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## **A Best Practice Guide for Teaching Artists: The Planning and Implementation of Arts-Integrated Partnerships with Classroom Teachers**

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A Best Practice Guide for Teaching Artists:  
The Planning and Implementation of Arts-Integrated Partnerships with Classroom  
Teachers  
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Museum Education and Childhood General Education

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### **Abstract**

This Integrative Master's Project is a guide for Teaching Artists to use when planning and implementing arts-integrated partnerships with classroom teachers. This paper discusses the process of creating five original resources based on best practices of experienced arts-integration professionals. The resources are the product of ten interviews with experienced teaching artists and administrators of cultural organizations, who employ teaching artists in interdisciplinary school partnerships. These resources are in the form of worksheets, spreadsheets and charts and aim to help guide-teaching artists in the creation of successful collaborations with classroom teachers. The paper is broken into three sections: Rationale, Original Materials, and Applications for Use. In addition to this report, a website, titled "Teaching Artist Resource Hub" has been created to house the documents. The website address is: [www.lehrhart.wixsite.com/taresourcehub](http://www.lehrhart.wixsite.com/taresourcehub). A discussion forum is also available on the website to allow for the continued sharing of knowledge amongst teaching artists and other arts integration educators.

## **Rationale**

There are two key terms that need to be defined in order to understand the need for the original materials in this project: teaching artist and arts-integration. Below is the definition of a teaching artist according to the Association of Teaching Artists. (2017)

“A teaching artist, by definition, is a two-career professional: a working artist and a working educator. As a working artist is they are involved in an ongoing process of discovery, problem solving, discipline and refinement of skills in their discipline. As a working educator, it is essential that the artist is also developing a knowledge base and skills to be an effective partner in education.”

Teaching artists engage in the practice of arts integration in the classroom. According to the Kennedy Center (Layne, 2010) “Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form.” To support the learning and engagement of classroom subjects, a teaching artist uses artistic concepts and skills (MCAD, 2017) to engage students in the creative process that is tied to learning objectives in both art and the classroom subject (Layne, 2010).

In these types of classroom partnerships, the teaching artist brings their expertise of the arts into the classroom; whether it is to integrate into a completely different subject or to share and teach their own art-making process. Teaching artists use the multiple intelligences and a constructivist approach to inform their interdisciplinary practice by designing art projects that provide multiple types of learners entry points into engaging with and construct understanding of classroom subjects. (ATA, 2017)

However, due to the nature of the role of a teaching artist, which mostly consists of short term and sometimes long term partnerships in schools (ATA, 2017), teaching

artists are often challenged with the task of constantly seeking new work opportunities and juggling contracted work simultaneously between multiple organizations. (Davis, 2016) In an online survey conducted by the Association of Teaching Artists (2010) only 17% of participants had been given a career track conversation by their employer and the highest percentage of participants 25% earned an annual salary ranging between \$10,000 and \$20,000.

On top of the struggle to constantly juggle and find new work commitments, teaching artists must be able to integrate themselves seamlessly into each school and classroom system that they contract with. In the same online survey (ATA, 2010) only 35% of teaching artists had finished a college degree, while 24% had finished a graduate program. Teaching artists are not required to have education training and it is often left to them to “develop their knowledge base and skills in order be an effective partner in education.” (ATA, 2017)

Based on my own experience as a teaching artist currently working in an elementary school, very few resources are available to help teaching artist effectively plan and implement arts-integrated partnerships with classroom teachers. With 4 years of working as a teaching artist, completion of my coursework for a Masters of Science in Education, and after two months of planning and communicating with teachers - I believed I was well prepared for a month-long, school-wide science and stop motion animation partnership. Two weeks into the partnership, I began to see the many cracks in my planning process.

I am not implying that a MS Ed makes you an expert planner or that a teaching artist without a degree cannot be an expert planner. My point in sharing these statistics

and my experience is only to show that it is difficult to be a fully, effective partner in education when you are not privy to all of the inner workings of a school's system. Often we think we're planning, but we don't know the questions to ask and inevitably something falls through the cracks. These planning and implementation materials are meant to be a resource for teaching artists, and any other educator, who wants a guide for asking some of the questions that I and thirteen other experienced teaching artists have come to realize, through one way or another, need to be asked.

## **Original Materials**

This section explains the process of creating the seven resources for teaching artists to use when planning and implementing arts-integrated partnerships with classroom teachers. The process of collecting data via interview is described, as well as the how the data collected in these interviews informed the content and format of each resource. These resources are located on the “RESOURCES” page of the website (appendix).

### **Interview Process**

In order to collect best practices for teaching artists, in the planning and implementation process of collaborating with classroom teachers for arts-integration partnerships, I conducted 10 phone interviews with experienced New York City teaching artists and administrators at cultural institutions that employ teaching artists. I asked each individual a series of the same 7 questions. The first group of questions related to their opinion of best practices in the areas of planning, communication with teachers, choosing art projects, classroom management, teaching aids and technology, and the completion of a partnership. The last question focused on questions they wish they would have asked and mindsets they have developed over the course of their professional careers. All of the information collected in these interviews informed my creation of the following original materials.

### **Creating Resources**

In order to create the resources for teaching artists, I began with the six



categories I had distinguished for the purpose of my interviews: Planning, Communication, Choosing Art Projects, Classroom Management, Teaching Aids and Technology, Completion of a Partnership. I looked at the responses from each interviewee and made a list of the most important strategies that had been expressed in each category, as well as looked for any repetitive advice. This led to the realization that not all of my pre-defined categories required separate worksheets and new categories emerged.

I determined that I would not need separate worksheets for the pre-defined categories I had created; all of these could be combined into the Comprehensive Action Plan. Based on the information given in the interviews, I created the following new categories: Space Planning, Planning Field Trips and Utilizing Outdoor Spaces, Feedback Surveys and Debriefing. The final category, a Comprehensive Action Plan, incorporated any pre-defined and new categories that seemed to integrate into one another.

List 1. Final list of Categories Needing Resources:

Comprehensive Action Plan  
Space Planning  
Feedback Surveys and Debriefing

Using List 1, I focused on one category at a time and brainstormed different worksheets that I knew could be modified to fit the needs of the certain categories, as well as worksheets that I would need to build from scratch. Below is the process used in category to determine both the format used to create resources, as well as how I developed the content for each resource. For all resources, I included a PDF version, as well as a word doc for easy modification.

## Classroom Arts Integration Planning Document

This document is the most complex and required multiple formats of guides in order to keep it as a document that could be easily adapted for different teaching situations. I first began by breaking the document into the following two sections noting the format that would be used for each: Orientation (worksheet) and Partnership Lesson Planning (Spreadsheet).

### Orientation Section:

Next, I took the Orientation section and used an outline format to develop subsections and questions that could later be put into a worksheet format. I gathered these subsections and questions from the information given during the eleven interviews (Appendix 1). See Outline 1.1 below:

#### Outline 1.1: Orientation Section Outline

- Introduction:
  - Who are you as a Teaching Artist?
  - Who are they as a teacher?
  - Have they had a TA before?
  - Successes
  - Challenges
  - Expectations
- Partnership Details
  - Subject/Theme/Essential Question
  - How has the teacher prepared students for the partnership?
  - Learning Objectives
  - Length of Partnership
  - Dates/Times of Partnership
  - List of holidays, school programming that will interrupt the partnership
  - Art Materials & Types of projects
  - Trip?
  - Completion: Does the teacher have a specific type of end experience in mind?
- Class Details:
  - How many students
  - Student Demographics

- Is this a specialized class? (ICT, Language Immersion, etc.)
- How do they work best? In groups, individually, etc. (How does the teacher typically work with them?) What strategies work best for getting attention?
- Are there any students who need differentiated lessons based on emotional, cognitive, or physical abilities?
- Any background info the teacher feels comfortable sharing
- Observations:
- Roles:
  - What are your roles?
  - What are the teacher's roles?
  - Are there other adults in the class who can have roles?
- List of Roles:
  - Printing of resources
  - Classroom management
  - Does the teacher want to be hands on in art making?
  - Planning Field Trip
  - Sourcing Materials
  - Student Clean Up Routine Management
  - Student Roles
- Communication Plan (Be as Preventative as Possible)
  - What is teacher's preferred method of communication
  - List other forms for emergencies
  - Minimum amount of meetings with teacher throughout partnership
  - Set dates for those meetings
  - Confirmation that recap emails will be a part of communication strategy
- Technology
  - What technology is available to use in partnership?
  - Who do I contact to reserve technology?
  - What is the complete system for reserving technology?
- Planning Field Trips & Utilizing Outdoor spaces
  - Does the teacher want to incorporate a field trip or using outdoor spaces?
  - If yes, where? \_\_\_\_\_

Once I had a complete list of subsections and questions, I used LucidPress.com to develop a worksheet. I chose a format that was clear and as simple to follow as possible. I tried to remain aware of the large amount of information being included in the worksheet and worked to only incorporate the most important points that need be known in most partnership cases, while also incorporating a few open-ended questions to stimulate discussion. The final worksheet was uploaded in both a PDF and Word Doc format. See

Articles A and B below:

Article A

<b>CLASSROOM ARTS-INTEGRATION PLANNING DOCUMENT</b>	
<p style="text-align: center;"><b><u>GET TO KNOW EACH OTHER:</u></b></p> <p><b>TEACHING ARTIST:</b> _____ DESCRIBE YOURSELF AS A TEACHING ARTIST HERE:</p> <p><b>CLASSROOM TEACHER:</b> _____ DESCRIBE YOURSELF AS A TEACHER HERE:</p> <p style="font-size: small; margin-top: 10px;">*FOR ADDED FUN: TRY THE BLIND CONTOUR DRAWING ACTIVITY LISTED IN THIS DOCUMENT TOGETHER.</p>	<p><b>1</b></p> <p><b>INTRODUCTIONS</b></p>
<p style="text-align: center;"><b><u>SET LEARNING GOALS &amp; EXPECTATIONS:</u></b></p> <p><b>SUBJECT TO BE INTEGRATED :</b></p> <p><b>OVERARCHING THEME OR INQUIRY:</b></p> <hr/> <p style="text-align: center;"><b>CONTENT GOALS TO BE MET BY ART PROJECTS:</b></p> <hr/> <p style="text-align: center;"><b>ART PROJECTS OR MATERIALS REQUESTED:</b></p> <hr/> <p style="text-align: center;"><b>EXPECTATIONS FOR THE PARTNERSHIP:</b></p>	<p><b>2</b></p> <p><b>GOALS &amp; EXPECTATIONS</b></p>
<p style="text-align: center;"><b><u>WORK OUT THE LOGISTICS:</u></b></p> <p>LENGTH OF PARTNERSHIP: _____ DATES OF PARTNERSHIP: _____</p> <p>DAY OF THE WEEK: _____ START TIME: _____ END TIME: _____</p> <p>DATE OF COMPLETION: _____ COMPLETION EVENT TYPE REQUESTED: _____</p> <p>CLASS OBSERVATION DATE &amp; TIME : _____</p> <hr/> <p>WHERE WILL CLASSES TAKE PLACE: _____ CLASSROOM NUMBER: _____ FLOOR: _____</p> <p>WHAT OTHER SPACES ARE AVAILABLE: _____</p> <p>LIST POSSIBLE FIELD TRIPS / WALKING TRIPS: _____</p> <p>WHERE CAN MATERIALS AND ONGOING PROJECTS BE STORED? _____</p> <p>IS THERE A SINK AVAILABLE? _____ WHERE _____ LIST AVAILABLE TECHNOLOGY: _____</p> <p>TEACHER PREP PERIODS: _____ BREAK &amp; EATING AREAS: _____</p>	<p><b>3</b></p> <p><b>LOGISTICS</b></p>

Article B

<b>CLASSROOM ARTS-INTEGRATION PLANNING DOCUMENT</b>	
<b>4</b>	<b>CLASS DETAILS</b>
<p style="text-align: center;"><b><u>DESCRIBE THE CLASS:</u></b></p> <p>NUMBER OF STUDENTS: _____ GRADE: _____ IS THIS A SPECIALIZED CLASS? _____</p> <p>STUDENT DEMOGRAPHICS: ICT / SWD / ELL / AT-RISK / OTHER: _____</p> <p><b>ARE DIFFERENTIATED LESSONS REQUIRED? LIST:</b></p> <p><b>DO ANY STUDENTS HAVE ALLERGIES OR SENSORY TRIGGERS? LIST:</b></p> <p><b>BEST STRATEGIES FOR:</b></p> <p>GETTING WHOLE CLASS ATTENTION: _____ ASSIGNING PROJECTS: GROUPS / INDIVIDUAL</p>	
<b>5</b>	<b>ROLES &amp; RESPONSIBILITIES</b>
<p style="text-align: center;"><b><u>DEFINE ROLES &amp; RESPONSIBILITIES:</u></b></p> <p>TEACHER'S ROLE: <span style="border: 1px solid black; padding: 10px; display: inline-block; text-align: center;">SHARED</span> TEACHING ARTIST'S ROLE:</p> <p><b>WHO WILL BE RESPONSIBLE FOR:</b>  <i>(SOME ROLES MAY FALL TO CLASS LEADERS ... BE SURE TO ASK ABOUT THE CLASSROOM JOB SYSTEM.)</i></p> <p>PRINTING OF VISUAL AIDS _____ BEHAVIOR MANAGEMENT: _____ SOURCING ART MATERIALS: _____</p> <p>PLANNING FIELD TRIPS: _____ CLEAN-UP: _____ STORAGE OF ART MATERIALS: _____</p> <p>RESERVING OR PROVIDING TECHNOLOGY: _____</p>	
<b>6</b>	<b>COMMUNICATION PLAN</b>
<p style="text-align: center;"><b><u>SET UP A PROACTIVE PLAN FOR COMMUNICATION:</u></b></p> <p><b>PREFERRED METHOD OF CONTACT:</b></p> <p>TEACHER: TEACHING ARTIST:</p> <p><b>EMAIL ADDRESSES:</b></p> <p>TEACHER: TEACHING ARTIST:</p> <p><b>WHAT IS THE BEST WAY TO COMMUNICATE WITH STUDENTS AND/OR PARENTS?</b></p> <p><b>ARE THERE ANY OTHER SCHOOL-WIDE &amp; CLASSROOM SYSTEMS OF COMMUNICATION OR STAFF THAT NEED TO BE INCORPORATED INTO THIS PLAN?</b></p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p><b>NUMBER OF MEETINGS TO BE HELD DURING PARTNERSHIP:</b></p> <p>DATES OF MEETINGS: _____</p> <p>WHO WILL BE PRESENT:</p> <p><b>DATE OF DEBRIEFING MEETING: (1HR)</b> _____</p> <p>WHO WILL BE PRESENT:</p> <p>RECAP COMMUNICATION WILL TAKE PLACE AFTER EACH WORKDAY WITHIN _____ OF COMPLETION BY _____ FORM OF COMMUNICATION.</p> </div>	

### Space Planning Section:

Space was not something that I had initially thought to incorporate as a category. However, Greta Anderson stated in her interview that her entire planning process begins with mapping out the space in which she will be working. Reflecting on my own experiences, I felt that many teaching artists including myself could benefit from this exercise. In creating this worksheet, I brainstormed a few space related questions to ask the teacher about that I have also encountered.

- What space at the school is available to use for art programming? (Outdoor areas, different classroom areas, etc.)
- What is the system for reserving space? Is there a schedule of time that spaces are unavailable?
- Who do I contact to reserve space? Is this something the teacher is willing to do for me?
- Are there restrictions of material use in certain spaces?

These questions were added into a worksheet that also included an area to draw a map of the classroom or space that you will use primarily. See Article 3. The rectangle in Article 3 is to be used to map out all of the different components of the primary workroom. This mapping can include tables, floor space, rough dimensions of all workspaces, outlet placement, and anything else necessary to note. It can also serve to be a map and guide for flow of art stations and student activity. One map can be referenced, when filling in the Planning Document or a new copy can be made for each workday.

Article 3

<b>CLASSROOM ARTS-INTEGRATION PLANNING DOCUMENT</b>		<b>8</b>
<p style="text-align: center;"><b>MAP OUT YOUR CLASSROOM:</b></p> <p><b>INCLUDE:</b> TABLES, FLOOR SPACE, SINK, STORAGE SPACE, DOORS, OUTLETS, WHITEBOARD/SMARTBOARD, PROJECTOR, AND ANY OTHER IMPORTANT LANDMARKS OR TOOLS.</p> <p style="text-align: center;"><i>CREATE A NEW MAP FOR EACH INDOOR OR OUTDOOR WORK AREA.</i></p>		
<div style="border: 1px solid black; height: 500px; width: 100%;"></div>		

### Ice Breaker and Observation Sections:

I also added within the Classroom Arts Integration Planning Document an icebreaker activity and an observation worksheet. See Articles D and E. These resources are meant to help guide the teaching artist in engaging with both the teacher and the students before the partnership begins. The icebreaker is meant to facilitate an informal exchange, while the observation sheet helps guide the teaching artist on what to focus on when observing the class.

### Article D

CLASSROOM ARTS-INTEGRATION PLANNING DOCUMENT		7
<b>BREAK THE ICE WITH SOME ART-MAKING!</b>		
BLIND CONTOUR PORTRAIT ACTIVITY:		
FOLD THIS SHEET ON THE LINE BELOW. TAKE TURNS USING HALF OF THE SHEET TO DRAW A PORTRAIT OF THE OTHER PERSON. WHEN DRAWING, KEEP YOUR EYES FIXED ON THE PERSON'S FACE - DO NOT LOOK AT THE PAPER. ONCE BOTH OF YOU HAVE COMPLETED A PORTRAIT, UNFOLD THE SHEET AND SEE YOUR ARTWORK SIDE-BY-SIDE!		
<hr/>		



Article E

<b>CLASSROOM ARTS-INTEGRATION PLANNING DOCUMENT</b>		<b>9</b>
<b><u>OBSERVE YOUR NEW CLASS:</u></b>		
<b>GROUP DYNAMICS:</b>	<b>TECHNICAL ABILITY &amp; LEARNING STYLES:</b>	
<b>TEMPERAMENTS &amp; EXPRESSIVE STYLES:</b>	<b>LISTENING SKILLS &amp; INDIVIDUAL STUDENT OBSERVATIONS:</b>	

## Partnership Lesson Planning Spreadsheet

For this document, I referenced my own partnership planning spreadsheet. Used this spreadsheet to create an outline that focused on columns that would be needed to be included to show a complete picture of the partnership. Outline 1.2 below was created based on my current working document.

### Outline 1.2: Partnership Lesson Planning Spreadsheet

- Columns Needed
- 1. Grade
- 2. Teacher
- 3. Number of Students
- 4. Final Projects to be Completed
- 5. Pre-Partnership Class Prep/Introduction to Material
- 6. Days
- Column for each Day
- Row for each station or activity per day
- 7. Questions
- 8. Materials Prep List

After creating outline 1.2, I then added in columns based on information gathered from interviews and research. These columns included learning modalities being supported, communication checklists, workday reflections, space being used, separate columns for teaching aids & technology and art materials, and lesson or tool adaptations needed. Outline 1.2 was modified and created more comprehensive Outline 1.3. See below.

### Outline 1.3: Partnership Lesson Planning Spreadsheet

- Columns Needed
- 1. Grade
- 2. Teacher
- 3. Number of Students

- 4. Final Projects to be Completed By End of Partnership
- 5. Pre-Partnership Class Prep/Introduction to Material
- 6. Workdays (Date & Activities)
- Row for each activity per day
- 1 column per workday
- 7. Learning Modalities
- 8. Space where workday takes place
- 9. Lesson or Tool Adaptations Needed
- 10. Materials Prep List
- 11. Technology & Teaching Aid Prep List
- 12. Workday Reflections
- 13. Questions
- 14. Workday Recap with Teacher Checklist

Referring to Outline 1.3, the first three columns are included to inform the rest of the information entered into the spreadsheet. These columns contain very basic, logistical information: Grade, Teacher, Number of Students; and are crucial not only in the planning for a single partnership, but for differentiating between multiple classes when participating in a multi-class partnership. Column #4 is used to list the final projects that you are working on completing with students. This could be one cumulative project, or a series of smaller projects. Column #5 is a space to record any work that the teacher has already used to prepare the class for the partnership. This could be anything from research projects, to a class trip, or children's books.

Columns #6 through #11 are meant to be used prior to workdays in order to plan the activities happening on workdays. While I only have one column (#6) listed for workday, the teaching artist will have to add in a separate column for each classroom workday. Workday columns are to be used for listing the date, theme (if separate from overall theme), and activities taking place on each day. The teaching artist can either use one row to list all activities or create separate rows per activity (if using stations). I have found the creating of separate rows for each activities works best. Column #7 is there to

track which learning modalities are supported by each activity. Column #8 is there to record what room or space each activity is taking place. This can be used in a detailed (exact location in room) or broad sense (in the classroom or outside in the yard). Column #9 is an area to list any adaptive tools or lesson modifications need to be incorporated for specific students who might have emotional, cognitive, or physical differentiations. Column #10 is a space to list out all materials that are needed to complete the activity. This is a place to list any materials that you also anticipate might be needed and should be as thorough as possible. Column #11 is a space to list any teaching aids or technology you may need for an activity. This can be iPads, Smartboard access, printed visual aids, and charts, to name a few.

Columns #12 through #14 are to be used at the end of a workday. Column #12 is a space to reflect on the workday as a whole. As Jenn Williams (interview, 2017) said in her interview, “There is no need to learn the hard way twice - write it down.” Column #13 is a space to write questions that you have for the teacher, yourself or anyone else involved. Both Columns #12 and #13 can be used to inform Column #14. This is an area to confirm that you have sent a recap of the workday to the classroom teacher. I included this because through the interview process, it became clear that documenting communication is as important as maintaining it.

This spreadsheet was then created in Google Drive with all headers and descriptors included, and uploaded to the website as a resource, in both PDF and Excel formats.

## Arts Integration KWL Chart

Inspired by a few interviewees sharing the importance of gauging the class knowledge of the subject being studied, as well as their experience with art, I included a modified KWL chart (Article F). I added a second row to the table and labeled the top row with *Classroom Subject* and the second row with *Art Experience*. When used at the beginning of the partnership, the teaching artist will be able to cross reference their knowledge and art skill level, with the content they want to explore and the materials they would like to experience. This is a tool that I will definitely use in future arts-integration partnerships to help tailor my lessons to the group needs.

Article F:

ARTS-INTEGRATION KWL CHART: CLASSROOM SUBJECT & ART EXPERIENCE		
CLASS: _____		DATE: _____
TOPIC: _____		
KNOW	WANT TO KNOW	LEARNED
CLASSROOM SUBJECT:	CLASSROOM SUBJECT:	CLASSROOM SUBJECT:
ART EXPERIENCE:	ART EXPERIENCE:	ART EXPERIENCE:

## Feedback Surveys and Debriefing

Due to the fact that feedback survey design can vary greatly depending on class age, developmental level, physical needs, and time constraints, I used this section to share links to helpful survey building tools. I also included a brief summary of why this is an important part of the partnership process.

## **Applications of Original Material**

This section will break down the Why, How, and Strategies for the different components of the Guide for Planning and Implementing an Arts-Integrated Partnership with a Classroom Teacher. Each section pertains to a document and has the following four subsections: Why Use This Resource, How to Use in Planning, How to Use for Assessment, and Implementation Strategies. These guidelines given are based on the information gathered through interviews with eleven experienced teaching artists and administrators of cultural organizations that employ teaching artists.

This document will be displayed on a forum-based website; so that teaching artists may share their experiences with the document and add in their own experiences or information that may have been left out by myself and the interviewees. This forum will aid in supporting my goal of these documents to be used as guides that are adaptable to a wide range of teaching situations that teaching artists may find themselves.

### **Planning Document**

Why Use this Resource?

This is the guide that will be used in both planning and implementation of the partnership. You will use this with the classroom teacher to align goals for teaching and learning. You will create a timeline and understand their preferred methods of classroom management. You will also determine clear roles for both of you, as well as any other adults present in the classroom.

How to Use in Planning:

I recommend using this form first. Follow the questions in order given and go through all sections. It may feel like a lot of info, but the more thorough and proactive you are in the beginning - the less you have to troubleshoot during the partnership.

#### How to Use for Assessment:

Use this document during your final debrief to examine which goals were met, and which could have been supported better. As well as, addressing other areas where you gained insight into ways things could have gone differently or went really well.

#### Implementation Strategies:

##### Introduction Section:

- Introduce yourself
- Get to know the teacher

##### Partnership Details:

- Find out all of the logistics of what the teacher wants
- Always ask at the end of this section if you've missed anything to provide an opportunity for the teacher to reflect if they've covered everything that they want to accomplish.
- Use this section to inform creating your lesson plans. Always refer to the teachers learning objects and the needs of the students.

##### Class Details:

- Use this section to get any information you possibly can on the class you will be working with. The teacher knows them intimately and can offer a

lot of insight that will help you to prepare your lessons.

- Use the observation section to take notes about the class during your initial session or observation session.

Roles:

- Use this section to define the roles of you and the teacher during this partnership. Make sure you are clear on the definition of a teaching artist and only take on roles that you are comfortable with.
- Use this document throughout the partnership to as a reference for who needs to do what for different lessons.
- Share with the class.

### **Partnership Implementation Spreadsheet:**

- Use this spreadsheet to guide you in planning and implementing your projects (always relating to the teacher's objectives) \*Remember to leave room for flexibility in your planning - you may have a new perspective after a couple sessions with the students.
- The spreadsheet can be manipulated to accommodate as many or as few workdays.
- Use the *modality column* to specify what types of learners are being supported in the lesson. \*Remember arts-integration specifically supports kinesthetic/visual/aural learning modalities. By the end of the partnership, it's best to have supported all three of these types of learners.
- Use the *notes column* to write any observations from the class period, or



things to remember for next time.

- Use the *Questions column* to write down any questions you have for the teacher, class or about possible changes to your plan.
- Color-coding is great for a secondary visual organization strategy.
- Share a copy of the spreadsheet with the classroom teacher for feedback.

## **School Technology**

### Why Use this Section?

We live in the age of technology and it can be a great tool in the classroom: to display information to a whole class, facilitate independent student research, facilitate the art making process, etc. Each school is different in regards to what technology is available and systems for using or reserving it. Use this guide to know all of your options up front and how to secure those options.

### How to Use in Planning:

In your initial planning meeting with the teacher and/or administration, use this document to get all of the information regarding technology available at the school. This can also help you to establish roles: will you or the teacher be in charge of reserving technology?

### How to Use for Assessment:

Use the Technology Assessment Log to record your experience of how the integration of technology worked.

- What would you do differently?
- What worked really well?

## **Communication Plan**

### Why Use This Section?

Communication is one of the key components of a successful partnership with a classroom teacher. It's important to understand that everyone communicates differently and that developing a proactive, communication strategy at the beginning of your partnership will help to keep things running smoothly throughout its entirety.

### How to Use in Planning:

Use this section before your partnership during a one-on-one meeting with your classroom teacher.

### Implementation Strategies:

Once you've set up this plan be consistent with using modes of communication agreed upon and make it a priority to attend all scheduled meetings. Teachers are very busy and can have little flexibility to accommodate last minute rescheduling of meetings. It's okay for things to come up, but make sure you give ample notice when making changes to this plan. In the event that you need to change your communication plan (with confirmation from the teacher to do so), share a revised copy with the teacher immediately.

## Space Planning Questions

### Why Use This Resource?

Often, as teaching artists, we are thrown blindly into classrooms and spaces and there is nothing worse than setting up a project (like full body outlines) only to find out that there is not enough space to execute the project.

The space in which you will be leading your partnership will inform what types of projects you can accomplish, the types of materials you can use, where you can store materials & ongoing projects, flow of stations, and your own transitions from classroom to classroom.

### How to Use in Planning:

**CLASSROOM MAP:** Use this doc to map out the classroom(s) in which you will be teaching.

1. Note the basic measurements, location of workspaces, outlets, doors, rugs, classroom storage space, outlets, sinks and anything else that is relevant to your teaching needs.
2. Make copies of this map for each of your partnership days. Use a copy per day to label workstations, note storage, map out the flow of students moving through stations, and place equipment near outlets.
3. Make temporal notes: When will students switch stations and where will they go?
4. Share these docs with the classroom teacher to help you create a seating

chart or make groupings of students that will work best together.

How to Use for Assessment:

At the end of each class, refer back to your map and make notes about what worked and what did not work. This will help you to better plan for your next lesson. \*If possible, get a few minutes to have the teacher assess the map as well.

Implementation Strategies:

- Have your map on hand during class - make notes on it as you notice things that are working and not working. Stick to your plan as much as possible, but realize that flexibility is key and it's okay to change your plan to make it work better.

### **KWL Chart**

Why Use This Resource?

The KWL Chart can be used both as a planning and assessment tool.

How to Use in Planning:

Pre-Partnership:

Fill in the first two columns "Know" and "Want to Know" with students before starting projects. This chart will inform you about what students already know about the subject area, as well as what they want to learn. I've included a second row in the KWL table that pertains to art experience. This will help you to understand what type of art experiences the students have already encountered and what types of experiences they would like to try for the first time or explore deeper. You can use then cross reference the

two rows, begin to match different materials with different topics, and build your lessons.

*\*Don't forget to include your teacher's learning objectives into your lesson plan development too!*

How to Use for Assessment:

Post-Partnership:

Fill in the third column "Learned" with the students after the art project or at the end of the partnership. This will inform you as to what the students have learned during the art making and learning process. It's important to assess your projects' abilities to increase student learning both in regards to the classroom subject and art process.

Implementation Strategies:

- Use as a whole class conversation.
- Let small groups each work on a KWL chart - check in with individual groups while you do this.
- When working with older students - have students fill in individual KWL charts and share in a whole class discussion.

### **Feedback Surveys and Debriefing**

Why Use this Guide?

The closure and reflection process associated with a partnership is just as valuable as the partnership itself. While it can be nerve-wracking to think about possibly getting negative feedback, the information gained during administering feedback surveys and

your debriefing session with the classroom teacher will help to inform your professional growth as a teaching artist and educator. Who knows, maybe the teacher will reciprocate and ask for your feedback on their role in the partnership?

#### How Use in Planning:

When planning, identify key areas that you would like feedback on specifically. Maybe you are trying something new, or trying something in a new way.

#### How Use for Assessment:

Post-partnership debriefs are essential and were highly recommended during interviews with administrators of teaching artist programs. Feedback on the successes and shortcomings of a partnership is crucial for your development as a teaching artist. Plan a nice hour long debrief with the teacher - even if you don't get paid for it. Your future professional self will thank you for taking the time!

#### Implementation Strategies:

- Factor in time on your last workday to pass out surveys to students and the teacher.
- Use the filled in teacher survey, along with your action plan, during your one-on-one debriefing session with the classroom teacher to help guide the conversation.

## Resources

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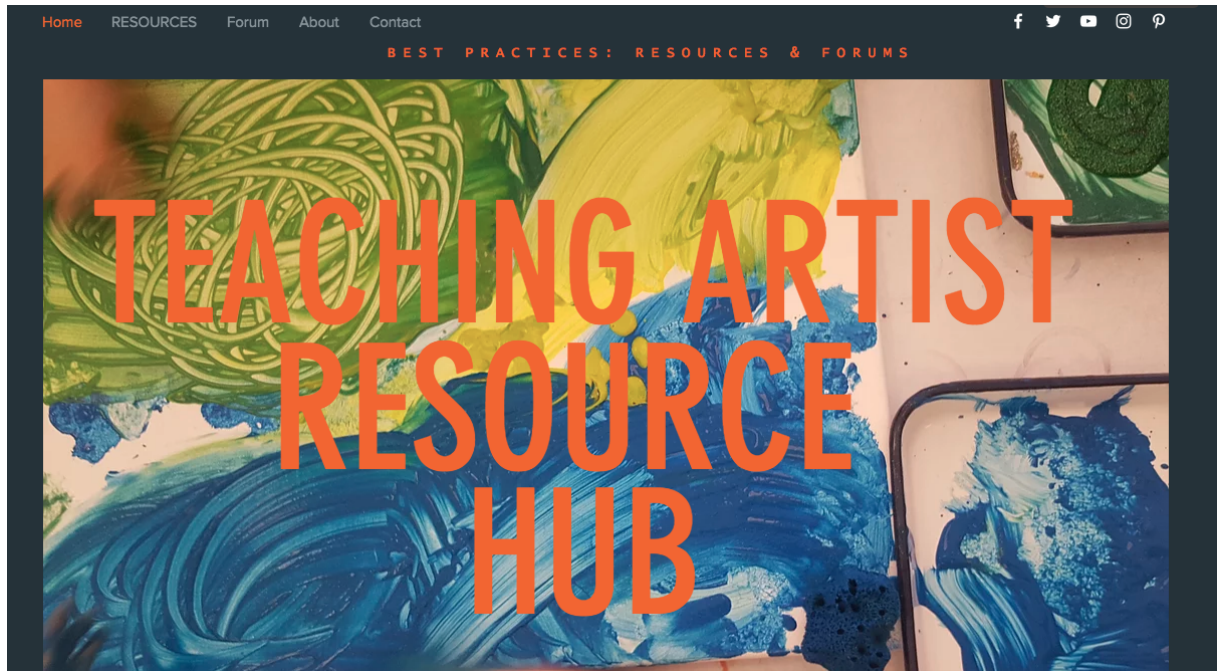
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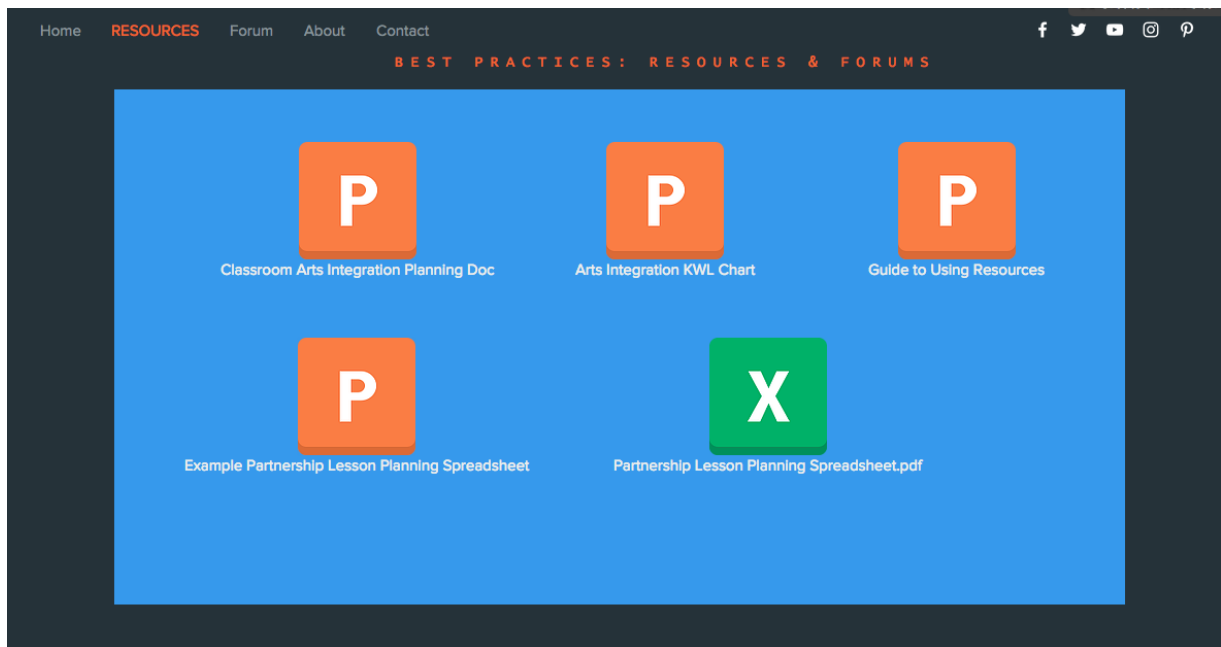
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## Appendix

### Website Landing Page



### Website Resource Page





## Website Forum Page

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BEST PRACTICES: RESOURCES & FORUMS

# Discussion of Resources

Share your experiences of using the TA resources with the group. How did you modify them to fit your needs?

### Planning Doc Discussion

0 views | 0 posts

Tell us how your experience was using the Classroom Arts Integration Planning Document.

### KWL Chart Discussion

0 views | 0 posts

Share your experiences using the modified Arts Integration KWL Chart.

### Lesson Plan Spreadsheet

0 views | 0 posts

Share how you used the Lesson Planning Spreadsheet. How did you modify the document to fit your needs?

## Website About Page

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BEST PRACTICES: RESOURCES & FORUMS

# ABOUT T.A.R.H.

THIS WEBSITE WAS CREATED TO HOUSE RESOURCES FOR THE PLANNING AND IMPLEMENTATION OF ARTS-INTEGRATED PARTNERSHIPS BETWEEN TEACHING ARTISTS AND CLASSROOM TEACHERS.

In order to collect best practices for teaching artists, in the planning and implementation process of collaborating with classroom teachers for arts-integration partnerships, I conducted 10 interviews with experienced New York City teaching artists and administrators at cultural institutions that employ teaching artists. I asked each individual a series of the same 7 questions. The first group of questions related to their opinion of best practices in the areas of planning, communication with teachers, choosing art projects, classroom management, teaching aids and technology, and the completion of a partnership. The last question focused on questions they wished they would have asked and shifts in mindsets developed over the course of their professional careers. All of the information collected in these interviews informed my creation of the resources listed in the forum section.

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