

Working in Residency Settings

“What is the meaningful learning you want to take place and what enduring understandings do you want to help students develop?”

Artists’ and arts organizations’ relationships with schools and communities take many forms and are most rewarding when they stretch the artist and the school/community to approach learning in the arts in new, rich and deep ways. Partnerships of classroom educators, arts specialists and community arts resources (artists and arts organizations) play an integral role in helping to design and deliver arts programs that serve the interests and needs of individual schools, museums, social service organizations and communities.

Designed to serve as a broad introduction to working in residency settings, these documents provide initial tools, such as basic need-to-knows, an overview of program design and links to additional information on working with arts standards.

Additional resources, including several publications on working with youth in a variety of settings and on assessment and evaluation, as well as examples of successful Teaching Artist Roster and Arts Learning Grant applications, can be found in the Commission’s Library, located in the Commission offices and open to the public Monday through Friday, 10:00am - 4:00pm.

- ❖ First Steps
- ❖ Program Design Overview
- ❖ State and National Arts Standards

For more information contact the Arts Learning Department at the Arizona Commission on the Arts.
<http://www.azarts.gov/who-we-are/staff>



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FIRST STEPS

KNOW YOUR AUDIENCE - Clearly defining the population you will be working with helps to focus the project planning process.

What students will benefit from this project?

Do they have any special needs/learning objectives that need to be reached or addressed through this project?

When will the artist be able to engage them in arts based learning activities on a regular basis?

DESIGN WISELY - Consider a three-part design.

What fundamental understandings do you want participants (of all ages) to develop through their engagement with your programs?

How will you be able to tell if they have understood what you wanted them to? (...aspects of technical theatre, aspects of characterization, similarities and differences between brass, wind and string instruments, the significance of tradition within contemporary design techniques, etc.)

What arts learning experiences (e.g. performances, lecture - demonstrations, exhibits, docent led tours, pre or post performance talk backs, mentoring opportunities) will you present in order to help build understanding for participants (of all ages) related to your goal(s)?

TIMING - Be sure to give yourself and your planning partners enough time to develop a thoughtful project. Planning 6 to 12 months ahead allows time to ensure project success.

CURRICULUM PLANNING - Residencies often involve multiple activities and workshops at one or more sites, and involve diverse groups of people in planning and participation. Involve as many stakeholders as possible in laying the plans for the residency project, and think creatively about who you might invite to the planning meetings. For example, invite students, principals, social service organization representatives, parents, local artists and community members. This will ensure the project is well integrated into the community and mutual goals are addressed.

PROJECT COSTS - Based on a mutually agreeable residency project design, you will want to discuss how much the project will cost. Be clear on where you are flexible and what is non-negotiable. Discuss any set fees and any potential additional costs in detail.

SCHEDULING - When designing the project, be sure to take into consideration how many activities can reasonably be accomplished each day.

CONTRACTING - Once you have negotiated and agreed upon the services and fees, a contract must be drawn up (by either party) and signed (by both parties) to become legally binding. Neither party should alter the agreement once the contract has been signed, unless mutually agreed upon.

FUNDING

Private Foundations – A nongovernmental, nonprofit organization with funds (usually from a single source, such as an individual, family, or corporation) and program managed by its own trustees or directors.

Corporations – Grantmaking programs established and administered within a for-profit corporation. Because corporate giving programs do not have separate endowments, their annual grant totals are generally related directly to company profits.

The Government – The U.S. government offers funding for a wide variety of causes. Each year the federal government publishes the Catalog of Federal Domestic Assistance, which contains information on available programs as well as guidelines and procedures for applying.

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PROGRAM DESIGN

Students are constructors of knowledge. They interpret information, integrate it with their previous understandings and construct new understandings of the world. Students as "learning artists" should be given problems to solve that share features with those that intrigue professional artists. This enables students to engage in and identify with artistic processes central to creative thinking.

CREATING LEARNING OBJECTIVES

To bring focus and intent to the residency, you need to define specific learning objectives for your students. Learning objectives help students piece together information in a meaningful way.

Learning objectives must be content specific, aligned, written and communicated in order to assess that students know and are able to do what you set out for them.

A useful process is called Backward Mapping. In this process you begin by defining your learning objectives and work backward to identify the activities and experiences that will help to build understanding.

STEP ONE

What should students know and be able to do? What are your learning objectives for students? What is the content? What skills are needed? Materials, time?

STEP TWO

How will you assess that you have reached your learning objectives? What will serve as evidence of understanding (ongoing assessment)?

STEP THREE

Then, and only then, develop activities.

ONGOING ASSESSMENT

How can we accurately and fairly assess what our students have learned? This is a question every educator and teaching artist wrestles with. When understanding is the purpose of instruction, the process of assessment is more than just one of program evaluation; it is a substantive contribution to learning.

Assessment needs to inform students, educators and teaching artists about what students currently understand and about how to proceed with subsequent teaching and learning.

Teaching with and about the arts, you have the opportunity to design learning through experiences that:

Engage students and motivate them to learn;

Assure that students acquire knowledge and skills;

Encourage students to extend and refine what they know and are able to do;

Prompt students to reflect upon and synthesize what they have learned;

Provide meaningful opportunities for students to use what they have learned.

Tools for Ongoing Assessment

Portfolio Assessment - Portfolio assessment is based on the idea that students can demonstrate what they are learning and what they understand through organized collections of their work. Learning can then be assessed through those collections.

When to use:

Projects that engage students in sustained projects that call for original thinking.

Projects that engage students in authentic form and process in a specific discipline or domain.

Portfolios:

Reveal a student's particular profile of strengths and "chosen challenges".

Are inseparable from learning and thus occurs at several points in the project, rather than only at the end of the school term.

Recognize student growth. Portfolio assessment provides a picture of development by comparing student work from at least two points in time.

(From Seidel & Walters, 1990)

Rubrics - Rubrics exist as a compliment to instruction. A rubric is a type of scoring guide that expresses more than one level of achievement for one or more criteria.

All rubrics have two features in common:

1. A list of criteria or what counts in a project.
2. Gradations of quality of student work.

When to use:

Often used with a relatively complex assignment to provide students with informative feedback about their works in progress and/or their final product.

Projects that focus on subject-specific knowledge or skill.

Projects that seek to specify or track levels of achievement.

Rubrics:

Are written in a language that students can understand.

Refer to common weaknesses in students' work and indicate how such weakness can be avoided.

Can be used as a self assessment tool by students.

(Brophy, 2000, Andrade 1999)

Criteria	Quality		
	3	2	1
Originality	Unique, individual originality	Minimum originality, copy of sample work	No original ideas

The Role of Question Techniques - Questions help guide students' reflective thinking about the work they made and the work they've observed. For example, "What's going on here?" (understanding) and "What do you see that makes you think so?" (evidence/assessment). Good questions help students to be energetic thinkers.

The role of questioning also helps deepen learning experiences and helps your students build 21st Century Learning Skills, such as reflection.

Below you can find National Organizations that have developed a framework and a series of questions that help students reflect upon an experience with any given art work.

Harvard Project Zero
Project MUSE (Museums Uniting with Schools in Education) and QUESTs (Questions for Understanding, Exploring Seeing and Thinking about the arts)
<http://www.pz.harvard.edu/Research/MUSE.htm>

The Perpich Center for Arts Education
The Artful Teaching & Learning Handbook
<http://www.pcae.k12.mn.us/pdr/artfulteach.html>

The Kennedy Center
“Quick Write” - 1. In my arts learning project, one main thing I am trying to accomplish is... 2. I will know I have accomplished this when I see...; Deborah Brzoska, Consultant

PROGRAM EVALUATION

Develop ongoing evaluation methods to generate feedback throughout your project. Check in with staff and participants at residency mid-point to ensure goals are being met and again at the conclusion of the residency.

Items to consider

- Background and purpose of the evaluation
- Evaluation plan – timeline of when specific tasks will occur
- Data collection strategy – how you will collect the data
- Data collection plan – who, what, when and where
- Data analysis plan – how data will be analyzed and share

LEARNING EXPERIENCES

Now that you know what you want your students to know and be able to do, you will need to design learning experiences around those goals. Consider how these experiences build understanding about the topic, skills, ideas or discipline you have selected.

What amount of time will you need to present these learning experiences?

What setting/space will you need?

What preparations will need to be made in advance?

What materials do you need?

How do these experiences relate to your learning objectives?

Why do you think these learning experiences are of value for your students?

Provide professional development opportunities where appropriate, for staff, educators and administrators.

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WORKING WITH ARTS STANDARDS

WHY THE ARTS STANDARDS ARE SIGNIFICANT FOR THE TEACHING ARTIST

Educational standards for the arts provide a framework for illuminating the natural growth of creative intelligence from making art, to understanding art in a larger context, to developing skills of reflection or using art to frame inquiry about meaning. The standards outline the phases of learning and sophistication that are the natural stages of developing creative discipline and skill. The standards make the natural learning process visible, providing students and teachers with a framework for understanding and articulating what's being achieved through developing the skills of creative expression.

ARIZONA ARTS STANDARDS

The Arizona Arts Standards set the goals that all students will achieve at the essentials level in the four arts disciplines (music, visual arts, theatre and dance) and at the proficiency level in at least one art form on or before graduation. All levels build upon previous levels. Standards identify what our children must know and be able to do. Use them to help aid in your design of learning objectives.

<http://www.ade.az.gov/standards/arts/revised/>

NATIONAL ARTS STANDARDS

"All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand and evaluate stimuli and information is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image and symbol laden world. The arts should be an integral part of a program of general education for all students." *National Standards for Arts Education 1994*

- The standards provide a crucial learning foundation.
- The standards are keys to each of the arts disciplines.
- The standards are keys to curriculum correlation and integration.
- The standards incorporate cultural diversity.
- The standards provide a foundation for student assessment.
- The standards point beyond mere "exposure" to the arts.

<http://artsedge.kennedy-center.org/teach/standards/>
