Video #3 Roles of the Teaching Artist, Teacher, and More

Teaching Artist Roles in Curriculum Integration

The Teaching Artist may function in any one, or any combination of these roles.

1. ***Teaching Artist as Presenter*-** The artist presents their work in a demonstration. The work is connected to designated curriculum and students/teachers are lead through the process of "mining" relevant information and skills. The artistic work functions in the same way a primary source document would function for an historian.
2. ***Teaching Artist as Content Specialist-*** The artist often brings in specialized knowledge, not only of their art form, but also the cultural/historical/scientific background to their work. The classroom teacher cannot be an expert in every subject, so the artist can share their unique knowledge to animate lessons and motivate students.
3. ***Teaching Artist as Co-creator*-** The artist leads students/educators through the process of creating an artistic response to a given body of information, ideas, and skills. The artist solicits conceptual ideas from the students/educators that will give shape and form to the new work. The artist creates a draft from these conceptual ideas for collaborative editing, and a final draft is generated.
4. ***Teaching Artist as Mentor*-** The artist leads students/educators through the process of creating individual artistic responses to a given body of information, ideas, and skills. The students and educators create the work individually with the guidance of the artist.

The Teacher/Artist Partnership in the Classroom

Many current grants require close and equal partnerships between teachers and artists in the residencies that they fund. Residency activities should balance the respective opportunities that both teachers and artists bring to the classroom. The teacher and the artist bring complementary skills to classroom activities. Here are some of the key elements of the teacher/artist partnership as it relates to student interaction.

The Artist
Advantages-Since the artist is not part of the regular school faculty, students often get very excited and motivated by the "cool person" working in their classroom. This means that the artist will tap into parts of the student that may lie hidden in the normal school routine. Teachers will see new sides of their students when they work with Teaching Artists. This presents an opportunity to the classroom teacher to build upon the students' new-found skills and success.

Disadvantages- The artist does not know the "base-line" of each student. The artist will not know when a student is doing something out of the ordinary. They must rely on the ongoing feedback of the classroom teacher to take advantage of individual student opportunities. The artist spends a short number of intense contacts with the students. The artist must manage these contacts minute-by-minute in order to recognize and respond to every possible opportunity for student growth. They must also rely on the teacher for any information that would in some way damage their short, intensive relationship with the

student. Though the artist may have some educational training, they usually do not possess the same level of pedagogical training as the classroom teacher.

The Teacher
Advantages- Since the teacher is part of the students' lives year-round, they have an ongoing relationship with the student and they can see growth in each student throughout the year. They also have considerable information on each student that allows them to build long-term learning opportunities that engage each student. If the teacher has a conflict with a student, they often have many weeks and months to repair that relationship and move on. Furthermore, the teacher usually possesses a higher level of educational training that gives them additional insight into the needs of their students and the workings of the school institution.

Disadvantages- The teacher's ongoing, long-term relationship with their students creates a set of routines and patterns that engage part of each student's talent and skills. This often makes it difficult for teachers to see new sides of their students.

It is imperative that teachers and artists share the duties of the residency and participate in each other's activities. The artist must learn the basic terms and mechanisms of education. The teacher must participate in the artistic activities to provide a model of life-long-learning and responsible risk-taking to the students.

The Confluence of Self Interest
Let's take a more detailed look at the process of building a partnership. Our profession revolves around the interaction between three constituencies. Each has its own set of goals, obligations, and resources. The following is a woefully incomplete, yet representative list.

The Artist
Goals: ***Elevating the Field of Arts Education,*** creating beauty, inspiring others, communicating ideas, fulfilling state learning standards, building a career.

Obligations: artistic integrity, personal vision, peer review, paying the bills.
Resources: Training/knowledge/experience, colleagues in artistic community

The Educator
Goals: ***Elevating the Field of Arts Education***, inspire students to learn, student achievement, fulfilling state learning standards, building a career
Obligations: state/local regulations, rotating performance assessments, parent/community participation, paying the bills.
Resources: Training/knowledge/experience, colleagues in educational community

The Arts Organization

Goals: ***Elevating the Field of Arts Education***, fulfilling institutional mission, fulfilling state learning standards, increasing public recognition of name/brand/product/service, raising more money

Obligations: state/local regulations, raising more money, paying the bills.
Resources: Funding, training/knowledge/experience, colleagues in financial/business community

How to Manage and Sustain Communities of Mutual Self Interest

Trust is nurtured by sincere interest in the work of friends and colleagues.   Trust is also established with sound, efficient work practices. You begin the process of building trust by asking others about their goals and struggles. If we begin our partnerships with initial levels of trust, the work progresses quickly.

Once you have identified partners through shared goals and complementary resources, you must manage the partnership for the mutual success of all its participants. I find this leadership model useful.

The Create/Debate/Celebrate Model (CDC)

Many ancient societies saw a need for three types of leadership. They are as follows…

Roles in the CDC Model

Those Who Create- These leaders create the systems that make the society function. They define goals, set schedules, create interim objectives, and make projects run on time. I know that I have a Creator in the room when I hear someone say… "Okay, it looks like we have our project ideas together, so let's get some dates on the calendar before today's meeting is over."

Those Who Debate- These leaders look at the systems (created by the kings) and search for potential problems that need to be addressed. Their suggestions make the system evolve and become more effective. I know that I have a Debater in the room when I hear something like… "Okay, if we meet every Monday this month, we have to make an adjustment for the 3rd Monday because half of us will be at a conference."

Those Who Celebrate- While the Creators are creating systems, and the Debaters are amending the systems, the Celebrants create images, symbols and events that define the specific identity and goals of the society. The celebrant often reminds other team members of their collective goals. I know that I have a celebrant in the room, if I hear someone say something like… "Hey, I know this is going to require a little extra time from all of us, but can imagine how much the students will gain from this experience?"

Common Criticisms of Each Role

Those Who Create- We often exit a meeting and hear someone say something like… "Well, he went off and made all those decisions without contacting me!" They are often criticized for making decisions that do not please everyone, but are meant to benefit the community as a whole.

Those Who Debate- We often exit a meeting and hear someone say something like… "We couldn't get anything done, because she complained the whole time about all the things that won't work with our idea." They are often seen as overly negative by others. This is true even if their warnings and critiques may actually help the community meet their goals.

Those Who Celebrate- We often exit a meeting and hear someone say something like… "We didn't get the planning done today because all he could talk about were lofty ideas."

They are often criticized for slowing down the nuts and bolts of the meeting by reminding the community of their larger purpose.

We Need All Three Types of Leadership!

Some scholars track the rise and fall of ancient societies based on the presence or absence of these leadership models. Your residency/project/team needs these three types of leaders. Though each of us has our preferred role to play in the work setting, this model shows the need for all leadership styles to be fully active. Furthermore, when faced with new challenges or uncomfortable situations, we often switch roles in varying situations. If you perceive the absence of any of the above leadership roles, you either have to encourage someone to take on that role, or fill it yourself.

Managing Closed Systems and Emergent Systems

Closed Systems- Closed systems are designed so that every activity contributes toward a predetermined goal. The project does not begin until every term has been defined and every activity placed in the proper sequence. Most lesson plans (and preparation for state tests!) are designed as closed systems. Contracts are closed systems

Emergent Systems- Emergent systems are designed with an ultimate goal in mind, but one that can be achieved in many different ways. Covenants are emergent systems.

The artist residency is mixture of these two systems. We plan the project as a closed system by identifying the relevant NYS Learning Standards, and then designing activities to meet these standards. Though we have interim objectives that lead to the final goal, the artist residency offers a certain level of flexibility in the ways we achieve these goals and objectives. There should be opportunities in each stage of the residency for students to profoundly contribute to the residency outcomes (emergent system). By giving students real decisions that result in observable outcomes, we tap into their innate need for authority. By channeling this authority, we provide an authentic learning experience to the student.

Your arts partnership is similar. There are some parts of the relationship that require contracts (closed systems) and other parts that require emergent systems (covenants).

Contracts and Covenants

Contracts are usually associated with Closed Systems. Kings and Prophets usually function in contractual environments. Our schedule, curriculum ties, Learning Standards, assessment tools, fees, etc. all fall under the realm of contractual agreements.

Covenants are usually associated with Emergent Systems. Priests usually function in covenantal environments. Our commitment to student growth, partnership, and problem solving is included in our covenantal agreements.

Contracts are needed for…

1. Specific projects with dates, budgets, etc.
2. Roles and duties
3. Intellectual Rights agreements

4. Commission percentages and other financial agreements
5. Non-competition agreements/Conflict of Interest Agreements
6. Managing success

Covenants are needed for…
1. Ongoing research for mutually beneficial opportunities
2. Developing new ways of framing ideas to play to the strength of available partners and opportunities
3. Networking for your partners- if you make them succeed, they will make you succeed.
4. Surviving the tough times

The Artist-School Partnership-Issues that affect school culture

Arts Projects will only succeed in a school community if they, in some way, help to solve an identifiable problem. You may have the best plumber in the western world living in your area, but you will not hire him unless your pipes are leaking.   Educators and parent representatives do not necessarily know how an arts project can benefit their school. You must be able to articulate the ways in which your skills can help a school community raise their level of service to students and their level of community recognition.

First of all, we must understand the wide variety of issues that affect the decision-making process of educators. All schools face challenges, so you must learn the particular issues that resonate in each school. The following list is presented in no particular order.

1. Budget
   -Overall budget
   -Individual program budgets

2. Teacher's Union- Depending on the status of labor relations, a teacher's decisions may be more or less shaped by union issues. These issues include extra work time, interference of normal daily schedule, hierarchy of responsibility in a project, payment, etc.

3. Scheduling/Facilities
   -45 minute segments vs. block scheduling
   -rotating daily cycle (A,B, or C schedules)
   -when are arts classes/ensemble rehearsals held- before, during, after regular school hours?
   -classroom teacher's obligatory break/planning sessions
   -sports practices and competitions- this often impacts the availability of participating students and/or school facilities.
   -overcrowded facilities?

-Do you need help in loading/unloading equipment? Do you need a single room to house equipment or can you move between classrooms? Do you need secure storage facilities for your equipment? Do you have insurance that will cover the damage or theft of your equipment on school property?

4. Community Issues- There is a wide spectrum of possible community issues that could affect the development of an arts program
-Participation or competition with community (non-school) arts institutions
-The main employment of the community could have affect the activities in an arts project in many ways including support from major local businesses, conflict with existing public debate, etc.
-Significant local ethnic groups may offer opportunities and/or challenges to arts programs. For example, does the school create a sense of cultural hospitality for large minority groups?
-Local charitable institutions may offer support in a variety of ways.
-School's image in community- Administrators are especially sensitive to the image of the school, especially because it will affect the school budget vote and other practical elements of school operations.
5. Technology
-What is the current level of communication technology in the school? Is every classroom connected to the web?
-Is there a distance learning lab?
6. Innovation, Tradition, and Leadership-How long has the school been operating? Has it experienced recent changes in construction or are there new administrators? What are the problems that face this school? These questions impact the leadership structure of a school and the teaching artist's role. Sometimes the teaching artist is brought as part of a larger goal (for example, new instructional schemes, development of more community contacts, etc.) initiated by an administrator. Other times, the teaching artist is hired by an innovative teacher that is trying to make his/her classroom more effective, and, in the process, begin to change other elements of their school culture.
7. Status of Arts Services- Does the school have certified, full-time teachers of music, art, dance, and drama? If so, how will they be involved in your project? Often, a school will schedule arts classes to create necessary breaks and planning sessions for classroom teachers. Therefore, if you are working primarily within the schedule of the classroom teacher, the schedule may eliminate the active participation of the school arts faculty. This must be addressed in order to include them in the project team. How can you help them, rather than "compete" with them. If not, are you the only provider of artistic experiences for these students? This could impact personnel issues in the school.
8. Disciplinary Culture/Behavior Expectations- What is the existing set of accepted behaviors in the school and the individual classrooms? What are the "triggers" that create unacceptable behaviors? In what ways do the disciplinary practices enhance or hinder learning for individual students? . How can the artist compliment the existing culture of discipline? If the artist requires a behavioral scheme that differs from the classroom teacher, this must be discussed before the

first class and must be addressed in ongoing meetings. In this case, the artist must understand the teacher's strategy and the teacher must understand why the artist will try something different. Such a change represents a risk by the classroom teacher, so this must be managed in order to achieve the best result. Though these elements should be discussed by artists and teachers, however, a partnership will only emerge through real-time classroom management.

9. <u>Classroom and School Hierarchies</u>- Every group of individuals (students, educators, artists) create hierarchies that express leadership structures and/or skill levels in a wide variety of activities. We usually see the classroom teacher as the master of their domain while students are meant to follow behavioral expectations and educational activities of the teacher. This creates a certain set of relationships that are often confrontational in nature (especially when the teacher's expectations are not being met). In its most basic form, this scheme anoints the teacher as the keeper of the "power" and the students are devoid of "power." Occasionally, it is healthy to empower students by letting them lead activities in which the teacher follows. If rightly worked, within certain parameters, this can defuse future conflicts by giving limited "power" to students and by allowing teachers to remember what it means to be a good follower.

    Similarly, classroom activities that are designed around alternative learning styles will alter the existing hierarchies among students. Academically marginal students get a chance to quickly succeed, while the "straight-A" students learn what it feels like to work hard on a task that does not come easily.

10. <u>Alumni</u>- What relationship does the school have with its alumni? Arts Projects can create continuity between existing students and alumni. Students can see how school work can lead to adult success and alumni can take pride in their past and invest in the futures of the students.