

Arts in Education Program Guide

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### **“Arts in Education Program Guide”**

The Berkeley Arts Council (BAC) began its planning and design of its Arts in Education program in the winter of 2010.

The first of three parts of the project will be to create literature encouraging artists to become teaching artists and provide literature on BAC procedural steps of how to do so. The second part of the project will be a power point presentation that can be used to demonstrate the advantages of the program to administrators and classroom teachers, explaining the process and benefits of having a teaching artist in residence at their school. The third part of the project will be surveys for teachers and teaching artists to use at the end of the residency.

#### **Rational**

This program is in need of an “Arts in Education Program Guide” in order to strengthen and prosper in the coming years. The BAC is a relatively new organization and is in need of developing consistent and useful documents to build programs like this one in the future. Creating the “Arts in Education Program Guide” will fill current gaps in documentation and procedures. This guide will be used by the teaching artists and by the BAC board members by assisting the teaching artists in the classroom, helping members of the Art Council to promote the program to teachers and school administrators, and by evaluating the effectiveness of the program for the students, teachers, schools, and arts council.

Developing a program guide of this nature will help me grow as a scholar-practitioner by taking my current knowledge and synthesizing into a usable format. This is an opportunity for me to research and develop information that will be put into practice immediately, which is exactly what a scholar-practitioner should do.

**Objectives**

The objective of this guide is to develop the current pilot Arts in Education program into a fully formed program for the local Arts Council. In order to do this an understanding of accepted state agencies program evaluation methods are needed. Documents and literature that promote, educate and excite artists, teachers and administrators about the program are also necessary.

**Scope****Literature on becoming a teaching artist.**

A promotional tri-fold brochure encouraging regional artists to become involved with the BAC's Arts in Education Program is the first step in growing this program. Without the support of the artists and their willingness to share their talents, this program will not exist. Examples will be shown about why working with a teaching artist, may open up new opportunities for the school and community (Treichel, 2008). Some links to online resources and articles demonstrating the personal stories of teaching artists may also be listed, including professional development for teaching artists on the Association of Teaching Artists' website.

**Directions and forms for become a BAC teaching artist.**

A form with the artist's pertinent contact information, as well as, artistic medium, teaching experience, and rationale for wanting to become a teaching artist, will be created. Potential teaching artists will also need to attach a résumé and their planned residency and return the packet of information into the BAC by the indicated deadline.

In order for the BAC to create an arts integration program like the Arts in Education Program, mapping of the residency is needed by the teaching artist. Mapping is discussed as a preferred way to plan an arts integration program like a residency (Reeder, 2010). Mapping

should include listing learner outcomes, curricular aligned activities and assessment documentation according to Reeder (2010). This type of planning is important because outside school agencies, for example, arts councils, are being held accountable (Burnaford, 2007). Directions for creating a residency by mapping will be included with this form.

### **Resource list.**

A survey by the Dana Foundation found that teaching artists need resources to combat teaching artists' isolation and minimize efforts to reinvent best practices (Reeder, 2009). Therefore, a resource list for the BAC teaching artists will be given to all potential teaching artists and current teaching artists. This will enable the teaching artists to develop fully mapped residencies, understand the classroom environment, seek help with difficult situations that may arise, and seek other professional sources. The Association of Teaching Artists, founded in 1998, is the only organization for the advocacy and professional development of artists who teach in schools. Their website is dedicated to helping teaching artists develop their trade by giving foundational documents, resources, assessment ideas, and having experienced teaching artist answer questions and will be a large part of this resource list (Association of Teaching Artists [ATA], 2011). One study reviews who teaching artists are and what their background in education and art is, and finds that most teaching artists have little to no educational training (Sinsabaugh, Kasmara & Weinberg, 2009). This resource list will help artists that do not have teaching experience find information about classroom management and state competencies.

### **Presentation for administrators.**

A standalone presentation in a graphic file format, for instance a DVD, that does not need to be presented in person, will be created. However, in order to convince a skeptical

administrators, an in person discussion is recommended along with this presentation. The best practices for a successful arts integration program include looking outside the school walls for help (Treichel, 2008). Demonstrating that the BAC can help with this is important in this presentation.

The presentation will contain the following information:

1. “What is a ‘residency’?” will be discussed as when a teaching-artist visits a classroom to provide an arts experience that is more than a performance to support a specific curricular goal (Freeman, Seashore & Werner, 2003; Arts Education Partnership, 2003).
2. Rationale to encourage arts integration will be given. The value of arts experiences can be seen in reports from the past 30 or more years
  - a. Arts related benefits will be cited with positive correlating effects on attention and improvement in math and reading skills, as well as, standardized tests (Evans, 2009; Caughlan, 2008; Oddleifson, 1994; McCoubrey & British Columbia Art, 1994; Gullatt, 2008). Other reports show that children with moderate to severe learning disabilities develop cognitive skills more easily with intense arts integration (Durham, 2010; Silver & Lavin, 1977).
  - b. Positive effects due to arts integration on students’ self-efficacy beliefs, and creative/original thinking will be shown (Catterall & Pepler, 2007; McWilliam & Haukka, 2008; Caughlan, 2008; Parker, 2008).

- c. Research that arts education activities also influence choices in students' lives (Rademaker, 2003) and their overall core values will be added (President's Committee on the Arts and the Humanities, 1996). Including research reports that teaching artist residencies have a significant positive effect on improving the self-esteem of at-risk youth (Walsh, 2010) and studies that show a strong correlation of arts related activities and low drop-out rates (Caughlan, 2008).
3. Video clips of Arts in Education Residencies will be added in the future. For now though, a short video of the "Arts Appriciation Day, 2011" held by the BAC will be included to demonstrate the many arts in education possibilities that are in Berkeley County.

### **Surveys.**

Using surveys to evaluate a program is a common action. Evaluations should be developed in order to improve students' learning, inform teachers of the level of knowledge the students, and if the program itself needs changes according to Pellegrino (2010). Teaching artists' and classroom teachers' collaboration is also an important partnership that can be evaluated using a survey. Because of the high demands of accountability in the classroom, class time is highly valued and arts integration is vulnerable to constraints, evaluation of a program like this one will help demonstrate its value.

Three surveys will be developed for classroom teachers, teaching artists and participants. According to Amazon Web Services (2011), to enhance the accuracy of respondents' answers, a survey designer should take into consideration the wording style, type, and question sequence,

make the survey interesting and notice the survey length. Each of my surveys will be reviewed by other artists and teachers to ensure that these considerations have been met.

These documents will be based on the current Arts in Education program and will not alter their current program, just build documentation to create a stronger, more complete program. I estimate this project will take me about six weeks, by creating each section in about two weeks. This allows me one week as a cushion of time if I run into problems and still will be able to complete this project in the given class time frame.

I have the support of the Arts Council in this endeavor and will be using the Arts in Education program chair to help me gather necessary program information. I will also use other sources of information and ideas found on the internet, at other Arts Councils and state agencies.

### **Literature Review**

Many models of arts integration are available, however, no consensus on theory, practice or definition of arts integration are agreed upon (Brumaford, Brown, Doherty & McLaughlin, 2007; Kansas Arts Commission, 2009). “The common understanding of meaning” is more important than the right words to the definition (Kansas Art Commission, 2009, p. 6). Arts integration models may vary by the needs of the community, school and students (Brumaford et al., 2007). Some arts integration is defined as a process of collaboration, where that the teaching-artist is at the heart of that collaboration (Brumaford et al., 2007). The term “teaching artist” was coined by the Lincoln Center Institution in the early 1970’s and is defined as “artists who choose to work in educational settings” (Reeder, 2009). For this project, creating an “Arts in Education Program Guide”, a “residency” is when a teaching-artist visits a classroom to provide an arts experience that is more than a performance and an “elaborated residency” is

when a teaching artist creates a residency to support a specific curricular goal (Freeman, Seashore & Werner, 2003; Arts Education Partnership, 2003). In both of these models, the assumption is that there is a partnership between the teaching artist and the classroom teacher in order to maximize student learning (Prunell, 2008).

One section of the “Arts in Education Program Guide” previously described, is the literature that will be used to encourage administrators and teachers to take advantage of this program. Rationale to encourage arts integration is vital to this section, especially in light of recent years of budget cuts across most school systems, which have been reducing instructional time given to the arts (Evans, 2009; Caughlan, 2008; President’s Committee on the Arts and the Humanities, 1996). The need to justify the arts is continuous in this literature. Kritzmire (1993) stated that “the necessity to justify our programs has been a relentless and demoralizing component of professional life for arts teachers from preschool through graduate school” (Justification and the arts, para 1). The value of arts experiences can be seen in reports from the past 30 or more years, and due to our ever flattening global economy, continued community awareness about the necessity of creative thinking should be a priority (Parker, 2008; Lai & Shishido, 1987; Eisner, 1999).

Arts related benefits are cited in numerous reports and articles. Positive correlating effects on attention and improvement in math and reading skills (Evans, 2009; Caughlan, 2008; Oddleifson, 1994; McCoubrey & British Columbia Art, 1994), as well as, standardized tests (Caughlan, 2008; Gullatt, 2008), can be found. However, most of these reports are of case studies and small group research, and therefore must be considered theoretical according to Caughlan (2008). Increased social and emotional abilities are other arts related benefits. There

are positive effects due to arts integration on students' self-efficacy beliefs, and creative/original thinking (Catterall & Pepler, 2007; McWilliam & Haukka, 2008; Caughlan, 2008; Parker, 2008). The concept that school subjects that encourage creative thinking, imply social awareness, and active social change is found in more research (Parker, 2008). Arts education activities also influence choices in students' lives (Rademaker, 2003) and their overall core values (President's Committee on the Arts and the Humanities, 1996). Alternatively, Eisner (1999) questions whether the arts are claiming too much.

Students of all learning styles and diversity have always played a role in American education. Our current inclusion policies make data from research reports indicating that the arts are cognitive domains that trigger multiple forms of learning even more important (Oddleifson, 1994). Reports show that children with moderate to severe learning disabilities develop cognitive skills more easily with intense arts integration (Durham, 2010; Silver & Lavin, 1977).

In research reports, teaching artist residencies have a significant positive effect on improving the self-esteem of at-risk youth (Walsh, 2010). There are also a number of studies that show a strong correlation of arts related activities and low drop-out rates (Caughlan, 2008). A case study of a Zapotec weaver in Oaxaca, Mexico, shows how the arts can help self-educate and improve economic conditions for the less privileged cultural groups (Davenport, 2007). Gullatt (2008) reports that arts integrated programs can increase cultural understanding and respect for other nationalities as well.

The best practices for a successful arts integration program is to look outside the school walls (Treichel, 2008) and arts organizations like the BAC can help with this. Many schools have a limited number of arts personnel on staff and one or two people throughout the school

cannot offer extensive arts knowledge to the faculty or students. While many teachers in the K-12 classrooms are artistically gifted, these gifts do not necessary translate into arts experiences for the students (Graham & Zwirn, 2010).

Finding appropriate teaching artists is not always easy for schools, however. One study looks at who teaching artists are and what their background in education and art is, finding that most teaching artists have little to no educational training (Sinsabaugh, Kasmara & Weinberg, 2009). Professional development for teaching artists can also be found on the Association of Teaching Artists' website. There are surveys that discuss statements of "I am a teaching artist because (blank)" and "(blank) is the most necessary support to a teaching artist" (Reeder, 2009). Another survey by the Dana Foundation found that teaching artists need resources to combat teaching artists' isolation and minimize efforts to reinvent best practices (Reeder, 2009).

The teaching artists of the BAC currently have no leadership in the area of professional development or resources. For this reason, one section of this project is to compile an ongoing resource list just for them. The Association of Teaching Artists, founded in 1998, is the only organization for the advocacy and professional development of artists who teach in schools. Their website is dedicated to helping teaching artists develop their trade by giving foundational documents, resources, assessment ideas and having experienced teaching artist answer questions (Association of Teaching Artists [ATA], 2011).

Articles by teaching artists are also available to help other teaching artists. They discuss personal experiences of these teaching artists and offer advice on how to handle different situations (Peters, 2003; Kuper, 2006; Fitzhugh & LaPadula, 2004). Stereotypes by teachers that real artists would not teach are examined (Graham & Zwirn, 2010), along with why working

with a teaching artist, whose expansive vision and willingness to try new approaches, may open up new opportunities for the school and community (Treichel, 2008). They also journal when teaching artists are introduced into the classroom that there is a clear change in the classroom dynamics (Graham & Zwirn, 2010; Graham, 2009). Students became more interactive with peers and adults (Graham, 2009; Catterall & Pepler, 2007).

It is important to completely plan out an arts integration program like a teaching artist residency (Arts Education Partnership, 2003). Part of this project is to ensure that the BAC's Arts in Education Program has a clear plan for implementation, evaluation, and change. This will clarify the processes of the program and ascertain how to measure the successfulness of the program for the BAC.

Mapping is discussed as a preferred way to plan an arts integration program like a residency (Reeder, 2010). Mapping should include listing learner outcomes, curricular aligned activities and assessment documentation according to Reeder (2010). This type of planning is important because outside school agencies like arts councils are being held accountable (Burnaford, 2007).

To ensure successful arts integration programs, partnerships are necessary (Arts Education Partnership, 2003; Reeder, 2009; Burnaford, 2007). In Rademaker (2003) a study is examined that illustrates how Arts Collaborators, Inc. chose and developed arts integration activities and how outside beliefs influenced these choices. The article recommends how to evaluate a program and to incorporate those outside influences into a comprehensive arts integration program (Rademaker, 2003). Improving an arts integration program can be accomplished by school administrators and superintendents partnering with corporations or non-

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profit agencies (Arts Education Partnership, 2003; Reeder, 2009; Burnaford, 2007). Partnerships must also include the artists themselves because they have the knowledge of art forms that is needed to create criteria for evaluation of the program and assess student knowledge. (Remer, 2010).

Teaching artists and classroom teacher collaboration is also an important partnership. Collaboration needs to occur in order to meet the academic accountability that the state and community expect (Purnell, 2008; Reeder, 2009; Burnaford, 2007). Because of the high demands of accountability in the classroom, class time is highly valued and arts integration is vulnerable to constraints (Purnell, 2008). The Arts in Education Partnerships (2003) discusses authentic connections to other curriculum areas and how use those to measure successful arts integration. Having the students make authentic connections and truly understand of the subject matter is needed (Arts Education Partnership, 2003; Gullatt, 2008).

Evaluations should be developed in order to improve students learning, inform teachers of the level of knowledge the students, and if the program itself needs changes according to Pellegrino (2010). More than one type of assessment is needed to achieve this and different types of students may need different assessments as well (Pellegrino, 2010). Some types of assessments include observations, multimedia, surveys, and tests. Burnaford (2007) states that multimedia can be used to document observable data and that this can then be used to gain support from the public. Action research, where the classroom teacher and teaching artist use assessments like surveys, can also be used as evaluation tools (Burnaford, 2007). The Kansas Arts Commission (2009) also offers a toolkit that reviews criteria that should be evaluated based on goals of the program.

## **Critical Reflection**

**Research**

**Best Practices**

**Ethical Leadership**

**Change Processes**

**Assessment**

### **Plan for implementation of project**

Working with the BAC directly will allow me to implement this guide easily. I already have the board's approval to make changes to this program. However, I will give the documents to the board of directors during their September meeting for final approval to use them. I will also discuss how they should use the presentation portion of the guide in their own meetings with community leaders.

I do not expect any cultural or social issues by making these changes. However, if there is an issue that develops due to the use of any of the materials I have created, then I would plan to remove the material, revise it, review it with the BAC board, ask for advice of any changes

and then make the decision whether to continue to use or not use the document further. There are no other arts in education programs for Berkeley County either, that the BAC is aware of; therefore, I should not interfere with any other plans of arts integration programs.

### **Plan for assessing project**

Once the first year of the BAC's Arts in Education Program is completed many steps will need to occur to assess this project and the overall Arts in Education Program. The BAC Arts in Education Chairperson will need to start by collecting the surveys and compiling the results. After the results have been analyzed, changes may be needed to the program or to the documents I have created in this project, in order to alleviate relevant issues. The presentation portion may need additions based on survey results as well.

I plan to reflect and revisit of all of these materials with BAC board and AIE chairperson at end of 2011-2012 school year. Parts, including the steps to create an arts residency with the BAC and the teaching artist guide, will need to be updated with current information. The BAC will also need to review whether the survey answered all needed information and some survey questions may need to be altered, added or deleted.

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**Appendix A** Arts in Education Program Guide Part 1: For Teaching Artists

**Appendix B** Arts in Education Program Guide Part 2: For Classroom Teachers and Administrators

**Appendix C**

Arts in Education Program Guide Part 3: For Classroom Teachers, Teaching Artists and BAC  
Board Members



### The Berkeley Arts Council's Arts in Education Program Post-Survey for TAs

Teaching Artist (TA) \_\_\_\_\_

Teacher and School \_\_\_\_\_

Title of Residency \_\_\_\_\_

1. Have you ever been a TA in residence in a classroom before this experience?      Yes      No
  
2. What is your level of teaching experience? (Please indicate as many that apply)
  - \_\_\_ I have never taught an arts discipline before this experience.
  - \_\_\_ I have taught this arts discipline to the community but not K-12 students.
  - \_\_\_ I have a teaching certificate or degree in education, but not in the arts discipline I am working with currently.
  - \_\_\_ I have a teaching certificate or degree in education in the arts discipline I am working with currently.
  - \_\_\_ Other – Please explain \_\_\_\_\_
  
3. Did this arts residency meet your expectations-
 

While working with the BAC?	Completely	Mostly	Somewhat	Not at all
While working with the classroom teacher?	Completely	Mostly	Somewhat	Not at all
While working with the students?	Completely	Mostly	Somewhat	Not at all
  
4. Do you feel you and the classroom teacher worked well together?
 

	Completely	Mostly	Somewhat	Not at all
--	------------	--------	----------	------------
  
5. How would you rate your arts integration residency overall, with 1 meaning highly satisfied and 5 meaning not satisfied at all?
 

	1	2	3	4	5
--	---	---	---	---	---
  
6. Rate your overall experience with the BAC's Arts in Education Program, with 1 meaning the best experience and 5 meaning the worst experience?
 

	1	2	3	4	5
--	---	---	---	---	---
  
7. How likely are you to recommend the BAC's Arts in Education Program?
 

	Definitely likely	Probably likely	Unlikely	Not likely at all
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8. Comments:-

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**The Berkeley Arts Council's Arts in Education Program Survey for Elementary and Intermediate School Students**

School \_\_\_\_\_ Classroom Teacher \_\_\_\_\_

Please answer the questions below.

- 1. Did you enjoy the arts project?      Yes      Mostly      A little      No
- 2. Did you like your teaching artist?      Yes      Mostly      A little      No
- 3. What did you learn?-

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**The Berkeley Arts Council's Arts in Education Program Survey for Middle and High School Students**

School \_\_\_\_\_ Classroom Teacher \_\_\_\_\_

Please answer the questions below.

- 1. Did you enjoy the arts project?      Yes      Mostly      A little      No
- 2. Rate your Teaching Artist-
  - a. Knowledge of art      Yes      Mostly      A little      No
  - b. As a teacher      Yes      Mostly      A little      No
  - c. Overall      Yes      Mostly      A little      No

3. Would you like to have another BAC Teaching Artist work with you in your classroom? Why or not?  
Yes    No \_\_\_\_\_

\_\_\_\_\_

4. What did you learn?  
\_\_\_\_\_  
\_\_\_\_\_

5. Other Comments  
\_\_\_\_\_  
\_\_\_\_\_