



# RESOURCES FOR TEACHING ARTISTS

## Teaching

### After-School: Organizations

\*Search Institute. *Developmental Assets*. <http://www.search-institute.org/assets/> Developmental assets are to after-school arts programs as frameworks are to in-school residencies. Search Institute has surveyed over two million youth across the US and Canada since 1989. Researchers have learned about the experiences, attitudes, behaviors, and the number of Developmental Assets at work for these young people. Studies reveal strong, consistent relationships between the number of assets present in young people's lives and the degree to which they develop in positive and healthful ways. The greater the numbers of Developmental Assets young people experience, the more positive and successful their development.

**Community Arts Network** promotes information exchange, research and critical dialogue within the field of community-based arts. Its website provides various services, including the newsletter *API News*; the CAN Reading Room, a repository of articles, essays, other written materials, and recommended links. [www.communityarts.net](http://www.communityarts.net)

### After-School: Other Resources

Cleveland, William. *Art in Other Places: Artists at Work in America's Community and Social Institutions*. Praeger Publishers, 2000. *Art in Other Places* presents the compelling story of heroic artists striving to empower unlikely others to make meaning of their lives through art: to give aesthetic form to daily experience--no matter how hard. William Cleveland's passion for this pursuit, his understanding of this brave territory, and his respect for its heroes frame and direct these inspirational narratives. From Jessica Davis.

\* Heath, Shirley Bryce; Soep, Elizabeth; and Roach, Adelma. *Living the Arts through Language and Learning: A Report on Community-based Youth Organizations*. Washington: Americans for the Arts, 1998. This ground-breaking study of youth organizations that uncovered the immense power of art-based programs should be required reading for everyone working in an after-school setting. For an abstract see: <http://www.americansforthearts.org/NAPD/modules/resourceManager/publicsearch.aspx?id=9603>

\* Heath, Shirley Brice and Soep, Elizabeth. *Youth Development and the Arts in Nonschool Hours, Grantmakers in the Arts Newsletter*, Volume 9, Number 1, Spring 1998. [http://www.giarts.org/library\\_additional/library\\_additional\\_show.htm?doc\\_id=505992](http://www.giarts.org/library_additional/library_additional_show.htm?doc_id=505992)

**YouthARTS Development Project**, [http://www.ncjrs.gov/html/ojiddp/2001\\_5\\_2/contents.html](http://www.ncjrs.gov/html/ojiddp/2001_5_2/contents.html) sponsored by the US Department of Justice, has conducted a study that provides empirical data for the first time that indicates the positive effects of arts experiences in reducing the risk of delinquency. The national evaluation of the YouthARTS Development Project has shown that providing youth with new skills, giving them the

opportunities to use these skills, and offering them positive feedback and recognition for their hard work can potentially lead to healthier attitudes and positive behaviors.

\* **YouthReach.** <http://www.massculturalcouncil.org/programs/youthreach.html> A pioneering Massachusetts Cultural Council program that funds after-school, out-of-school arts youth development programs.

## Assessment

\* **Liz Lerman Dance Exchange.** <http://www.danceexchange.org/> A pioneer in arts assessment, the “**Critical Reflection Process**” was developed from over 10 years of the Lerman’s company residency experience. This is an arts and artists-sympathetic assessment process that can easily and painlessly be adapted for your work.

**Rubistar.** <http://rubistar.4teachers.org/index.php> A site for creating quality rubrics. Recommended by Amy Schusser, [aschusser@hotmail.com](mailto:aschusser@hotmail.com) Massachusetts.

## Cultural Difference

Bachar, Pnina. ***Policy and Practice of Art Teaching in Schools as Perceived by Educators and Artists*** Arts Education Policy Review, V. 108, Number 1, pp.3-13, Sep-Oct , 2006. Bachar relates how her role as a teaching artist became complicated after witnessing her teaching partner's mistreat a student. She states that it is often easier for Teaching Artists to ignore or forget what they have witnessed in the schools for fear of making waves, losing work, jeopardizing partnerships or being seen as agitators. It is also difficult to raise these issues because there is already negative press about America's public schools and artists want to be the voice of what is working. They witness the genius and tenderness of public education rendered every day by devoted, creative teachers in urban classrooms. Most of them also encounter injustice in their work, simply because they float from school to school, neighborhood to neighborhood, experiencing every kind of person and every kind of classroom. So when they speak up and out about that which calls the humanity into question, it is to continue that push for justice and openness in American classrooms.

## Curriculum and Pedagogy: Curriculum Frameworks

**Connecticut** <http://www.sde.ct.gov/sde/cwp/view.asp?a=2618&q=320834>

**Maine** <http://mainegov-images.informe.org/education/lres/pei/vpa102207.pdf>

**Massachusetts** <http://www.doe.mass.edu/frameworks/arts/1099.pdf>

**New Hampshire** <http://www.ed.state.nh.us/education/doe/organization/curriculum/Arts/K-12%20Curriculum%20Framework%20for%20the%20Arts.htm>

**Rhode Island** <http://www.riartslearning.net/>

**Vermont** [http://education.vermont.gov/new/pdfdoc/pubs/grade\\_expectations/arts.pdf](http://education.vermont.gov/new/pdfdoc/pubs/grade_expectations/arts.pdf)

**National Standards for Arts Education** <http://artsedge.kennedy-center.org/teach/standards.cfm>

## Curriculum and Pedagogy: Organizations

The **National Board for Professional Teaching Standards.** [http://www.nbpts.org/about\\_us](http://www.nbpts.org/about_us) This independent, nonprofit, nonpartisan and non-governmental organization advances the quality of teaching and learning by developing professional standards for accomplished teaching, creating a voluntary system to certify teachers who meet those standards, and integrating certified teachers into educational reform efforts.

## Curriculum and Pedagogy: Teaching Artists

Adler, Nancy, ***The Arts and Leadership: Now that We Can Do Anything, What Will We Do?*** <http://www.pianoone.com/pdf/AMLE-Journal-Article-by-Nancy-Adler.pdf> Academy of Management Learning and Education, 2006, Vol. 5, No. 4, 486-499. Article explores the dynamic tension between the professionalization of the field while retaining its spontaneity and joy.

Preparing an **Artist Orientation Packet** <http://www.ptotoday.com/pto-today-articles/article/286-school-performers-preparing-an-orientation-packet> for schools.

\* Booth, Eric, ***The Teaching Artist and the Artistry of Teaching***, <http://music-in-education.org/articles/2-G.pdf> *Journal for Learning through Music*, Summer, 2003, pp.16-26. Eric Booth has been the pioneer in promoting teaching artistry as a field. In this article he outlines essential components of the teaching artist's pedagogy.

\* Booth, Eric, ***The Emergence of the Teaching Artist***, <http://arttimesjournal.com/speakout/may03speakout.htm> *Art Times*, May, 2003.

\* Booth, Eric. ***Guidelines for Teaching Artists***. <http://www.philadelphiamusicproject.org/documents2003/Booth-TeachingArtistGuidelines.pdf>

Lovelace, Alice, ***Getting Ready for School: Teaching Artist's Checklist***. [http://www.inmotionmagazine.com/ac05/al\\_checklist.htm](http://www.inmotionmagazine.com/ac05/al_checklist.htm) A short piece by an experienced, dynamic residency artist that should be read by any artist getting ready to go into the classroom.

Burnaford, Gail; Aprill, Arnold; and Weiss, Cynthia. ***Renaissance in the Classroom: Arts Integration and Meaningful Learning***. Mahwah: Lawrence Erlbaum Associates, 2001. This book invites readers to consider the possibilities for learning when artists and arts educators come into a classroom and work with teachers to engage students in drama, dance, visual art, music, and media arts. It is a nuts-and-bolts guide to arts integration, across the curriculum in grades K-12, describing how students, teachers, and artists *get started* with arts integration, *work through* classroom curriculum involving the arts, and *go beyond* the typical "unit" to engage in the arts throughout the school year.

Remer, Jane. ***Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community***. Washington: Americans for the Arts, 1996. *Beyond Enrichment* tackles important issues facing arts education: school reform, artist training, curriculum standards, partnerships, and the building blocks of long-term change. It includes essays by and interviews with more than 40 leaders in the field—administrators, artists, educators, foundation officials, and others. The book also features case studies of arts education programs and a wealth of personal insights, stories, and strategies.

Saraniero, Patricia, ***I Teach What I Do, I Do What I Teach: A Study of the Experiences and Impacts of Teaching Artists***, <http://www.teachingartists.com/TA%20Executive%20Summary.pdf> unpublished manuscript, 2007.

Silverstein, Lynne B., ***Artist Residencies: Evolving Educational Experiences***. [http://www.artstarts.com/pdf/achvmt\\_art.pdf](http://www.artstarts.com/pdf/achvmt_art.pdf) In *Acts of Achievement: The Role of Performing Arts Centers in Education*. New York: Dana Foundation, pp.10-22.

Solomon, Dorothy. ***Inside-Out: Creative Writing in the Classroom***. Utah Arts Council. Salt Lake City: December, 1989.

Stein, Danielle R., ***Wearing Two Hats: The Case of Visiting Artists in the Classroom***, <http://pzweb.harvard.edu/eBookstore/PDFs/GoodWork29.pdf> Boston: Harvard Graduate School of Education, Project GoodWork® Project Report Series, Number 29, March 13, 2004. This study outlines a misalignment among stakeholders in arts-in-education programs, particularly between artists and teachers. This misalignment, she contends, makes it difficult for artists to do good work consistently.

\*Tannenbaum, Judith, ***What Have We Got to Lose? Preserving the Important Qualities of the Teaching Artist Profession, While Still Moving Ahead with Its Professionalization***. <http://blog.artsusa.org/2007/08/07/what-have-we-got-to-lose/>

\*Weiss, Cynthia and Lichtenstein, Amanda Leigh. ***AIMprint: New Relationships in the Arts and Learning***. [http://www.amazon.com/s/ref=nb\\_ss\\_b/104-0511309-3275159?url=search-alias%3Dstripbooks&field-keywords=AIMprint%3A+New+Relationships+in+the+Arts+and+Learning.+&x=15&y=21](http://www.amazon.com/s/ref=nb_ss_b/104-0511309-3275159?url=search-alias%3Dstripbooks&field-keywords=AIMprint%3A+New+Relationships+in+the+Arts+and+Learning.+&x=15&y=21) Chicago: Center for Community Arts Partnerships, 2008. A compendium of articles by teaching artists, educators and parents. Highly recommended.

## Curriculum: Other Resources

**CARTS** (Cultural Arts Resources for Teachers and Students) <http://www.carts.org/> is a project of **City Lore**, a cultural organization dedicated to the documentation, presentation, and preservation of New York City's — America's — living cultural heritage. CARTS has extensive curricular materials

Consortium of National Arts Education Associations . **Authentic Connections: Interdisciplinary Work in the Arts**. <http://www.menc.org/documents/onlinepublications/INTERart.pdf> The *purpose* of this document is to assist and support educators in interdisciplinary work and to clarify how the arts can be taught with integrity through the interdisciplinary content standards. It has been prepared by a consortium of the national arts education associations for teachers in all disciplines, teaching artists, administrators, teacher educators at the college level, and parents.

**Higher Order Thinking** <http://www.ceap.wcu.edu/Houghton/Learner/think/thinkhigherorder.html> Discussions of higher order thinking and Blooms Taxonomy.

Digital Literacy. ***Backwards Design Process***. <http://digitalliteracy.mwg.org/curriculum/process.html> A simple explanation of “backwards” curriculum design with useful planning charts.

**Education World**. [http://www.educationworld.com/a\\_curr/columnists/jones/jones001.shtml](http://www.educationworld.com/a_curr/columnists/jones/jones001.shtml) A rich resource for teaching practice.

### **Higher Order Thinking Skills Question Templates**

[http://www.educationworld.com/a\\_curr/columnists/jones/jones001.shtml](http://www.educationworld.com/a_curr/columnists/jones/jones001.shtml) From *Education World*.

**PBS Teacher Source** <http://www.pbs.org/teachers/> is PBS' national web destination for preK-12 educational resources. Here you'll find classroom materials suitable for a wide range of subjects and grade levels. They provide thousands of lesson plans, teaching activities, on-demand video assets, and interactive games and simulations. These resources are correlated to state and national educational standards and are tied to PBS' award-winning on-air and online programming like NOVA, Nature, and Cyberchase. Recommended by Amy Schusser, [aschusser@hotmail.com](mailto:aschusser@hotmail.com) Massachusetts.

\***Teacher Magazine** <http://www.teachermagazine.org/tm/index.html> An invaluable resource for keeping you up on current trends, sharpening your skills and getting into the minds of the teachers. One of the most valuable components of their site is the Teacher Professional Development Sourcebook that lists education opportunities across the country. <http://www.teachersourcebook.org/directory.cfm>

## Disabilities: Organizations

**The National Arts and Disability Center** <http://nadc.ucla.edu/> is a national information dissemination, technical assistance, and referral center specializing in the field of arts and disability. The NADC is dedicated to promoting the full inclusion of children and adults with disabilities into the visual, performing, media, and literary arts communities. Its resource directories, annotated bibliographies, related links, and conferences serve to advance artists with disabilities and accessibility to the arts. The NADC website resources include opportunity listings for artists and numerous links to visual artists,

**VSAarts** recently launched a Teaching Artist Fellowship to engage and support teaching artists with disabilities in the visual and theater arts. The arts enrich the learning environment and make it more inclusive of students with disabilities. *VSA arts* recognizes that teaching artists provide the passion, guidance, and talent necessary to introduce the arts to all learners. *VSA arts'* educational programs are a vital part of building these teaching artist collaborations to engage students with disabilities. **National VSA arts** <http://www.vsarts.org/> **VSA arts of Massachusetts** <http://www.vsamass.org/> **VSA arts of Rhode Island** <http://www.vsartsri.org/> **VSA arts of Maine** <http://www.vsartsmaine.org/> **VSA arts of New Hampshire** <http://www.vsaartsnh.org/> **VSA arts of Vermont** <http://www.vsavt.org>

## Disabilities: Other Resources

Roy, Barbara. ***How Community Theater Can Enrich the Life of a Person with Special Needs***, *Exceptional Parent*, December, 2007. Almost all schools offer some sort of theater program, and many towns produce community plays. These events can be wonderful opportunities for children with special needs to gain a sense of belonging, develop social skills, and use their creative imaginations. But often individuals with special needs don't become involved. Why? Perhaps the task seems too daunting or the chances of getting cast seem too small. In this article, the author discusses some of the questions parents and children may have about getting into a play.

## Early Childhood

**Wolf Trap** <http://www.wolftrap.org/Education.aspx> Generally recognized as a national leader in early childhood education, they use teaching artists extensively and offer professional development opportunities in early childhood education.

## Psychology

\*Gardner, Howard. ***Frames of Mind: The Theory of Multiple Intelligences***. New York: Basic Books, 1999. *Frames of Mind* has had a profound effect on teaching in the US and abroad. This ground-breaking book explains how and why different people seem to learn in different ways and possess different skills and talents. Gardner's main thesis is that there is not one thing called intelligence, but rather different types of intelligence that work together inside each person's overall intellectual development and structure. An essential for every teaching artist.

Knox, Richard A., ***Brainchild***, <http://search.boston.com/local/Search.do?s.tab=globe&s.sm.query=brainchild+%2B+Howard+Gardner&s.yppsearch=&s.ypplocation=&col=&when=&qf=&qn=&qc=&qg=&s.si%28simplesearchinput%29.sortBy=-articleprintpublicationdate&s.dateRange=> *Boston Globe Magazine*, Sunday, November 5, 1995 (Archive

fee required). Article on Howard Gardner's theory of "multiple intelligences." Recommended by Tim Van Egmond, <http://www.timvanegmond.com/> Massachusetts.

## Preparing Artists

Gaffney, Kathleen. *Chrysalis*. New York: Black Bear Books, 2004.

A workbook for teaching artists and arts in education program designers. Includes tools for structuring programs and curricula. Resources for artists working in school residency programs, as well as those who create professional development and training programs for both classroom teachers and teaching artists.

## Preparing Schools

*PTO Today*. **Preparing an Artist Orientation Packet** <http://www.ptotoday.com/pto-today-articles/article/286-school-performers-preparing-an-orientation-packet> A list of information you should request from schools before beginning a residency.

## Social Trends

\*Florida, Richard. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books, 2004. Florida explains the rise of a new social class that he labels the creative class. Members include scientists, engineers, architects, educators, writers, artists, and entertainers. He defines this class as those whose economic function is to create new ideas, new technology, and new creative content. In general this group shares common characteristics, such as creativity, individuality, diversity, and merit. His perspective provides a powerful frame for arts education advocacy.

Levine, Lawrence. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge: Harvard University Press, 1990. Levine contends that early 19th-century America was characterized by no rigid cultural divisions between elite and mass culture. By the later part of the century, however, a clear line had been drawn; Shakespearean plays, classical music, and art of the old masters increasingly became the property of the elite only. The pendulum has swung back now, he observes, as there is a lessening of cultural divisions in contemporary America.

Pink, Daniel. *A Whole New Mind*. London: Cyan Books, 2006. According to Pink, the keys to success lie in developing and cultivating six senses: design, story, symphony, empathy, play, and meaning. Pink compares this upcoming "Conceptual Age" to past periods of intense change, such as the Industrial Revolution and the Renaissance. From *Booklist*. Recommended by Amy Goldbas, [amygoldbas@hotmail.com](mailto:amygoldbas@hotmail.com) Connecticut.

Tepper, Steven and Ivey, Bill (Eds.) **Engaging Art: The Next Great Transformation of America's Cultural Life**. New York: Routledge, 2008. Stimulating insights into a profound shift in Americans' participation in the arts.