

**The Evolution of Teaching Artistry and its Adaptation to Remote Instructional Strategies**

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## Introduction

In March 2020, arts organizations all over the world shut down when the severe acute respiratory syndrome (SARS) related illness, COVID-19, arrived in the United State. Nine months later, the lights are still dimmed on Broadway stages and in other theatres across the country. Regal Cinemas, the second largest movie theater company in the country is shutting down for the second time. With health protocols like social distancing, wearing masks, and limited capacity seating, there is little to no access to live performance. There are a few exceptions, like musicians performing at restaurants or vineyards in outdoor locations. Streaming, zoom, and other forms of digital media have become the primary means of how we experience entertainment for arts consumers. The inability to put on live arts events created a disadvantage for schools and arts in education programs. In the past weeks there has been national attention to the crisis looming for arts managers, producers, and practitioners. There has recently been some positive news for arts venues. “NIVA [the National Independent Venue Association] helped write the Save Our Stages Act that will provide \$15 billion in federal aid to shuttered music venues, movie theaters, and museums...” (Mims, Beyond Save Our Stages...). Congress passed the Save Our Stages Act as part of the COVID-19 Relief Bill ([saveourstages.com](https://www.saveourstages.com)). The Save Our Stages Act is a step in the positive direction to increase federal arts funding and support.

Performing arts venues were not the only shutdowns that occurred during the coronavirus pandemic. Schools across the country moved from in person classes to completely virtual in March 2020. As this paper is completed (January 2021), depending on the district, schools are either completely online or students attend every other day at limited capacity wearing masks or carrying a large, bulky, shield for surrounding their desks. Student activities, clubs and sports are

cancelled. The new normal makes it challenging for students to develop a routine. With disrupted schedules, kids are distanced, disengaged from each other and content that is vital to their personal and cognitive development.

Many arts organizations offer arts in education programs providing activities and events that inform and educate the community about and through the arts, often in partnership with schools and other community-based organizations. Arts organizations rely on these partnerships as a form of income. However, the most important goal is to build relationships with teachers, schools, and students that lead to programs to deepen student engagement and participation in and through the arts. When children are exposed to the arts, they are more likely to seek the arts throughout their lives.

Virtual arts in education programs offer a promising solution to the challenges posed by the current pandemic, offering much needed employment for performing artists while fostering a creative and productive environment during an uncertain time. Arts in education programs within performing arts organizations must adapt to remote learning, to create and receive a lasting, accessible, and valuable arts education for students. This paper seeks to illuminate the history and value of arts in education by taking a look at teaching artistry and modes of participation, especially during the COVID-19 pandemic. Examples of current virtual programs offering innovative models for remote engagement and instruction are shared and assessed with an aim to a firmer foundation for access to engaging and effective arts based education enriching students beyond the COVID-19 pandemic. An arts education is more important now than ever. An arts education allows students to express themselves creatively in a way they are not able to in other classes.

## **Industry Context: Terms in Arts Education**

There is a clear distinction between arts education and arts in education. Arts education is receiving knowledge or training in a certain artform, including visual arts, music, theatre, dance, and other art forms. Arts in education is using the arts as a mode to deepen understanding and critical thinking skills by using the arts. Terminology in arts education varies from industry professionals and can be confusing. Generally, there are two different ways to categorize content and purposes of arts education: education in art and education through art.

### **Education in Art**

Anne Bamford, The Director of the International Research Agency and the Education Commission in the United Kingdom and author of *The WOW Factor: Global research compendium on the impact of the arts in education* defines education in art as teaching students the groundwork of understanding basic principles, different methods, and types of art, which will allow students to think critically and notice the details when creating or studying art. Education in art goes beyond; it is also seen in prestigious conservatory programs across the country in which artists train vigorously in their field of practice (Bamford 21). In an average public school in America, students fulfill their arts education requirement by taking chorus, orchestra, band, or visual arts classes. “Arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive). Arts education, therefore affects the child on both academic and personal level” (Bamford 21).

## Education through Art

Another way to understand arts education is the role of creative expression as a tool or methodology for enhancing learning goals in non-arts subjects. Bamford defines Education through Art as using the Arts to teach different subjects or lessons like social and cultural issues (Bamford, 21). An example of an education through art lessons is teaching students about voting through a collaborative exercise involving classmates to generate a theatrical scene learned through a social studies lesson. Using art to educate goes beyond teaching basic principles and instead, focuses on teaching other subjects or lessons through art. This is also known as arts integration.

Although field experts in Arts Education prefer the term “education through art” when talking about art education programs that include topics outside of the arts and invite critical thinking, arts organizations don’t refer to their programs as “education through art.” They usually use the terms “arts education programs” or “arts in education programs”. For example, the [Performing Arts Center at Purchase College](#) refers to their educational programming as “Arts in Education.”

For this paper, arts in education will be generally understood as using the arts as a mode to deepen understanding and critical thinking skills by using Education Through Art. Social issues, new perspectives, and multiple subjects are included in lessons. For example, a lesson plan may involve listening to music and drawing a picture simultaneously. The goal is to have students ask themselves “What inspired me to draw this? How did this song make me feel? What did I see and why?” The learning goal is not to perfect a specific arts skill, but to use the arts as a pedagogical tool in order to achieve competencies that can be helpful in achieving academic, self

and social goals. Arts in education places an emphasis on achieving non-arts competencies including critical thinking and expression, which translates to other academic areas in school.

### **Teaching Artists**

Teaching artists work with schools, administrators, students, and arts organizations to create and implement lesson plans. According to Eric Booth, a noted scholar and practitioner long devoted to arts education, the definition of a teaching artist is, "...a practicing artist who develops the complementary skills, curiosities and habits of mind of an educator, who can effectively engage a wide range of participants in learning experiences in, through, and about the arts". The term "teaching artist" is sometimes referred to as "visiting artist", "resident artist", or "artist educator" (Booth, Chapter One).

A teaching artist takes the role as both the educator and an artist. It is always better for teaching artists to work with the teacher to create lessons that can include the arts into the class curriculum. Incorporating the current class curriculum into lesson plans makes the learning content relevant and memorable for students and it helps foster buy-in from the teacher. The main goal of a teaching artist is to help students learn skills that can help them in other areas of life, such as learning a school curriculum through the arts or increasing the students' knowledge and awareness on social issues.

### **History of Arts in Education (The Late 1960's to Today)**

The support and focus on education in the United States significantly increased after World War II and the Space Race with the Soviet Union, which placed a new emphasis on studying advances in the fields of science and technology (Hoffa 24-25). Presidents of the United

States, John F. Kennedy and Lyndon B. Johnson, expressed their support of the arts. “The life of the arts, far from being an interruption, a distraction, in the life of the nation, is very close to the center of a nation’s purpose- and is a test of the quality of a nation’s civilization”( John F. Kennedy, [jfklibrary.org](http://jfklibrary.org)). In this quote, John F. Kennedy states the arts represent the core values of a country. When the government and leading political figures express support for the arts, it serves as an example that the people in a country should do the same.

The National Endowment for the Arts (NEA), an independent federal agency providing funding and support to artists and arts organizations, was established by Congress in 1965. In the late 1960’s, the NEA experimented with bringing artists into schools through residencies (Herbert 4). The Artists in the Schools Program was in Hawaii for the 1969-1970 school year (Okimoto 28). The main objectives of the program were to give students an opportunity to work with artists outside the typical classroom setting and to teach students about the local culture of Hawaii (Okimoto 29). This is an example of education through the arts (see above) because the objective was to teach students about their local history and culture. The Artists in the Schools programs grew across the country and paved the way for many artists in residency programs in schools today.

The model of bringing artists into the classroom was a success. During the 1970’s and 80’s the NEA helped expand these types of programs based in a variety of art forms to thousands of schools and communities across the United States (Herbert 4). The leading arts organizations that trained teaching artists were the Lincoln Center Institute in New York City and Urban Gateways in Chicago (Booth, Chapter One). The Lincoln Center Institute, known today as Lincoln Center Education, was established in 1975. Their mission is: “to enrich the lives of students, educators, and lifelong learners by providing opportunities for engagement with



the arts onstage, in the classroom, digitally, and in the community” (aboutlincolncenter.org). The creation of teaching artist training programs signified an increased need and interest in using teaching artists to bring the arts into the classroom.

Teaching artistry expanded in the 80’s due to arts education cutbacks during the Reagan Administration (Booth, Chapter One). Art teachers feared that teaching artists would replace their permanent role in schools because it was cheaper to hire teaching artists (Booth, Chapter One) Today, art teachers and teaching artists today work together to bring awareness around the importance of the arts in American schools.

In 2002, George W. Bush passed the “No Child Left Behind Act, which designated the arts a core academic subject in schools across the United States (Herbert 3). This was significant because it seemed as if the government endorsed the arts in education. However, the emphasis was placed upon “teaching to the test”, which robbed many schools of nurturing and evolving their arts programs. Many schools still struggle to provide quality arts-based educational content that meet state standards (Stringer et al, 4).

The Oregon Community Foundation and the Oregon Arts Commission conducted a survey to learn more about the type of arts education non-profit arts organizations used during the 2014-15 school year (Vaughn, Top Ten Challenges to Providing More Arts Education). The first three challenges facing the arts education programming included:

1. Lack of Funding
2. Other Curriculum Priorities
3. Lack of Space and/or Time (Vaughn, Top Ten Challenges to Providing More Arts Education).

The results in the survey echoed other impactful reports in other sources. The survey stated, organizations did not know if they would be funded the following year, which makes it challenging to plan ahead. Although many people believed an arts education was important, administrators do not think it is as important as the current academic curriculum. Many schools do not have the classroom space to perform certain activities. When practicing theatre or dance, students need the proper space to move around. The lack of time is correlated with the idea that the arts are not as important as other activities. With these challenges, it is difficult to garner the support for arts in education.

### **Research about Benefits and Impact of Arts in Education.**

The culture wars of the late 1980's and the increased support for lesser involvement of government in "non-essential" areas, arts organizations and policy makers had to find new ways to showcase the positive values, benefits, and external outcomes in the arts (McCarthy et al. xi). During the 90's arts advocates defended the arts by placing an emphasis on the instrumental benefits of the arts, which are quantitative, external benefits beyond art for art's sake (McCarthy et al. xi). "They [arts advocates] said the arts promote important, measurable benefits, such as economic growth and student learning, and thus are of value to all Americans, not just those involved in the arts" (McCarthy et al. xi). By shifting the focus to learning about the quantitative values of the arts, researchers were now able to measure the data more accurately, which helped advance the studies surrounding the arts further. This shift in researching and framing the value and benefits of arts engagement was also reflected in changes in curricular planning and advocacy related to arts in education programs

*Critical Evidence: How the ARTS Benefit Student Achievement* written by Sandra S.

Ruppert and published by the National Assembly of State Arts Agencies and the Arts Education Partnership includes studies and research backing up why the arts belong in schools. One of the examples in the study is the *ABC's of Arts Learning*, which categorizes three main benefits of the arts in education:

- **“Academic:** Studies show that the arts, specifically dance, music, and drama, can improve the reading, language, and mathematical skills of students.
- **Basic:** Thinking/ cognitive, social, and motivational skills. Skills that allow for basic success in school.
- **Comprehensive:** Students are getting an arts integrated curriculum and more well-rounded education” (Ruppert 11-15).

The ABC's of Arts Learning show how students can benefit from arts in education. These categories are all seen in education through arts programs, especially in the Basic and Comprehensive categories.

### **The 21st Century Teaching Artist**

Teaching artistry is still a new profession that is not well documented through rigorous or extensive research. The following statistics were in a report performed by the National Opinion Research Center, NORC, at the University of Chicago called *Teaching Artists and the Future of Education* by Nick Rabkin et al. General demographic research found the average age of a teaching artist is 45 years old, two-thirds of teaching artists identify as women, and 73% of teaching artists were white (Rabkin et al. 156-159). 86% of teaching artists received a bachelor's degree or higher and almost half of the teaching artists surveyed had a master's degree or higher

(Rabkin et al. 162). The most common art form taught by teaching artists is visual art at 40%. One in five teaching artists taught music or theater, one in ten teach dance and one in ten teach creative writing, media, or other art forms (Rabkin et al.165). More than half of teaching artists work for non-profit arts organizations (Rabkin et al. 8). The annual income for a full time teaching artist is \$39,000 and the annual income for a part-time teaching artist is \$9,800 (Rabkin et al. 188). The Boston Foundation found 25% of arts instruction at public schools in Boston were from teaching artists (qtd. in Rabkin et al.130). More research about teaching artistry is integral to a foundation for ensuring sustainability and the health of the industry and its practitioners going forward.

### **Teaching Artist Methods and Frameworks**

The methods and frameworks in teaching artistry are still quite new. Many teaching artists develop their own way of teaching, whether through arts training, education programs, or working with an arts organization. The Purpose Threads of the Teaching Artist Field were developed by longtime teaching artist scholar and practitioner, Eric Booth during the 2000's to provide teaching artists with an organized framework that can help them create meaningful lessons that will leave a lasting impact upon participants. Teaching artists must ask themselves "What is the main purpose of the project?" (Booth, ericbooth.net). Finding the purpose of the project can lead to a better understanding of the overall learning goals and objectives in a lesson. The eight identified Teaching Artist Purpose Threads are: works of art, art skills development, arts integration, community life, activism, social/personal development, cross sector work, and digital (Booth, ericbooth.net). The Purpose Threads were eventually used in the Lincoln Center Education Teaching Artist Development Labs.

The oldest and most common Purpose Thread is works of art, in which the teaching artist seeks to strengthen the interaction with art works, which is also known as outreach for arts organizations (Booth, ericnooth.net). The works of art purpose is seen in “aesthetic education”, which involves interacting with what is considered to be high quality works of art combined with an inquiry process designed for interactions with the art and art-making exploration (Fuchs Holzer 3). The emphasis of aesthetic education is on the perception and critical interaction with art. Students viewing the art, analyze, learn from the artist’s perspective and then complete their own works based on the knowledge of the art presented earlier. It is important to acknowledge that not every arts organization follows the same approach, but they are a starting point a teaching artist can use when creating a lesson.

Timing is extremely important to ensure effective implementation of arts in education programs that involve teaching artists. Each lesson can be a different length of time depending on the content within the lesson and the age of the students being taught. Younger children are going to have a more difficult time focusing than older children. Another vital factor is the total length of the program. Some arts in education programs can last one day, while others can last weeks.

The Performing Arts Center at Purchase College is an example of a campus arts organization that offers robust and long standing arts in education programs that serve diverse community audiences and schools in a campus setting. In November 2019, The Dutch Dance Company Arch 8 performed *Rising Tide*, a work focused on the harmful effects of climate change (artscenter.org). After the performance, the audience was invited to participate in a movement class presented by the artists(artscenter.org). There were two different performances: one for families and one for schools. For this lesson, the teaching artists were also the

performers. The learning goal was for students to learn about climate change, while also learning the artistic process behind the work. This goal aligns with the Purpose Thread, works of art and the idea of aesthetic education because the students are being exposed to a high quality work of art that they then have the opportunity to participate in the artform they just saw.

### **The Effect of COVID-19 on Arts in Education**

Since March 2020, the COVID-19 pandemic has created a devastating impact on the arts industry as a whole. According to a study performed by the NEA, when the average unemployment rate was 8.5%, 52% of actors, 55% of dancers, and 57% of musicians were out of work (Cohen, A ‘Great Cultural Depression Looms for Legions of Unemployed Performers). It is important to note that the unemployment rate only accounts for people who are out of work, available for work, and have actively looked for work within the last four weeks, along with people who are temporarily laid off for work (Fields, How many people are unemployed right now?).

The arts have always relied on physical human interaction. Examples include actors on a stage, musicians playing in a band, audiences in seats, museum patrons, and students in class. Human interaction draws people to the arts. A recent study performed by the National Center for Arts Research (NCAR) found that 95% of arts organizations cancelled programs and 88% modified delivery of their programs (Millerja, COVID-19 Impact on Nonprofit Arts and Culture in New York City). Since many programs were cancelled or modified, many arts organizations are struggling to break even. However, executive director of NYC [Arts in Education Roundtable](#) (an organization providing services to arts educators), Kimberly Olsen stated that teaching artists were struggling prior to the pandemic (Wallace Foundation, Pandemic Brings challenges (and

Opportunities) for Arts Education). This is affirmed in June 2020 by a DataArts survey, which states there was a 78% decrease in artist staffing at NYC-based arts organizations (Millerja, COVID-19 Impact on Nonprofit Arts and Culture in New York City). Out of the 5,000 teaching artists who responded to the [DataArts] survey, 96% have experienced loss of income (Wallace Foundation, Pandemic Brings challenges (and Opportunities) for Arts Education).

The COVID-19 pandemic has generated enormous challenges for schools (K-12), teachers, parents, and students as well. Since Spring in March 2020, teachers have scrambled to face the challenge of adapting their lesson plans to online learning in the middle of the school year. Teachers had to find ways to make their lessons engaging and educational for students. Not only did teachers face the challenge of moving school online, but moving their classrooms to their homes. Similar to the arts, adequate and well equipped space is an essential component for serving students well in a school setting. Since teachers had to do work from home during the first half of the pandemic in March, they had to create their own make-shift classrooms. Some teachers went to the schools and taught in front of an empty classroom through their computer screens. Although vaccines for COVID-19 are in their final trials, teachers are still working tirelessly to adapt their lesson plans online to teach their students.

Depending on the school district, by September 2020, some schools decided to remain fully online and others remained open with a hybrid model while adhering to the Centers for Disease Control and Prevention (CDC) recommended guidelines. According to a tracking system by Burbio, since the start of the coronavirus pandemic, between 40 to 60 percent of students are enrolled in entirely online classes (Kamenetz, 5 Things We've Learned About Virtual School in 2020). Burbio also found 17% of school districts were offering hybrid classes, in which the teacher teaches half the class in person and the other half online (Kamenetz, 5

Things We've Learned About Virtual School in 2020). A few guidelines included wearing a face covering at all times, carrying a plexiglass shield to and from classes, limiting capacity by having half of the students alternate learning in person and at home every other day.

The COVID-19 pandemic has negatively impacted students and parents as well. Kids are struggling at home, there is a lack of routine, little to no after school activities, and they are bored. I have first hand experience with the need for training and resources that are necessary for success with remote education having watched my brother, a high school student, live through that experience. His school district didn't even have virtual classes. The teachers uploaded assignments and tasks to Google Classroom. Students had to complete assignments on their own time. Without the traditional structure of a school day, my brother often chose to stay up all night doing school work and then slept all day. A new study conducted at Brown University shows the impact of coronavirus will reverse months of academic gains, which will leave a large number of students behind (Terada, COVID-19's Impact on Students' Academic and Mental Well-Being). The researchers in the study predicted students starting school during the Fall of 2020 would begin the school year with an average of 66% of learning gains in reading and 44% of learning gains in math (Terada, COVID-19's Impact on Students' Academic and Mental Well-Being). Therefore, due to COVID-19, students are retaining less information than usual. Results in a different study show:

- “Students may be substantially behind, especially in mathematics.
- Students are likely to enter school with more variability in their academic skills than normal circumstances.



- Students who lose the most in the summer tend to gain the most when back in school, but that may not hold for COVID-19” (Soland, et al. *The Impact of COVID-19 on Student Achievement and What It May Mean for Educators*).

The data shows that on average, students are facing the challenge of retaining information learned in school at this time. Now more than ever, because of COVID-19, there will be a wider range of achievement between high and low performing students (Terada, *COVID-19's Impact on Students' Academic and Mental Well-Being*). Therefore, students that usually do well in school will continue to do well or better than before, whereas students that struggle in school will do worse.

### **Sustaining Arts in Education in a Digital Environment**

Now more than ever, without access to the enriched social interactions of physical settings, arts-based content and education offer. Yes, the arts do have external benefits that can help students in the classroom along with practical life skills. The arts can be a healthy way to let students express how they feel instead of internalizing emotion, which can be overwhelming. As discussed above, the goal of arts through education is not to ensure the mastery of a specific technique or arts knowledge. Rather, the goal is to develop a range of personal cognitive and social competencies through interacting with, and making observations and connections about creative work. This section will show how arts in education programs and practitioners are attempting to adapt to the challenges posed by the current pandemic.

As with all types of curriculum based learning, arts in education programs have been adapted online in two different ways: synchronous and asynchronous learning. Synchronous learning means the teaching artist and students are in the same place at the same time.

Asynchronous learning means the lessons are already pre-recorded and can be accessed by users at any time.

Asynchronous learning is the most common way arts in education programs adapted to the pandemic. Most arts organizations have a page on their website to access arts videos. Examples of arts organizations that posted videos of filmed lessons by teaching artists are [Lincoln Center with Pop-Up Classroom](#) and The Kennedy Center with [Teaching Artists Present](#). The lessons vary in length of time, but most are over five minutes and under thirty minutes. Pre-filmed lessons are an excellent way to make the arts more accessible to parents, students, and teachers since the videos are available to watch on YouTube at any time for free. The videos are a way students can keep themselves busy at home, while simultaneously engaging in arts activities.

Although asynchronous videos are a great resource, they should not be considered a complete replacement for synchronous programs. While there are benefits to learning about the arts through reading and viewing, interacting with an instructor can help the student better understand the material, especially if they are confused. Having a classroom dynamic with a teacher allows students to share their work, analyze and reflect the work of their peers and engage in an active conversation. These types of interactions can make the lesson more memorable because it gives the participants a chance to dive deeper into the material. Therefore, arts organizations and teaching artists should utilize both synchronous and asynchronous learning.

## Remote Strategies for Arts Education

Through an independent study served with the Performing Arts Center at Purchase College (PAC), I had the opportunity to improve my knowledge on current field practices in arts in education. This work was guided by Arts Management Professor at SUNY Purchase Janis Astor del Valle & Education and Engagement Manager at the Purchase College Performing Arts Center (PAC) Ian Driver. The reporting and analysis could not happen without contributions from fellow students in the Arts Management Program, Grace Azcona, Allen Denis, and Daniela Fonseca. The study began by researching how arts organizations and teaching artists responded to the COVID-19 response due to the closure of large social gatherings. We also began to look at different frameworks, like the Purpose Threads used in the Lincoln Center Education Teaching Artist Development Labs. As we started working on lesson plans, Ian contacted teachers he had worked with in the past. Many of the teachers were busy adapting to online school and did not have time to consider the option of bringing teaching artists into the classroom. The study evolved into creating and implementing our own lesson plans for a class of fifth graders at Hillcrest Elementary School. We went into this study with an open mind. We were given a great degree of creative liberty in designing each lesson. Grace and I worked together to develop the first lesson plan, *Using Invisible Objects* and the last lesson plan, *Creating Characters*. Allen and Daniela developed the second lesson plan. When I was developing my lessons I loosely referred to the references sent by Janis and Ian. I wanted to create a lesson using elements from theatre I had used in the past. Now looking back on the experience and my lesson plans, I wanted to see which Purpose Threads coincided with our overall project goal of establishing a safe space to share and create art together. Although this is a backwards approach, I wanted to gain a further understanding of a teaching artist framework.

Upon reflection, the most relevant Purpose Threads in our lesson plans were to enhance student encounters with art works, arts integration to include the learning of non-arts content (English skills specifically) and skills development. However, skills development is not focusing on perfecting a craft. It is “Going beyond technical, mechanical, and copycat learning, teaching artistry aspires to create artistically alive people.” (Booth, ericbooth.net). The phrase artistically alive people is a beautiful way to describe teaching art to others without demanding perfection. We were asked to reflect upon the process while assessing what worked well and what should be changed in the future.

The classes took place Friday December 4th, 11th, and 18th in a total of three different sessions using Google Meets. The lesson plans were originally designed to be 45 minutes long with an introduction from Ian, an ice-breaker that lasted 10 to 15 minutes long, and a main learning activity. An icebreaker is a short activity to warm up the students and helps them be less nervous during the lesson. It usually serves as an introduction to the main part of the lesson. To see the full lesson plan outline created by Janis and Ian, visit Appendix A. However, the lessons ended up lasting about one hour each from 1:00pm to 2:00pm. It is important to give extra time for students because it takes longer to complete tasks, ask questions, or share work in a virtual setting.

The first lesson plan, *Using Invisible Objects*, was a theater-based mime exercise in which students chose an object to study using their five senses. The goal of the lesson was to learn how the five senses can be used to enhance focus and pay close attention to detail while exploring improv and theater. The Purpose Threads of arts skills development was prevalent in the lesson because students were learning about theater techniques to explore ideas in mime and pantomime. The other purpose thread, arts integration was present due to the incorporation of

the five senses into the lesson plan. The first lesson plan, *Using Invisible Objects*, can be found in Appendix B.

The second lesson plan was created by Allen Denis and Daniela Fonseca. Lesson plan 2 incorporated drawing and music. The Purpose Threads in lesson two are art works and arts integration. The students had to listen to music and draw a picture based on their interpretation, which is similar to art works, since students are using one art form to inspire the creation of their own work. The Common Core Learning Standards for English Language Arts (ELA) and Literacy place a large emphasis upon interpretation to highlight key ideas and intricate details about the text, while explaining why those elements are important to understanding the story. The second lesson plan is located in Appendix C.

The first two lesson plans were developed as separate projects from each other, but the third lesson plan was designed last to combine elements from the previous two lessons. The third and final lesson plan, *Creating Characters*, was theatre, visual arts, and English language based. The goal of this lesson was to have students create a character by looking at a series of images for inspiration after answering a series of guided questions. By the end of the lesson, students created a setting and thoughts for the character. The Purpose Threads in this lesson are art works and loose arts integration by focusing on English Language Arts. Although the collage of images was not the highest quality of art, students took the information from the photos to create their own art. To view the full final lesson plan, *Creating Characters*, visit Appendix D.

### **Where is Teaching Artistry Headed?**

Arts in education programs that used teaching artists were different before the coronavirus pandemic. In the past, the arts have relied heavily on human contact and space. It

may take many more months for us to feel comfortable working close together in the same space. How can we facilitate high quality engagement with each other and around creative work through remote instructional means?

One of the downsides to virtual learning is the technical difficulties. There is no predicting when they will happen, but the best thing to do is to be patient. It is important to acknowledge that some students are at a disadvantage because not every household has access to wifi or technology to keep up with online learning. In person instruction allows for students to be in the same space, which can allow each person to devote their attention to the lesson. If a student is having technical issues reach out to them using the chat to help explain what they missed or if they want to share, help them screen share or ask them to type their answers into the chat.

Another negative part about virtual learning is that it can be a challenge to keep the energy up at times. Sitting on a laptop all day while staring at a screen makes people tired. It is impossible to expect 100% energy from everyone all the time. Warm up exercises and icebreakers can help students be in touch with how they are feeling that day while helping them prepare for the main part of the lesson. Throughout the lesson, it is important to say positive affirmations and do time check-ins, especially when the students are working on a task by themselves. By speaking to the students frequently, it reminds them that the instructor is here for them throughout the lesson. In an in-person setting, if a student is having difficulty engaging in the material, it is easier to engage them rather than online. With in-person teaching, it is easier to match the energy of everyone in the room. If someone has a question it is easy to go up to them and help. When using virtual learning on Google Meets, the question has to be addressed in front of the whole class by speaking or in the chat. Therefore, students who are more shy refrain from

participating or asking for help. Calling on their teacher to participate early on makes students feel more comfortable with participating in the lesson. Clearly address that if anyone has questions, they can ask at any time. At least one teaching artist should be monitoring the chat at all times to answer questions or give the students support.

If there was a fourth lesson, I would have wanted to try breakout rooms with at least one teaching artist per room, in which students come up with a scene with all of their characters together. Other than Janis and Ian, we were still quite new to teaching artistry. Having everyone in the same place created a supportive, collaborative environment. If someone was stuck, another person could jump in and help at any time.

Time management is very important. As mentioned earlier, virtual teaching can be more time consuming. It was common to spend too long on the ice breaker or another part of the lesson. Most of the time students were eager to share their work, which is always wonderful. One way to help with time management is to set a timer or plan the number of students to call on ahead of time to stay on track. Sometimes lessons don't go according to the plan, but it is possible to navigate and stay on track with the learning goals and objectives.

Although there are challenges to virtual arts in education learning, there are still many benefits to students and the organization that could continue to last beyond the COVID-19 pandemic. Now more than ever both asynchronous and synchronous arts in education programs are more accessible than ever. It is more accessible to reach people living in areas far from cities. It is also more affordable, since transportation costs are cut. For asynchronous arts in education programs, the videos are available to watch anywhere at any time. Arts organizations should continue to make educational videos with teaching artists after pandemic restrictions end because

the videos can build an audience and bring attention to the educational resources the organization has to offer. Someday, we will be able to return to life before the COVID-19 pandemic and learn in the same spaces again. Until that day, arts in education programs will be able to provide students with a positive, creative outlet in a virtual space.



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## Appendix A:

### AIE Practicum – Hillcrest Elementary, 5<sup>th</sup> grade residency Developed by Janis and Ian

#### 45 -minute lesson plan - Overview

Each of these lesson plans will be facilitated by Anna, Grace, Allen and Daniela, with oversight and support from Janis and Ian. Therefore, I thought it would be useful to build a 45-min structure for each session that clearly lays out individual roles and responsibilities during each session.

This structure is outside of the lesson plan ideas, or individual activities, that Grace/Allen/Anna are creating. Rather, it's designed to provide a clear framework for teachers, student teaching artists, and administrators as we deliver each session.

#### **Residency objectives:**

Each lesson will be presented through a virtual format. Purchase student teaching artists engaged in the study of teaching artist lesson plan design, will facilitate 3 x 45min arts integrated lessons for 5<sup>th</sup> grade students that will include an experiential learning activity based on artistic engagement with a performing and/or visual arts discipline, and allow time for reflective critical discussion linking their activities and experiences to aspects of 5<sup>th</sup> grade academic and social/emotional curriculum.

**Supplies and materials:** access to a virtual meeting space; access to writing/drawing materials, and ability to share music via computer. Breakout rooms within the virtual platform.

#### **Basic Lesson Structure:**

**Length of Lesson:** 45 mins

**0-5mins:      Introductions**

**Facilitators:** Ian & Janis

**Length of activity:** 5 mins

**Objective:** Establishes student's readiness to participate and prepares them to engage with new teaching artists.

**Description:** Introduce Purchase College, AIE Practicum, the student teachers – Anna, Grace, Allen and Daniela. Prepare the class to be open to the work of new, aspiring teaching artists.

**5 – 15 mins    Ice Breaker**

**Facilitators:** As per the attached draft schedule.

**Length of activity:** 10 mins

**Objective:** The activity previews, or leads into, the main lesson's content. Allows for models of communication, reflection/assessment, and establishes classroom management protocols for the session.

**Description:** This activity will be the first part of Allen/Anna/Grace's lesson plan. It will be team taught by two student teaching artists working as a pair. I suggest one providing instructions, and the other noticing and assisting the students in the activity. Both teaching artists can lead the reflection period.

### **5 – 35 mins: Main Learning Activity**

**Facilitators:** As per the draft schedule, but always including the lesson plan creator

**Length of activity:** 20 mins

**Objective:** To facilitate a participatory, hands-on experience in which students engage in the creative process to build or demonstrate their understanding of an art form and/or another subject area.

**Description:** This will be the main activity within each student teaching artist's lesson. Each main learning activity will include clear directions on the activity, (if necessary, a quick demonstration), participation in the activity, and a period of reflection/evaluation that allows the 5<sup>th</sup> graders to think about the evolution of their work and offer opportunities for curriculum connections.

### **35 – 40mins: Closure**

**Facilitators:** As per the attached draft schedule.

**Length of activity:** 5 mins

**Objectives:** To allow a cool down period where student teaching artists can help students make meaning of their experiences and ideas and consolidate their learning.

**Description:** A 5-minute reflection period that might allow students to engage in reflection in a number of ways: by open discussion; by writing something in the chat; by physical representation etc. This section also allows participants to recognize challenges and accomplishments in the course of the session.

### **40 – 45 mins: Program research**

**Facilitators:** TBD. Could be Janis & Ian, or could be led by student teaching artists, Grace/Anna/Allen/Daniela

**Length of activity:** 5 mins

**Objective** Allows us to reflect on our teaching, ideas, and experiences and assist us in considering our strategies and revisions in our approach next time or in the future.

**Description:** A chance to reflect with the students in the form of 'live' survey about what the 5<sup>th</sup> grade students 'liked', 'disliked', 'where confused about', 'want more of', etc. If the session is not being recorded, someone should take notes at this point.

#### **40 – 45 mins: End of lesson – Personal reflections**

**Length of activity:** 15mins

**Objectives** An opportunity for all the facilitators and administrators to review the lesson and think through changes, adaptations and successes for next time.

**Description:** Once the students have logged off the call, I'd suggest we take 15 mins to have a free-flowing reflective conversation about the class and our experiences with it.

## Appendix B

**Lesson Plan:** Using Invisible Objects

**Developed By:** Anna Giglio and Grace Azcona

**Date:** 12/4/20

**Grade Level:** 5<sup>th</sup> Grade in mind, but can work for any age group.

**Subject(s):** Theatre or Drawing Exercise

**Description:** Students will learn about mime and pantomime. Then they will choose an object to study by using their five senses and then practice using the object even though it's not physically there.

**Time:** Approx 45 mins.

**Anchor Standard 5:** Develop and refine artistic techniques for presentation

**5th TH:Pr5.1.5:** a. Apply acting exercises to enhance collaborative theatrical experiences.

**Goal:** The goal of the lesson was to learn how the five senses can be used to enhance focus and pay close attention to detail while exploring improv and theater.

**Objectives:**

Students will have an understanding of how the five senses interact with one another.

Students will think quickly on their feet for Charades.

Students will have an understanding of the size, strength, color etc of objects and how those elements are important in mime/ pantomime.

**Materials:**

Pen, Paper, Computers, Zoom

**Procedure:**

1. Begin lesson by having Janis and Ian introduce instructors and students. (5 mins)
2. Allen and Daniela will conduct the charades icebreaker. Students will be assigned to three to four different groups. Students not in a group number will be asked to turn their

volume down so they don't hear the other group's task. Each group will perform at the same time to reduce nerves.

3. We will get up and stretch (30-1 min max secs). \*Students who are not comfortable getting up or are in a space they cannot move will be able to modify material.
4. GO SLOWER! Students will close their eyes and answer guided questions for 3 mins. Students will be asked to think of an object. Questions include: Picture your object with your eyes closed. How big is it? Is it heavy or light? What color is it? What texture? Is it soft or hard? What is it used for? How would you use it? Do you use anything else with it? How does it make you feel?
5. Using the object they imagined, students will go on their own (or in groups if possible) and complete a task using the object. \*If we can do groups, then there should be one instructor in each group to answer any questions and to help guide students, making a total of 4 groups. They can choose to do a visual scene pantomiming/ miming their object and activity or they can turn off their zoom camera and complete the task only using sound. The tasks must be under 30-45 seconds each. We will give students 5 mins to come up with their demonstration. \*If students are in groups of , we will have them choose 1 object. If we have extra time, we can have them do both objects.\* After 5 mins we will check in with the students to see where they are at and if they need extra time.
6. When everyone is ready, students can share their works and discuss and reflect upon their pieces. We will ask students what they noticed while paying attention to the senses of sight and sound. Also, express feelings without using words what it is like to (5-10 mins). What did you notice about using the 5 senses when the object wasn't physically there in front of you.
7. At this point, we are 43 mins into the lesson, and we will ask students to share what they liked, disliked or any feedback they have.

**Reflection:** Students will be graded on participation in the chat and in person. We will have a discussion after the lesson during practice session.



## Appendix C

Allen Denis  
Arts Education Lesson

**Grade Level:** Any grade

**Subject:** English Literature & Arts

**Duration:** 45 Minutes

### **Description:**

The teacher would play a song from a playlist created by the teacher. For the duration of the song, each person would draw what they think of when they hear the music. The drawings could either be an interpretation of the lyrics, what the song sounds like, what the song means to the person, or anything. There isn't a right answer because everyone has their own interpretation of what is presented to them. The main idea of this lesson is to tap into the "why" aspect of the interpretations. Why did the person draw what they drew?

Understanding why you feel a certain way about something is an important and useful skill one can use. This lesson ties into the common core state standards for English Literature because the bulk of English literature is about interpreting the given text. The standards for English Literature includes being able to identify key ideas and details and being able to explain why those ideas are important to the understanding of the text. The only difference being that people would be interpreting music rather than written text.

### **Goals:**

To be able to interpret material and understand why we interpret things the way we do.  
What about the song makes you feel a certain thing?

### **Objectives:**

- Have the class participate in the multimedia activity
- Engage the students in participation of what they drew

### **Materials:**

- Computer for song playlist/for Google Meets
- Pencils/pens/markers/any drawing utensil
- Paper/device to draw on
- An active imagination

### **Procedure:**

- Introduce the class to the teaching artists (**1 Minute**)

- Introduce and conduct the ice breaker **(5-10 minutes)**
  - The ice breaker would be having the class think about how they are feeling that day and draw it on their drawing materials. Encourage participation within the class to share what they came up with.
  - The ice breaker serves as a lead in to the main activity about taking “abstract” ideas and interpreting them into something abstract
- After sharing our ideas, introduce what the lesson is
  - Putting on a song and having the class draw what they think the song represents/means/what they feel about the song
- Gather drawing utensils (pens, paper, whatever)
- Play the first song
  - The songs will be on shuffle on a playlist I curated
- The class will have the length of the song to draw their interpretations
- After time is up, hopefully everyone would share what they drew and explain why they drew what they drew.
- Repeat 3 more times **(20 Minutes Total)**
- After the activity, gather the class together and reflect on the activity **(10 Minutes)**
  - How they felt about drawing, the music, sharing their ideas, anything.

## Appendix D

**Lesson Plan:** Creating Characters!

**Developed By:** Anna Giglio and Grace Azcona

**Date:** 12/18/20

**Grade Level:** 5<sup>th</sup> Grade in mind, but can work for any age group.

**Subject(s):** Theatre or Drawing Exercise

**Description:** Students will create characters based on images they see, draw a setting for the character, and create thoughts their character would think and say.

**Time:** Approx 45 mins.

**Goal:** The goal of this lesson was to have students create a character by looking at a series of images for inspiration and after answering a series of guided questions. By the end of the lesson, students would have created a setting and thoughts for the character.

### Objectives-

To show students can use multiple types of art as inspiration

Literary devices like character, dialogue, setting and tone and how each device is connected in a story.

### Materials:

Pen, Paper, Computers, Zoom Drawing Materials

### Procedure:

1. Begin lesson by having Janis and Ian introduce instructors and students. (5 mins)
2. We will begin with an ice breaker in which students will be shown two different collages with objects and interests a character uses. Ask each student to focus on one and to think about the images. For 5 mins, students will brainstorm about this character. And will be asked to think about the following questions:
  - a. What is their name and age? \*Rule- no using names from anyone in class.
  - b. What do they look like?
  - c. What is something they like to do?
  - d. What is something they don't like to do?

- e. What are they wearing?
  - f. What is a fun fact about your character?
  - g. Find an adjective to describe your character.
  - h. What people are important to your character?
3. After 5 mins, students will share what they came up with about their characters. They don't have to finish all the questions, but the goal is to have them create a character based on a select number of images. Also, to ask the students "What about the image inspired your character's trait? 10 mins sharing
  4. Next we will talk about setting and how it is important in a story, Great opportunity to ask students what they already know about setting. We will lead an exercise in which we ask students to close their eyes and transport themselves to their character's favorite place. It can be the character's home, job, place to shop, maybe they like the beach. (3-5 Mins)
  5. Next, we will spend 5 minutes sketching this place. The goal is to visualize their character's favorite place.
  6. When completed, we will have 5 students share. Why is this place important to your character? What do they like to do here?
  7. (Grace) Next we will talk about dialogue. Spoken words in a story. When you read a book, there are usually quotes around what is said. Conversation between 2 characters in a play. We want you to think about how your character would speak. Think about the tone. Does anyone know what tone is? It can shape the meaning of a phrase. For example the phrase "I love social studies" means something different than " I loooooove social studies" The second one is sarcastic while the 1st was more sincere.
  8. Come up with 3-5 lines of dialogue that your character would say in this place that reflects how they feel.
  9. Transform into your character and perform! 10 mins
  10. Conclusion and reflection