

Planning Session Worksheet

This worksheet was developed as a planning tool for Residency Sponsor’s Collaborating Staff and Teaching Artist(s). The planning session is a time for conceptualization and in-depth discussion-making to fully develop the residency idea, please allow at least one-hour for this and time for follow-up conversations to confirm details.

Objectives

1. Collaborating Staff will gain knowledge about an artist/ art form and understand what might take place in the classroom.
2. Teaching Artist(s) will gain understanding of how their art form/ work as an artist will fit into a particular classroom teacher(s) educational goals and student learning outcomes.

Indicate the teachers, classes and students that will be served:

| | | | | | |
|--|-------------------------|-----------------------|----------------------|-------------------|---|
| Participating Students | | | | | |
| <u>Core Group</u> : This group will receive the most direct instruction time from the Teaching Artist during the residency. | | | | | |
| # <u>with</u> an IEP/ 504 | # <u>without</u> | Grade level(s) | # of Teachers | # classes | # direct instruction hrs for any one student |
| | | | | | |
| Type of disabilities | | | | | |
| Please share about student interests, their past experience with art form, their abilities and what needs they might have. | | | | | |
| | | | | | |
| Participating Adults | | | | # adults | # hrs |
| <u>Core Group</u> : Anticipated participants that will have the opportunity to interact with the Teaching Artist during an in-service, training, workshop or professional development. | | | | | |
| <u>Indirect Group</u> : Anticipated attendees to presentations, performances and exhibitions. | | | | # audience | |

Collaborating Staff and Teaching Artist discuss why each wants to collaborate, what each wants from the partnership, what each can contribute and what limits participation. Discuss any organizational limits and constraints (e.g., personnel, facilities, financial)

Desired Results – what do we want students to learn?

Choose one Primary Residency Objective: (e.g., Increase academic content knowledge of students)

Determine the shared artistic and educational goals and expected student outcomes (addressing the learning related challenge(s)). Use the following questions to create goals for the residency:

- a. What big ideas, concepts, or essential understandings would you like to explore through the residency activities?
- b. What Academic Standard(s) and/or IEP goal(s) would you like to address through the residency activities?
- c. What skills or knowledge will students learn as a direct result of the residency? What do you want them to know and be able to do?

Discuss and agree upon a collaborative response to a learning related challenge(s). (E.g., what concepts in a specific arts and non-arts discipline are difficult for students to learn? How might your project integrate concepts from the arts and non-arts disciplines to reinforce each other?)

Learning Plan – what experiences/ instruction will promote learning? Activities should be arranged in order of increasing difficulty and designed to build on skills and techniques with each session. Use the following questions to help plan the activities and projects:

- a. What are some of the specific activities you will use during the residency to achieve artistic and educational goals?
- b. What techniques, methods, or adaptations for working with students should the Teaching Artist be aware of?

- c. Teachers are responsible for discipline. Please provide classroom rules so that the Teaching Artist can support them.
- d. The most important thing for the Teaching Artist to know about my classroom is:

Determine the dates and describe the residency project activities. (How much time is needed to accomplish this? How much time can the students handle? What will it look like? What will the budget allow for?)

| | |
|---------------------|---------|
| Planning Meeting | Date(s) |
| | |
| Direct Instruction | Date(s) |
| | |
| In-service Session | Date(s) |
| | |
| Culminating Event | Date(s) |
| | |
| Reflection Sessions | Date(s) |
| | |

Acceptable Evidence – how will we know if learning takes place? How will we recognize success?

This is such a critical piece – we really want to make sure that this residency experience is not just “fun” but it is designed so that students are working towards learning outcomes. We need to be intentional about it and make it clear that what the Teaching Artist is doing and has clear outcomes and were are able to assess what the students should know and be able to do by the end of the residency. Even if the goal is as simple as making one new friend in class. Did this happen? What percentage of students made new friends? How will you know, what will it look like?

Use the following questions to establish the documentation that will be collected:

- a. What pre and post assessment methods will be used to document learning?
- b. How will we know that the students gained the skill or knowledge?

| | | |
|---|---|---|
| List the methods you will use to evaluate the effectiveness of your project planning and implementation (e.g., Final feedback session, planning meeting(s)—“What’s working, What isn’t”) | List methods used to capture changes in student learning (e.g., journal writing, pre/post testing, checklist, etc.) | Identify who will be responsible for analyzing the information and how it will be used. (E.g., as a way to inform parents, school and community members of the success of the project, etc.?) |
| 1. 2. 3. | 1. 2. 3. | Who: How: |

Discuss the logistics:

| Classroom space requirements? | Required Materials/Cost? | Travel/ Cost? | Other logistical requirements? |
|-------------------------------|--------------------------|---------------|--------------------------------|
| | | | |

Determine what supplies, if any, the Teaching Artist might purchase. Some materials and equipment—a kiln, watercolor paper, sewing kits, spiral notebooks—may be items the site already has on hand or may be donated.

Rooms and Workspace

Tour the site to discuss available work space and access to resources such as water if needed.

Request in advance any additional specific needs: chairs, tables, audio/visual equipment, computer/Internet access, library research access time, culminating event/exhibition/ performance area and storage space for equipment, instruments, supplies or works-in-progress.

Request a quiet space to work, store personal belongings or simply spend time between classes.

Review Final Evaluation forms distributed by VSA Minnesota at the onset of the residency.

Discuss process, set timelines and share responsibility for documenting and collecting the necessary anecdotal and quantitative data over the course of the residency.

Gather any evidence, comments and observations of residency impact on students, staff, school community and self.

Review the roles and responsibilities of the Collaborating Staff and Teaching Artist:

What does the Teaching Artist expect from the Collaborating Staff?

What does the Collaborating Staff expect from the Teaching Artist?

Who will be responsible for what? Will the Teaching Artist be teaching all the dance activities and the Collaborating Staff handle all the disciplinary? Will you be team teaching? Will the Teaching Artist need the Collaborating Staff's help connecting to the learning goals for each student or the students as a whole? The collaborative interaction between teaching artist and teacher are crucial to a successful project.

How will we communicate? *(E.g. E-mail? Phone? Best times for each?)*

Professional Development Workshop

The Teaching Artist will need to provide a one hour in-service for teachers prior to the start date as a component of the residency. This can be with any staff who would be interested in learning more about the work that you will be doing. It is a chance for teachers to be a learner and experience the residency.

Find out goals for staff workshop, including: date, time, space, location and participants.

Determine the focus, content and evaluation process.

Provide suggestions for additional staff workshops that (with additional school funds, if available) could expand and re-enforce concepts as well as extend residency outreach.

Reflection and assessment

We train our teaching artists the very basics of 'good' teaching. Such as planning backwards, designing lessons with access in mind, differentiated instruction, etc. Our national VSA recommends our teaching artists use of Universal Design for Learning guidelines and checklists – but in order to use them you have to know what it is first. We do not expect you to do this but it might be a good idea for you to see what it's all about: <http://www.udlcenter.org/aboutudl/whatisudl>. Many of the Teaching Artists we work with do not have a formal degree in education and most of them are good at the work they do but translating that in the classroom takes time. We encourage ongoing reflection throughout the residency - individually and collectively. It's best to have follow-up discussions or short debriefings after each session with the Collaborating Staff. Successful reflection enables self-awareness, personal and professional growth and improved teaching practices.