State Operated Programs

This form or a copy of this form should be attached to the back of each entry. The original consent should accompany the form. In the event the consent is used for more than one entry (art or literary) a copy of the consent must be attached and the copy box checked. (PLEASE PRINT)

Student Name

Student Home Address: Street

City, State Zip

Student's Home Phone Number Teacher

Name of Facility

Street

City, State Zip

As legal guardian/parent for , I ______________________________________________________________________________________ give permission to allow my child to participate in the 2013-2014 Art/Literary Calendar Contest sponsored by the SOP Character Ed. Committee. I also agree to relinquish all copyrights to the artwork submitted in this contest. By doing so, I am aware that the art work submitted will become the property of the State Operated Programs, Virginia State Department of Education and that they have the right to reproduce this art work an unlimited number of times, over an indefinite period of time, in part or entirety, and in black and white or color. In the event my child's artwork is chosen to be framed and displayed, I authorize the following instructions regarding identifying data: Initial only (1) option in this section:

☐ My child's creative production may be displayed with initials only.
☐ My child's creative production may be displayed with no identifying data.

__________________________________________
(Parent/Guardian Signature)

I, ___________________________________________ also agree to the terms described above.

[Student/Participant name (printed)]

This consent is Valid for up to 2 years from the date of the signature on the form. The original consent form must be submitted to the Character Education Committee in the year that entries are submitted.
### Appendix G

<table>
<thead>
<tr>
<th>Educational Groups</th>
<th>Therapy Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus on life skills/copying skills</td>
<td>Solve personal problems</td>
</tr>
<tr>
<td>Education</td>
<td>Resolution</td>
</tr>
<tr>
<td>Support/Safety Net</td>
<td>May be supportive but includes probing and confrontation</td>
</tr>
<tr>
<td>Educational goals and objectives achieved through curriculum-based content and activities</td>
<td>Individualized treatment plan; use of therapeutic activities; process is always more important than content Probing; addressing impact of risk factors; may focus on protective factors later</td>
</tr>
<tr>
<td>Building protective factors</td>
<td>Conducted by trained therapists</td>
</tr>
<tr>
<td>Conducted by trained facilitators knowledgeable about child development and specific problems LOVEE driven, meaning Listen, Observe, Validate, Educate, Empower</td>
<td>Psychological theory and diagnosis driven Treatment defined by process and patient’s progress</td>
</tr>
<tr>
<td>Time limited, 6-12 weeks typically</td>
<td></td>
</tr>
</tbody>
</table>

41 (“Student assistance programming;" 2013)