

03A

FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION Component 3A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Quality instruction is grounded in educational and artistic practices when organizations support Teaching Artists as artists and educators.



Characteristics of Practice

ELEMENTS	CHARACTERISTICS OF PRACTICE
Artistic Connections	<p>To develop students as artists, organizations may ensure instruction includes:</p> <ul style="list-style-type: none"> • Opportunities for participants to teach, model, exhibit, or perform their artistic creation • Leverage of technique and skill-building to support the development of student expression and voice • Positioning of the art form within its history and current context • Framing it as one of many art forms, rather than the best or only art form available to students • A culminating event to showcase artistic products developed • Skillful use of anchor works related to the organization’s practice
Teaching Artist Growth in the Classroom	<p>Organizations play a crucial role in supporting the Teaching Artists’ work in the classroom through supportive monitoring and constructive critique by Master Teaching Artists or others.</p> <p>Organizations observe Teaching Artists formally and informally, sharing feedback, asking questions, and communicating opportunities for growth.</p> <p>Organizations endow Teaching Artists with enough independence to make creative and artistic decisions within a clear, mutually-understood program structure.</p>



Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

ELEMENTS	GUIDING QUESTIONS
<p>Artistic Connections</p>	<ul style="list-style-type: none"> • Who in your organization can best speak to the artistic process or your discipline? Is there a reasonable way to involve this person directly with students? • How do you assess Teaching Artist skill in an art form’s context, history, practices, and products? • How do you help Teaching Artists define reasonable expectations for students, given student age and experience levels? • How do Teaching Artists build student confidence in their work? • How can we articulate the artistic vision in terms that our Teaching Artists and partners find meaningful and useful? • What connections exist between our curriculum and lesson plans and the artistic vision? • How can you create and use consistent language both artists and educators understand, e.g., create, revise and rehearse, present/perform? • How will we know if we are getting it right? Do we need more resources to ensure we get it right the next time? • How can the organization leverage its own artistic resources to help student learn? • How can you demonstrate for students and artists how their everyday habits and practices are similar?
<p>Teaching Artist Growth in the Classroom</p>	<ul style="list-style-type: none"> • How often can we observe Teaching Artists? • What is our policy regarding classroom observations—how will information collected be used, communicated? Who will interpret findings for application in the professional development and training contexts? • Do we build and manage peer-to-peer observation and support systems for Teaching Artists? • What are strategies for sharing positive and critical feedback with Teaching Artists in a way that grows their capacity to offer quality instruction?



Demonstrating Growth in this Component

SUPPORTING DOCUMENTS: Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to *artlook*,[®] or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

- Teaching Artist observation protocol
- Ingenuity’s Instructional Framework
- Artistic process documents
- Artistic products
- Resource inventory for student arts opportunities
- Observation policies and practices
- Findings from classroom observations



Implications for Field Trips

Field trips are a hands-on opportunity for forging artistic connections. While they may not result in leveraging additional resources for students in an ongoing fashion, the expectations for a field trip to be deeply grounded in the artistic discipline should hold steady. Likewise, observations of field trip facilitation can similarly fuel growth in capacity and/or benefit from peer to peer observation and support systems.