Who’s in the Room? *Understanding the Community, School, and Students*  
**January 10, 2019**  
4:30 p.m. – 7:30 p.m.

**About the Session:**  
In order to provide customized quality instruction, educators must gather necessary knowledge and understanding about the school, the community, and the students. It’s important to be familiar with the school’s practices, resources, and referral processes for student supports and disciplinary needs. Obtaining knowledge on the students’ race, religion, IEPs, level of education, and parent involvement can help determine any shifts or adjustments needed within a program.

**Session Objectives**  
Participants will:
- Recognize the importance of understanding the demographics of the students in their program(s)
- Discover different approaches to adapting curriculum to reach the widest range of students and their families
- Learn best practices for garnering the necessary knowledge to provide customized quality instruction

<table>
<thead>
<tr>
<th>TIME</th>
<th>INSTITUTE OUTLINE</th>
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</table>
| 4:30PM – 5:00PM | **Welcome and Introductions**  
  • Agreements and Goals of the Institute  
  • Icebreaker/Who’s In the Room? |
| 5:00PM – 5:30PM | **Belonging**  
  *Why is a deeper understanding of students, community, and family necessary in order to customize quality instructional experiences for students?* |
| 5:30PM – 5:45PM | **Belonging Activity (Comic-Book Making)**  
  *Why is belonging important to you personally?* |
| 5:45PM – 6:00PM | **Break: Temperature Check**  
  **Green:** “Keep doing this,” “this resonated with me,” “wows and wonders”  
  **Pink:** “I need this from this session,” “here is what I need to understand more,” “I need you to speak louder,” “pace is too fast or too slow” |
| 6:00PM – 6:40PM | **Arts Partner Stands of Practice and CPS Framework for Teaching**  
  *Building Community and Belonging in Classrooms* |
| 6:40PM – 7:20PM | **Case Studies and Examples** |
| 7:20PM – 7:30PM | **Wrap up and Closing**  
  • Closing Thoughts and Activity  
  • Evaluation |

*Twitter: @IngenuityChgo Facebook: IngenuityChicago  
Web: www.ingenuity-inc.org*
CALL FOR PROPOSALS!

2019 Arts Education Conference: Cultivating Conditions for Growth

In support of the continued collaborative work between teachers and arts education partners, Ingenuity and the CPS Department of Arts Education are excited to present this year’s Arts Education Conference: **Cultivating Conditions for Growth** on **Friday April 5, 2019**. We are thrilled to once again provide an opportunity to Chicago’s arts education sector to grow in new understanding, gain and share skills, and develop the vital relationships that allow our individual and shared work flourish and thrive.

Teachers, administrators, arts partners, teaching artists, and others who work closely with Chicago Public Schools to develop and sustain quality art education should submit proposals. This is your chance to share best practices and inform and inspire teachers, colleagues, and other members of the Chicagoland arts community!


The deadline to apply is January 18, 2019.

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**About the Presenters**

**ADRIA HUSBAND** is the Co-Founder of Shifting Mindsets, an education consulting practice focused on operationalizing the process of equity focused individual growth into impactful systemic shifts in service of our youth. With over 14 years of experience in the education sector, Adria’s efforts have centered around optimizing the equitable distribution and use of resources across Chicago’s schools to communities that have historically been most underserved. Adria has worked most recently with C.A.S.E.L. supporting efforts to implement systemic social emotional learning and equity initiatives across 20 large urban school districts nationally, as well as with the Chan Zuckerberg Initiative supporting efforts to validate their approach to whole child learning and grantmaking with an equity lens. Adria is the mother of a 15-year-old daughter, and boisterous lhasa apso puppy, and a mentor to many middle school and high school girls across the city through the D.I.V.A.s Mentoring Program which she founded in 2014.

**ERICK DESHAUN DORRIS** is an Artist & Educator. Dorris is a Co-Founder and Administrator for United In Excellence, an education advocacy and community arts program in his hometown of Joliet, IL. He also serves as General Manager of the Chicago Jazz Philharmonic. Erick has developed education and mentorship programs at Steppenwolf Theater, Lookingglass Theater, Fort Knox Studios, and Chicago Public Schools. He previously served the Director of Curricular Enhancements for a network of over 30 elementary and high schools, where he oversaw arts education and after-school programs. Dorris currently sits on the Board of Inspectors for Joliet Public Schools District #86, and is a member of the Greater Joliet Alliance for Youth (JAY), NAACP - Joliet Branch #3018, Council of Urban School Boards, National Black Council of School Boards, and the Illinois Association of School Boards. Erick holds a Bachelor’s in Theatre Arts from Millikin University and a Master’s of Performing Arts Administration from Roosevelt University’s Chicago College of Performing Arts.

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**Web:** [www.ingenuity-inc.org](http://www.ingenuity-inc.org)
Who’s In The Room?
Understanding the Community, School, and Students
Adria Husband
Erick Deshaun Dorris
January 10, 2019
Welcome & Housekeeping

• Restrooms
• Wi-fi: CHAGUEST

USERNAME: FICGuest

PASSWORD: ficwireless
CULTIVATING CONDITIONS FOR GROWTH

Professional Learning Catalog
2018–2019 School Year
Upcoming Events

Firing the "Canon": Developing Culturally Relevant Programs
January 24, 2019 | 4:30PM – 7:30PM

Making Meaning: Cultivating Student Reflection in the Arts Classroom
February 7, 2019 | 4:30PM – 7:30PM

Perform, Present, Produce: Educator as Artist - Music
February 12, 2019 | 4:30PM – 6:30PM

You Are Your Teaching Artists: Frame. Train. Retain
February 22, 2019 | 4:30PM – 7:30PM

Rising Up Through Story
February 28, 2019 | 1:00PM – 5:00PM
Welcome & Introductions
Welcome!

• Meet Your Facilitators!
• Agreements for Our Time Together
  o Remain Present
  o Remain open to unexpected ideas & feelings
  o Lean in to discomfort
  o Own your learning, get what you need
  o Connect with people you do not know
Goals for Today’s Session

• Recognize the importance of understanding the demographics of students in your programs.
• Learn best practices to garner the necessary knowledge to provide customized quality instruction.
• Learn different approaches on how curriculum can be adapted to reach the widest range of students and their families.
Opening
Ice Breakers
Bell-Ringer

Formative Assessments
Formative Assessment

• Formative assessment takes place during instruction.
• It is usually a “low stakes” or non graded type of assessment.
• Formative assessment is a process, not any particular test.
• It provides assessment-based feedback to instructors and students.
• The function of this feedback is to help instructors and students make adjustments.

Ice Breaker “Emoji Cloud”

Instructional Tool
POLLEVERYWHERE

JOIN THE SESSION
Text
“ERICKDORRIS554”
To
“37607”
To show this poll

1. Install the app from [pollev.com/app](http://pollev.com/app)
2. Start the presentation

Still not working? Get help at [pollev.com/app/help](http://pollev.com/app/help) or Open poll in your web browser
“What did YOU notice about our thumbs up EMOJI CLOUD?”
How Gender and Skin Tone Modifiers Affect Emoji Semantics in Twitter

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Abstract

In this paper we analyze the use of emojis in social media with respect to gender and skin tone. By gathering a dataset of over twenty two million tweets from United States some findings are clearly highlighted after performing a simple frequency-based analysis. Moreover, we carry out a semantic analysis on the usage of emojis and their modifiers (e.g. gender and skin tone) by embedding all words, emojis and modifiers into the same vector space. Our analyses reveal that some stereotypes related to the skin color and gender seem to be reflected on the use of these modifiers. For example, emojis representing hand gestures are more widely utilized with lighter skin tones, and the usage across skin tones differs significantly. At the same time, the vector corresponding to the male modifier tends to be semantically close to emojis related to business or technology, whereas their female counterparts appear closer to emojis about love or from an analytical point of view. We focus on the use of emojis and their interaction with the textual content within a social network (i.e. Twitter). We study emojis as another part of the message, as it could be words. An interesting feature about emojis, apart from their increasing use in diverse social media platforms, is that they enable us to numerically measure some biases with respect to gender and race. Recently, emojis have introduced modifiers as part of their encoding. With these modifiers the same emoji can be used with different features: as male or female, or with different skin colors, for example.

We approach the problem from two methodological perspectives. First, we analyze the use of emojis and their modifiers from a numerical point of view, counting their occurrences in a corpus. This already gives us important hints of how these emojis are used. Then, we leverage the SW2V (Senses and Words to Vectors) embedding model...
Find someone in the room who’s EMOJI looked different than yours.
Discuss with your partner other ICE BREAKER activities that offer quick/formative information about your students!
Some Sample Ice Breakers

• “Vote with your feet”
• “Fastest story ever”
• Pass the Sound and Movement”
A deep sense of love and belonging is an irreducible need of all people. We are biologically, cognitively, physically, and spiritually wired to love, to be loved, and to belong. When those needs are not met, we don't function as we were meant to. We break. We fall apart. We numb. We ache. We hurt others. We get sick.

– Brene Brown
What does “belonging” mean to you?
Psychology Today Defines Belonging As:

- Acceptance as a member or part
- A sense of belonging is a **human need**, just like the need for **food and shelter**.
- Feeling that you belong is **most important** in **seeing value in life** and in **coping with intensely painful emotions**.
- Some find belonging in a church, some with friends, some with family, etc.
- Some seek belonging **through excluding others**. This reflects the idea that there must be those who don't belong in order for there to be those who do.
Turn to your neighbor: Describe a time where you were on the receiving end of not belonging. How did you feel? What did you do?
The Belonging Intervention

In 2007, Dr. Gregory Walton, a social psychologist at Stanford, conducted a series of studies called the Belonging Intervention using a technique called “attributional retraining”, which is shifting the mindset when a negative event occurs from isolating thoughts, to thoughts that affirm others are going through this too.

• 45 minute exercise
• Subjects were given statistics, quotes and details of upperclassman who had gone through struggles but eventually got through it
• Subjects then wrote advice to incoming freshman incorporating their own experiences and engaging with the experiences of others
The Belonging Intervention - Results

Dr. Walton found that the results of this study were significant!

- Dramatic effect on academic achievement, especially for students of color, females and LGBTQ youth.
- In one college study (predominantly white university) black freshman sustained increased achievement levels *decreasing the achievement gap against control group by 50%* by their senior year.
- Increased happiness
- Increased levels of engagement & connection
- Reduced cognitive activation of negative stereotypes
- Shifted perception of daily challenges *(that’s not a big deal)*
How does this apply in your context?
Attachment to primary caregivers very strong and is primary driver for behavior and ability to connect with others.

Early Middle (4-5)
Have formed close attachments with peers, starting to slowly explore independence.

Middle Schl (6-8)
Exploring identity, critically thinking about the world around them.

High Schl (9-12)
High school (9-12) - Exploring boundaries, desperately seeking belonging.

Sense of belonging is a primary driver throughout a child’s development.
How do you create a “culture of belonging” in your learning environments and creative spaces?
“Culture, it turns out, is the way that every brain makes sense of the world. This is why everyone, regardless of race or ethnicity, has a culture. Think of culture as software for the brain’s hardware”

- Zaretta Hammond,

  “Culturally Responsive Teaching & The Brain”
Culture Defined

“Shared patterns of behaviors and interactions, cognitive constructs, and affective understanding that are learned through a process of socialization. These shared patterns identify the members of a culture group while also distinguishing those of another group.”

- Center for Advanced Research on Language Acquisition, Banks & McGee
**THE CULTURAL ICEBERG**

**SURFACE CULTURE**
- Food
- Flags
- Festivals
- Fashion
- Holidays
- Music
- Performances
- Dances
- Games
- Arts & Crafts
- Literature
- Language

**DEEP CULTURE**
- Communications Styles and Rules:
  - Facial Expression
  - Gestures
  - Eye Contact
  - Personal Space
  - Touching
  - Body Language
  - Conversational Patterns in Different Social Situations
  - Handling and Displaying of Emotion
  - Tone of Voice
- Notions of:
  - Courtesy and Manners
  - Leadership
  - Cleanliness
  - Modesty
  - Beauty
- Concepts of:
  - Self
  - Time
  - Past and Future
  - Fairness and Justice
  - Roles related to Age, Sex, Class, Family, etc.
- Attitudes toward:
  - Elders
  - Adolescents
  - Dependents
  - Rule
  - Expectations
  - Work Authority
  - Cooperation vs. Competition
  - Relationships with Animals
  - Age
  - Sin
  - Death
- Approaches to:
  - Religion
  - Courtship
  - Marriage
  - Raising Children
  - Decision-Making
  - Problem Solving

**Surface Culture**
- Observable patterns
- Low emotional impact
  - on trust

**Shallow Culture**
- Unspoken rules
- High emotional impact
  - on trust

**Deep Culture**
- Collective Unconscious
- Intense emotional impact
  - on trust

3 Levels of Culture

**Surface Culture** – Observable Traits (Low Impact on Trust)
Food, Hairstyles, Holidays, Music, Fashion, Language, etc.

**Shallow Culture** – Unspoken Rules (High Impact on Trust)
Eye contact, Personal space, Body Language, Tone of Voice, Gestures, How Relationships are Formed and Maintained, etc.

**Deep Culture** – Deeply Held Beliefs (Intense Emotional Impact on Trust)
Notions of fairness, Religion and spirituality, Problem-Solving, Attitudes and behaviors towards elders, Practices Related to Raising Children, etc.
The Amygdala Hijack

LOW Emotion
(Calm, Relaxed)

HIGH Emotion
(Anger, Fear, Excitement, Love, Hate, Disgust, Frustration)
Chicago’s Values of Quality

1. Student-Centered & Student-Driven
2. Process-Focused
3. Physically & Emotionally Safe
4. Pedagogically Aligned Best Practices
5. Collaborative, Relational, & Relationship-Based

VALUES OF QUALITY

InGenuity
Activity

• Find a new Partner

• Discuss a time when you felt like you did not belong because of one or more aspects of your personhood.

• Use comic strips to illustrate

Source: Loden & Rosener Diversity Wheel
https://youtu.be/JK7mGE3_Awg

The School of Life
“The Pleasure of Community”
(Video) (3:27)
BREAK

While on Break – Do 2 Things!

• Hang up your comic strip, feel free to peruse others stories

• Temp Check Board:
  
  Green stickys- Things that resonated, Wows and Wonders, etc

  Red stickys – I need to hear about this from this session, Pace is too fast/slow, Can’t hear/see, etc.
“When you plant lettuce, if it does not grow well, you don't blame the lettuce. You look for reasons it is not doing well. It may need fertilizer, or more water, or less sun. You never blame the lettuce.”

- Thich Nhat Hanh
How to Create Belonging in Arts Classrooms
Use the Standards of Practice As A:

• Diagnostic tool to help you see what you need to do to achieve your vision of quality and create a plan for implementation

• Tool to help coordinate funding

• Teaching Artist assessment tool in the classroom
CPS Framework for Teaching

- A modified version of Charlotte Danielson’s Framework for Teaching.
- Developed in collaboration with the CTU.
- The CPS Framework for Teaching organizes the work of teachers into four numbered sections called domains. The four domains are described in the graphic right.

Standards of Practice Compared to CPS Framework for Teaching
CREATE A HEALTHY ORGANIZATIONAL CULTURE

**GOAL:** Organizations build an intentional culture that supports quality teaching and learning.

**Onboard Teaching Artists**
As part of the employment negotiation, organizations clearly articulate position and role, pay, hours, requisite relationships, and programming expectations.

Teaching Artists are respected in the organization as highly qualified artists and educators. They are able to demonstrate strong skills in building a positive classroom culture, engage in personal and artistic self-awareness, and represent the organization professionally in the community and with partners.

**Retain Teaching Artists**
Organizations work to retain quality Teaching Artists and reduce turnover.

Organizational staff members are accessible and maintain regular communication with Teaching Artists, connecting them to city and discipline-specific opportunities, supporting their resource needs, and connecting Teaching Artists to each other to reduce isolation and encourage peer-to-peer learning.

**Cultural Inclusion**
Organizations support Teaching Artists by training them in inclusive practices and culturally-relevant program approaches. When possible, Teaching Artists possess knowledge and understanding of the community at hand.

Effective Teaching Artists have strong instincts regarding, but also development in:
- Culturally-inclusive teaching practices and cultural relevance
- How to create safe spaces within the classroom
- Sensitivity to potential abuses of power within the youth development space

Inclusivity is defined by the organization in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.

When necessary, organizations facilitate professional development and training for the Teaching Artist to ensure a strong knowledge base relevant to the cultural context of each community.

**Advance Equity**
Equitable distribution of the arts in a diverse city is advanced by increasing access to programs that meet high-quality standards as outlined in this framework. Organizations explore how they can play a role in providing equitable distribution of the arts to students. They also remove barriers to equity within their own programs.

**Staff Diversity**
Organizations build and sustain a plan to meet diversity goals for staff at every level of the organization.
SUPPORT A HEALTHY CLASSROOM CULTURE

GOAL: Organizations support development of a healthy classroom culture when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.

Expectations and Boundaries
Organizations facilitate a conversation between classroom teachers and Teaching Artists to agree to supportive classroom systems, including:
- Classroom management
- How transitions are handled
- Distribution of minutes between instructional and creative time
- Language
- Scope and degree of collaboration between the classroom teacher and Teaching Artist
- How responsibilities will be delegated among participating parties

Organizations establish a process for knowledge sharing between staff members, Teaching Artists, and classroom teachers that results in ongoing communication about effective classroom systems.

Emotional Safety
Emotional safety ("safe space") is clearly defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.

Cultural Inclusion
Organizations and programs are more accessible to communities when they:
- Are sensitive to language preferences
- Establish multiple points of contact, engagement, and modes of participation throughout the program
- Are respectful of family needs when creating expectations for family involvement
- Schedule culminating events with an eye to prospective family scheduling limitations or conflicts
- Engage in ongoing dialogue with families regarding how they can be better engaged
Cultural Inclusion
Teaching Artists provide culturally-relevant programs by:
- Demonstrating sensitivity to language preferences
- Taking extra steps to demonstrate accessibility and avoid projecting elitism, especially when working with Western traditions or "the Canon"
- Communicating directly with families about how they can be better engaged
- Understanding how to create safe spaces within the classroom
- Understanding and being sensitive to potential abuses of power within the youth development space
- Possessing knowledge and understanding of the community at hand

Professionalism
Teaching Artists embody professionalism within their organizations as well as within school and community partnerships by:
- Attending every class session and seeking coverage for planned absences
- Working with patience and energy
- Leading decision-making processes that are grounded in the organization's mission, vision, and values
- Complying with policies and practices of the organization and its partners
- Enacting the highest standards of teaching, artistic, and personal integrity
CREATE A HEALTHY CLASSROOM CULTURE

GOAL: Teaching Artists are capable of creating a classroom culture that supports quality teaching and learning.

Classroom Culture
Teaching Artists create a positive, strengths-based and distinctive classroom culture by:
• Challenging negative attitudes or practices
• Ensuring all students are honored in the program
• Helping prepare students for college, career, life, and ongoing artistic practice
• Reflecting a shared belief in the importance of learning and hard work
• Modeling the highest levels of civility, honesty, and respect
• Valuing students for their strengths, desires, self-determined needs
• Allowing students to play a role in planning instruction as appropriate
• Avoiding top down communication styles and acting in a strengths-based, sensitive manner
• Offering warm, caring, and developmentally appropriate feedback

Personal Self-Awareness
There is an inherent power to the Teaching Artist role when working with students. Awareness about how this power plays out in the classroom can help Teaching Artists check their own assumptions, understand their own privilege, and operate in a way that relies not on role power, but on the powers of teaching and artistic practices.

In particular, Teaching Artists cultivate personal self-awareness by:
• Developing and reflecting on a personal inventory of self (e.g. personal identity, motivations, needs, limitations, strengths, values, beliefs, emotions, habits, and implicit or explicit biases)
• Understanding their own cultural identity in the context of the cultural identities of students and communities and challenging their own assumptions
• Monitoring how they react when anxious, confused, traumatized, or uncomfortable
• Not confusing their position as a teacher with power of authorship over student experiences

Artistic Self-Awareness
Artistic self-awareness is a part of personal self-awareness, but more closely tied to the Teaching Artists’ lived experience within the art form. Teaching Artists teach with artistic self-awareness by:
• Bringing their own experience in the art form and the artistic community into the classroom for students to see, experience, and learn from
• Leading with curiosity about and love for the art form
• Demonstrating how personal and artistic self-awareness can inform and deepen the artistic process and improve artistic products
• Embracing improvisation within the art form
PREPARE FOR QUALITY INSTRUCTION

SEEK UNDERSTANDING

GOAL: Teaching Artists garner the necessary knowledge and understanding to customize quality instruction for students, communities, and schools.

Understand the School
Teaching Artists develop an understanding of the school’s resources, practices, and unique needs as they develop programs. This includes awareness regarding:
- Resources available within the school community
- Referral processes when students disclose experiences that suggest they are in need of further support or monitoring
- Organizations working in the same schools and communities who may be available to assist and/or collaborate as opportunities arise

Understand the Community
Teaching Artists seek deeper knowledge of students, families, and communities as they develop programs by:
- Grounding curriculum in what communities and students value
- Building on existing expertise, ideas, and knowledge
- Preparing for differentiated learning based on individual students in the class
- Designing intentional groupings of students to reinforce peer-to-peer learning

Understand the Students
Teaching Artists solicit regular and open communication about student needs and desires, including:
- Linguistic needs
- Individual Education Programs (IEPs)
- Ability levels
- Challenges facing individuals and communities
- Inter-student dynamics
- Specific learning needs
- Shared measures of student learning and program success
CREATE A HEALTHY CLASSROOM CULTURE

**Goal:** The classroom culture supports quality instruction when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.

**Expectations and Boundaries:**
Teaching Artists establish clear expectations, boundaries, and classroom norms in partnership with students by:

- Posting an agenda for the day
- Establishing rituals and routines to begin and end class
- Framing each artistic encounter
- Clarifying goals for each session or activity
- Conveying high learning expectations
- Helping students follow standards of conduct without needing a prompt
- Encouraging student self-monitoring
- Responding to inappropriate language or behavior reflectively, with sensitivity to the dignity of each student
- Carefully explaining directions and procedures and anticipate potential misunderstanding
- Thoroughly and accurately explaining content by connecting it to student interests, knowledge, and experiences
- Managing artistic “chaos” gracefully: orchestrating an environment in which students manage transitions, instructional groupings, and materials and supplies without disrupting learning
- Maintaining boundaries and making students aware of their role

**Teaching Artist as Facilitator:**
Teaching Artists clarify their role as facilitators of learning, rather than conveyors of knowledge by:

- Embodying an attitude of “we’re in this together,” using “us” language
- Sharing honestly from their own experience
- Practicing immersion in the school environment and attending activities or events outside the arts space
- Placing student voice at the center, even when working or communicating primarily with other adults

**Emotional Safety:**
Emotional safety ("safe space") is defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. To support emotional safety, Teaching Artists discuss and develop the following with students:

- Establishing equitable rules
- Establishing clear boundaries
- Setting shared expectations and norms
Cultural Inclusion
Teaching Artists and programs are more accessible to communities when they:
- Are sensitive to language preferences
- Establish multiple points of contact, engagement, and modes of participation throughout the program
- Are respectful of family needs when creating expectations for family involvement
- Schedule culminating events with an eye to prospective family scheduling limitations or conflicts
- Include ongoing dialogue with families regarding how they can be better engaged
Francisco Nuñez
Young People’s Chorus of New York City
2011 MacArthur Fellow

https://www.macfound.org/fellows/11/
Group Reflections

- Based on this video snapshot, which Standards of Practice is Francisco excelling at?

- Which standards are not visible in the video?
Small Group Discussion

• Which of these standards do you see being done successfully in your program/s/ or classroom? Why?
• Which of these standards is your largest growth area? Why?
• Which of these standards will you prioritize and practice as most important in creating a sense of community and belonging in your programs?
• What other strategies are you currently using to learn more about your students?

➤ Share outs!
Lookingglass Theatre Company

- 2018 Quality Cohort
- Address Cultural Competency and representation on teaching artist roster
- Piloting peer observations using tools from the NEA’s Diversity Toolkit
- Looking at HR, recruitment and other systems that may lead to hiring/selection biases.
Group Discussion: Lookingglass Theatre

- Which of the Arts Standards of Practice is addressed in this example?
- What opportunities can you imagine for you (or your organization) to implement a tool like this?
- What challenges can you imagine for you (or your organization) if you were to implement a tool like this?
- Does this tool support creating a sense of belonging? If so, how?
Elementary Dance Example

Video (0:21 – 2:33)
(https://www.teachingchannel.org/video/cultural-awareness-lesson)

Building Cultural Awareness Through Dance
Lesson Objective: Explore dances from around the world

Grades 6-8 / Arts / Dance

DISCUSSION

THOUGHT STARTERS
1. How does Ms. Acheampong incorporate students’ interests into the lesson?
2. What can you learn from Ms. Acheampong about organizing research projects?
3. Notice how students reflect on this lesson. What have they learned?
Group Discussion: ES Dance Reflections

Using the Arts Partner Standards of Practice:

• How did this curriculum example leverage/apply the arts standards?

• How might you make this lesson even stronger in your context?

• What resources might you use to learn more about the cultural context of your students, families and communities for this lesson?
### CLASS: Intro to Visual Arts
### TIMELINE: 9-month course

### GRADE/LEVEL: 9th or 10th Grade
### STANDARDS SOURCE: National Core Art Anchor Standards

#### High School Curriculum Units

<table>
<thead>
<tr>
<th>Unit 1: Graffiti-Inspired Design</th>
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<tbody>
<tr>
<td><strong>Standards:</strong></td>
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<tr>
<td>Creating: Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work. Connecting: Synthesize and relate knowledge and personal experiences to make art.</td>
</tr>
<tr>
<td><strong>Vocabulary:</strong></td>
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<tr>
<td>• Elements of Art</td>
</tr>
<tr>
<td>• Principles of Design</td>
</tr>
<tr>
<td>• Abstract</td>
</tr>
<tr>
<td>• Color Schemes</td>
</tr>
<tr>
<td>• Composition</td>
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<tr>
<td>• Focal Point</td>
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<tr>
<td>• Perspective</td>
</tr>
<tr>
<td>• Gradation</td>
</tr>
<tr>
<td>• Symbolism</td>
</tr>
<tr>
<td>• Metaphor</td>
</tr>
<tr>
<td><strong>Scaffolding Assignments:</strong></td>
</tr>
<tr>
<td>Dry-erase board lettering experiments</td>
</tr>
<tr>
<td>Students will practice different kinds of graffiti lettering and font styles on dry-erase boards. The low-pressure materials allow for lots of practice and encourage student experimentation.</td>
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<tr>
<td>Graffiti Alphabet</td>
</tr>
<tr>
<td>Students will design each letter using a different technique or artistic concept being studied (warm/cool/neutral colors, complementary colors, one-point perspective, overlapping, and gradation).</td>
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<tr>
<td>One Word and One Image Design</td>
</tr>
<tr>
<td>Students will choose one word that reflects some aspect of identity. They design that word and combine it with a drawn and colored image, using artistic conventions studied.</td>
</tr>
<tr>
<td><strong>Art History &amp; Contemporary Art Connections:</strong></td>
</tr>
<tr>
<td>• History of graffiti</td>
</tr>
<tr>
<td>• Shepard Fairey</td>
</tr>
<tr>
<td>• Banksy</td>
</tr>
<tr>
<td>• Swoon</td>
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<tr>
<td><strong>Summative Assessment:</strong></td>
</tr>
<tr>
<td>Code Name Design</td>
</tr>
<tr>
<td>Students will invent and design a name that represents some aspect of their identity. Along with the design of that name, students should implement a symbolic image and a visual metaphor to reflect who they are. The artist statement that follows engages students to explain the meaning behind their name and artistic choices.</td>
</tr>
</tbody>
</table>
Group Discussion: HS Art Reflections

Using the Arts Partner Standards of Practice:

• How did this curriculum example leverage/apply the arts standards?

• How might you make this lesson even stronger in your context?

• What resources might you use to learn more about the cultural context of your students, families and communities for this lesson?
Group Discussion: APSP Reflections

• Which standards do you think are most important in creating a sense of community and belonging in your programs?

• What other strategies/resources are you currently using to learn more about your students/community/school cultures?
Goals for Today’s Session

• Recognize the importance of understanding the demographics of students in your programs.
• Learn best practices to garner the necessary knowledge to provide customized quality instruction.
• Learn different approaches on how curriculum can be adapted to reach the widest range of students and their families.
Please complete a paper evaluation. Your feedback is invaluable!
THANK YOU!

• Please help us clear the space of garbage
• Please recycle nametags
• Charter school teachers – CPDU form
• CPS teachers – sign out
Appendix 1: TEACHING ARTIST - CULTURAL COMPETENCIES

Cultural Competency

Understanding our culture is important so that we understand how we interact with individuals from cultures that are different from ours. This understanding helps us see our students and their families more clearly, and shape policies and practice in ways that will help our students to succeed.

<table>
<thead>
<tr>
<th>Cultural Competency</th>
<th>Instructional Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Valuing Diversity.</strong> Accepting and respecting differences—different cultural backgrounds and customs, different ways of communicating, and different traditions and values.</td>
<td>According to researchers at Brown University, culturally responsive teaching is characterized by:</td>
</tr>
<tr>
<td><strong>Being Culturally Self-Aware.</strong> Culture—the sum total of an individual's experiences, knowledge, skills, beliefs, values, and interests—shapes educators' sense of who they are and where they fit in their family, school, community, and society.</td>
<td>• Communicating high expectations</td>
</tr>
<tr>
<td><strong>Dynamics of Difference.</strong> Knowing what can go wrong in cross-cultural communication and how to respond to these situations.</td>
<td>• Learning within the context of culture</td>
</tr>
<tr>
<td><strong>Knowledge of Students' Culture.</strong> Educators must have some base knowledge of their students' culture so that student behaviors can be understood in their proper cultural context.</td>
<td>• Culturally-responsive curriculum</td>
</tr>
<tr>
<td><strong>Institutionalizing Cultural Knowledge and Adapting to Diversity.</strong> Culturally competent educators, and the institutions they work in, can take a step further by institutionalizing cultural knowledge so they can adapt to diversity and better serve diverse populations.</td>
<td>• Teachers as facilitators</td>
</tr>
<tr>
<td></td>
<td>• Student-centered instruction</td>
</tr>
<tr>
<td></td>
<td>• Positive perspectives on parents and families.</td>
</tr>
</tbody>
</table>
Appendix 1: TEACHING ARTIST - CULTURAL COMPETENCIES

Race & Ethnicity
Race and ethnicity drive many debates and policies in public education. Public policies such as the U.S. Supreme Court’s limitations on postsecondary institutions’ use of race-conscious measures in admitting racial minorities (“affirmative action”) is just one example of race and ethnicity based policies that support a system that benefits one group and disadvantages another. This systemic support of racism is often reflected at both the institutional and individual/group level.

<table>
<thead>
<tr>
<th>Teaching Artist Competencies</th>
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<tbody>
<tr>
<td><strong>Race &amp; Ethnicity</strong></td>
<td>• Begin with low-risk activities. Learners need to feel safe in order to express and examine deep feeling. Begin with activities moving from individual reflection to discussion in pairs or small groups before engaging in whole group discussions.</td>
</tr>
<tr>
<td><strong>Learn more about the social construction of race and racism in the United States</strong>, including how race provides systems of advantage and disadvantage</td>
<td>• Move from concrete to abstract. For students to understand the concepts of race and oppression, they must first see examples of these concepts that are rooted in concrete experiences.</td>
</tr>
<tr>
<td><strong>Reflect on your own racial identity</strong> and how it has shaped your life experiences—personal inquiry is a necessary prerequisite to facilitating inquiry among others.</td>
<td>• Move from personal to institutional/societal. Before examining how race affects institutions or society, students should first explore the impact of race on a personal level.</td>
</tr>
<tr>
<td><strong>Foster a sense of safety around conversations on race</strong> by encouraging participants to take responsibility for their own learning and interactions, to respect each other, to avoid blame and snap judgments, and to allow for mistakes.</td>
<td>• Move from difference to dominance. Allow students to talk about their own experiences as members of a racial or ethnic group and listen to others talk about their experiences before introducing concepts of societal dominance, social power and privilege.</td>
</tr>
<tr>
<td><strong>Create a meaningful blueprint</strong> that includes sustained inquiry, examination of challenges, and a plan to meet the needs of colleagues or students as they explore the emotional territory of race.</td>
<td></td>
</tr>
</tbody>
</table>

Based on the National Education Association Diversity Toolkit
(Source: http://www.nea.org/tools/diversity-toolkit.html)
Appendix 1: TEACHING ARTIST - CULTURAL COMPETENCIES

Sexual Orientation & Gender Identity

GLBT-related issues often arise in schools. These include bullying or harassment against students (and sometimes school personnel) who are or are perceived as GLBT; the high rates of truancy, dropout, substance abuse, homelessness and suicide among GLBT youth; controversy surrounding GLBT school events and student clubs; the right of school personnel to “come out” or identify as GLBT in school; and other issues. In many jurisdictions, GLBT school personnel still lack legal or contractual employment benefits, rights and protections against discrimination based on sexual orientation or gender identity.

<table>
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<th>Teaching Artist Competencies</th>
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<tr>
<td>To address GLBT issues effectively, NEA members may consider taking one or more of the following steps in their schools or communities:</td>
<td></td>
</tr>
<tr>
<td>Educate yourself about facts vs. myths surrounding GLBT people, especially the facts related to health and safety of GLBT students</td>
<td>Find ways to support your GLBT students and colleagues</td>
</tr>
<tr>
<td>Prevent bullying and harassment of GLBT students and colleagues through programs, training, and events</td>
<td></td>
</tr>
<tr>
<td>Advocate for staff development on GLBT issues, diversity, safe schools and social justice in your school</td>
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</tr>
<tr>
<td>Establish policies, rights, benefits and protections that support GLBT students and employees</td>
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<tr>
<td>Partner with parents, guardians and community organizations to address GLBT issues in schools or in the community</td>
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</tr>
<tr>
<td>Stay in close communication with your administration, your building representative, your Uniserv director, and your local and state affiliate offices</td>
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Appendix 1: TEACHING ARTIST - CULTURAL COMPETENCIES

Gender
Gender is an important issue in schools. Since 1972, Title IX (20 U.S.C. §1681) has mandated equal treatment on the basis of sex in schools receiving federal assistance. Title IX has been invoked to create parity in sports programs for girls and women and to address sex discrimination.

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<td>Reduce sexual harassment and bullying in schools through curriculum and intervention</td>
<td>Protect gender-nonconforming youth from harm</td>
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<td>Organize to achieve equal hiring, salaries, and promotion based on sex.</td>
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</table>
Appendix 1
Lookingglass Theatre Company
Teaching Artist Cultural Competency Self-Assessment

<table>
<thead>
<tr>
<th>Cultural Competency</th>
<th>I DON'T DO THIS as part of my Instructional Practice</th>
<th>I'M NOT SURE if I Do This as part of my instructional Practice</th>
<th>I DO THIS as part of my Instructional Practice</th>
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## Unit 1: Graffiti-Inspired Design

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work.
- Connecting: Synthesize and relate knowledge and personal experiences to make art.

### Materials:
- Paper
- Pencils
- Colored Pencils
- Markers

### Vocabulary:
- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Composition
- Focal Point
- Perspective
- Gradation
- Symbolism
- Metaphor

### Scaffolding Assignments:
**Dry-erase board lettering experiments**
Students will practice different kinds of graffiti lettering and font styles on dry-erase boards. The low-pressure materials allow for lots of practice and encourage student experimentation.

**Graffiti Alphabet**
Students will design each letter using a different technique or artistic concept being studied (warm/cool/neutral colors, complementary colors, one-point perspective, overlapping, and gradation).

**One Word and One Image Design**
Students will choose one word that reflects some aspect of identity. They design that word and combine it with a drawn and colored image, using artistic conventions studied.

### Art History & Contemporary Art Connections:
- History of graffiti
- Shepard Fairey
- Banksy
- Swoon

### Summative Assessment:
**Code Name Design**
Students will invent and design a name that represents some aspect of their identity. Along with the design of that name, students should implement a symbolic image and a visual metaphor to reflect who they are. The artist statement that follows engages students to explain the meaning behind their name and artistic choices.

## Unit 2: Acrylic Painting

### Standards:
- Creating: Students will generate and conceptualize artistic ideas and work.
- Presenting: Convey meaning through the presentation of artistic work.

### Materials:
- Acrylic Paint
- Brushes
- Cups for Water
- Palette Knives
- Palettes
- Rags
- Paper
- Cardboard or Other Painting Surface

### Vocabulary:
- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Composition
- Focal Point
- Perspective
- Gradation
- Symbolism
- Metaphor
- Pigment
- Wash

### Scaffolding Assignments:
**Value Scales**
Using white on one side and a formula of 4 parts blue, 2 parts red, and one part yellow to make the darkest value on the other, students must paint a value scale.

**Analogous Color Value Scales**
After choosing three analogous colors, students create value scales of between 5 and 9 values for each color in their analogous scheme.

**Painting an Orange**
Students draw and paint an orange noticing the light and shadow and building upon their value scale lessons. Photocopies work best for reference materials so students can use them from class to class.

**Painting an Orange II**
This assignment is the same as the previous except students are asked to paint the background first and move into the foreground last.

**Painting an Apple**
Students draw an apple and paint it in, including the background. Photocopies work best for reference materials so students can use them from class to class.

**Painting a Flower**
Students draw and paint a flower. Photocopies work best for reference materials so students can use them from class to class.

### Art History & Contemporary Art Connections:
- Paul Cézanne
- Frida Kahlo
- Georgia O’Keeffe
- Janet Fish

### Summative Assessment:
**Painting with a Purpose**
Students will create a painting on a piece of cardboard that expresses some sort of message. The message can be of any kind, such as personal, serious, humorous, or political. Students are required to implement a painted frame of some kind into their piece, as well as symbolic imagery. Words are optional. Students must also apply at least three artistic conventions studied over the year.
### Unit 3: Create a Cartoon Character

**Standards:**
- Creating: Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- Connecting: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Materials:**
- Acrylic Paint (and supplies)
- Markers
- Colored Pencils
- Paper

**Vocabulary:**
- Elements of Art
- Principles of Design
- Contour
- Gesture
- Scale
- Placement
- Animation
- Tonal Range

**Scaffolding Assignments:**
**Cartoon Character Mash-Up**
Using a cartoon characteristic face guide, students practice drawing various characters using different styles of facial features.

**Art History & Contemporary Art Connections:**
- Hergé
- Charlie M. Schulz
- Walt Disney
- Jackie Ormes
- Cathy Guisewite
- France Bacon
- Vincent Van Gogh
- Louise Elisabeth Vigee Le Brun
- Gustave Courbet
- Egon Schiele

**Summative Assessment:**
- **Create a Character**
  Students will create a new cartoon character. The character can be based off existing characters, but must be altered significantly to be an original creation. Students must use paint for at least half of the piece and can choose to use colored pencils and markers for the other half.

### Unit 4: Portraiture

**Standards:**
- Creating: Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work.
- Connecting: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**Materials:**
- Acrylic Paint (and supplies)
- Markers
- Colored Pencils
- Paper

**Vocabulary:**
- Elements of Art
- Principles of Design
- Contour
- Gesture
- Scale
- Placement
- Tonal Range
- Profile
- 3/4 View
- Highlights/Shadow
- Foreshortening

**Scaffolding Assignments:**
**Face Drawing Challenge**
Students will choose between drawing lessons from instructor or practice drawing various photocopies of faces on their own during class.

**Art History & Contemporary Art Connections:**
- France Bacon
- Vincent Van Gogh
- Louise Elisabeth Vigee Le Brun
- Gustave Courbet
- Egon Schiele

**Summative Assessment:**
- **Portrait Piece**
  Students draw and paint a portrait of their choice. Students must paint at least half of the composition with the option to use colored pencils or markers if needed. Application of two or more artistic conventions studied is also required.
## Unit 5: Sculpture-Paper Mache

### Standards:
| Creating | Students will generate and conceptualize artistic ideas and work. Students will organize and develop artistic ideas and work. |
| Responding | Interpret intent and meaning in artistic work. |

### Materials:
- Small Paper Plates
- Tin Foil
- Hot Glue Guns/Sticks
- Newspaper
- Flour/Water
- Painting Supplies

### Vocabulary:
- Elements of Art
- Principles of Design
- Armature
- Relief
- Mood
- Depth
- Modeling
- Assemble
- Carve
- Cast

### Scaffolding Assignments:
Previous course assignments will build knowledge and techniques for successful completion of this unit.

### Art History & Contemporary Art Connections:
- Henry Moore
- Alberto Giacometti

### Scaffolding Assignments:

### Summative Assessment:
**Paper Mache Mask**
Students engage in the process of three-dimensional work through a mask. Facial features are created using tinfoil including eyebrow ridges, a nose, and lips. Using hot glue, students apply the features to their plates. Papier-mâché is then used to cover the facial forms and create a mask. Students draw and paint the face however they like incorporating artistic conventions studied throughout the year.

## Unit 6: Independent Final Project

### Standards:
| Creating | Students will generate and conceptualize artistic ideas and work. |
| Performing | Develop and refine artistic techniques and work for presentation. |
| Responding | Apply criteria to evaluate artistic work. |

### Materials:
- Acrylic Paint (and supplies)
- Markers
- Colored Pencils
- Pastels
- Various Base Materials: Paper, cardboard, canvas board, wood, plaster

### Vocabulary:
- Elements of Art
- Principles of Design
- Meaning
- Mood
- Statement
- Context
- Perceive/Analyze

### Scaffolding Assignments:
Previous course assignments will build knowledge and techniques for successful completion of this unit.

### Summative Assessment:
**Independent Final Art Piece**
Students will submit a proposal sketch to get approved by instructor, and then generate their best piece of art. There are three requirements to this project: 20 or more hours of work, completion of at least one art piece, and a final presentation to the class. Students can choose to work individually or in groups of 2 or 3, and the media they use is their own choice.

*Curriculum designed by Matt Christenson*
CREATE A COMIC STRIP! Design and draw your very own comic book by filling in the boxes and speech bubbles. Here’s a tip: Print out multiple sheets to keep the story going!

by:
VALUES OF QUALITY

1. STUDENT-CENTERED & STUDENT-DRIVEN
2. PROCESS-FOCUSED
3. PHYSICALLY & EMOTIONALLY SAFE
4. PEDAGOGICALLY ALIGNED BEST PRACTICES
5. COLLABORATIVE, RELATIONAL, & RELATIONSHIP-BASED
6. EMBRACES DIVERSITY & CULTURAL COMPETENCE
7. STRENGTHS-BASED
8. REQUIRES EQUITY
9. PURPOSEFUL & INTENTIONAL
10. IS IN THE PHYSICAL, TANGIBLE DETAILS
11. IS THE RIGHT OF ALL STUDENTS
Quality arts teaching and learning is **student centered and student driven**, both in and out of the classroom. Quality teaching and learning supports student agency, self-knowledge, self-discovery, self-expression, and self-empowerment.

Quality arts teaching and learning is **process focused**—at all levels of scale, from classroom-based activities to understanding partnerships and relationships as processes.

Quality teaching and learning can only take place in a **physically and emotionally safe space** where students have the opportunity to grow through vulnerability and productive discomfort.

Quality teaching and learning by arts partners makes use of research-tested **pedagogical best practices** and includes alignment and collaboration with CPS teachers and administrators.

Quality is **collaborative, relational, and relationship based**. Quality relationships are equitable, respectful, trusting, and reciprocal. Quality in the classroom depends on strong relationships among all stakeholders, which in turn ensure that all parts of the arts education ecosystem work together to provide a quality experience for students.

Quality is built on an embrace of Chicago’s **diversity** and on strong practices of **cultural competence** in all stakeholder relationships.

Quality is **strengths based** at all levels, making use of the assets that all stakeholders bring to the table.

Quality **requires equity** in terms of funding, resources, and access, including access to excellence and to a wide variety of artistic experiences. Quality thus requires advocacy by the arts sector and collaborative support from funders and policymakers.

Quality is **purposeful and intentional**. Expectations and outcomes are clear, shared, and planned for.

Quality is in the **physical, tangible details**. Fresh crayons and the right classroom space are as important as big-picture curricular strategies.

Quality is the **right of all students** and is an end in itself.
01B

ORGANIZATIONAL QUALITY

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY INSTRUCTION
Component 1B: Create a Healthy Organizational Culture

COMPONENT GOAL: Organizations build an intentional culture that supports quality teaching and learning.

Characteristics of Practice

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Onboard Teaching Artists</td>
<td>As part of the employment negotiation, organizations clearly articulate position and role, pay, hours, requisite relationships, and programming expectations. Teaching Artists are respected in the organization as highly qualified artists and educators. They are able to demonstrate strong skills in building a positive classroom culture, engage in personal and artistic self-awareness, and represent the organization professionally in the community and with partners.</td>
</tr>
<tr>
<td>Retain Teaching Artists</td>
<td>Organizations work to retain quality Teaching Artists and reduce turnover. Organizational staff members are accessible and maintain regular communication with Teaching Artists, connecting them to city and discipline-specific opportunities, supporting their resource needs, and connecting Teaching Artists to each other to reduce isolation and encourage peer-to-peer learning.</td>
</tr>
</tbody>
</table>
| Cultural Inclusion       | Organizations support Teaching Artists by training them in inclusive practices and culturally-relevant program approaches. When possible, Teaching Artists possess knowledge and understanding of the community at hand. Effective Teaching Artists have strong instincts regarding, but also development in:  
- Culturally-inclusive teaching practices and cultural relevance  
- how to create safe spaces within the classroom  
- sensitivity to potential abuses of power within the youth development space  

Inclusivity is defined by the organization in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. |
Characteristics of Practice (continued)

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<td>Cultural Inclusion</td>
<td>When necessary, organizations facilitate professional development and training for the Teaching Artist to ensure a strong knowledge base relevant to the cultural context of each community.</td>
</tr>
<tr>
<td>Advance Equity</td>
<td>Equitable distribution of the arts in a diverse city is advanced by increasing access to programs that meet high-quality standards as outlined in this framework. Organizations explore how they can play a role in providing equitable distribution of the arts to students. They also remove barriers to equity within their own programs.</td>
</tr>
<tr>
<td>Staff Diversity</td>
<td>Organizations build and sustain a plan to meet diversity goals for staff at every level of the organization.</td>
</tr>
</tbody>
</table>

Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

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<th>GUIDING QUESTIONS</th>
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<td>• What is your role in advocating for Teaching Artists in the organization (pay, benefits, working arrangements, etc.)?</td>
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<td>• What does it take to onboard Teaching Artists? What processes and content need to be in place?</td>
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<tr>
<td></td>
<td>• How are Teaching Artists integrated into the larger organizational culture, especially those who are primarily in the field?</td>
</tr>
<tr>
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<td>• How do you find new Teaching Artists?</td>
</tr>
<tr>
<td></td>
<td>• How do you determine and communicate mutual expectations leading up to a Teaching Artist hire?</td>
</tr>
<tr>
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<td>• Do Teaching Artists expect to be paid for participating in professional development? What is the organizational policy on this matter?</td>
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<tr>
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<td>• How do you match Teaching Artists with program sites in a way that builds a good foundation for establishing community (e.g. placing a Spanish-speaking Teaching Artist in a community of predominantly native Spanish speakers)?</td>
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**Improving Practice in this Component (continued)**

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| Retain Teaching Artists | • Are there budgeting implications to fully supporting teaching artists beyond training and development opportunities?  
• Are there collaboration opportunities with other organizations for shared teaching and learning?  
• From a distance, how do you empower Teaching Artists to build relationships in schools and with students, teachers, and administrators?  
• How much and to what extent can you support teaching artists in building community in and around the site of service delivery?  
• What is your role in advocating for and retaining Teaching Artists in the organization (pay, benefits, working arrangements, etc.)?  
• How do you create a professional learning community and support system within the organization for all Teaching Artists, no matter how full time their work with you?  
• What does it take to retain Teaching Artists?  
• When is it time to dismiss a Teaching Artist?  
• How do you know when it is time to expand or reduce your staff headcount?  
• How do you determine Teaching Artist workload? Schedule availability? Location? Merit? Seniority?  
• Who supervises Teaching Artists? How does he/she establish credibility with his/her staff? |
| Cultural Inclusion | • How do we define inclusivity?  
• How is our organization perceived in the community?  
• Is our presence welcomed by all? Most? Some? Have we asked why or why not?  
• Does our organization serve children and families authentically and effectively?  
• How are we educating ourselves about the community in which we work? Where are we finding these resources?  
• How are we challenging our assumptions about the community in which we work?  
• Have we committed to addressing implicit and explicit biases across the organization and are we, as individuals and as a collective, working to eliminate them?  
• How do we evaluate Teaching Artist’s ability and experience in demonstrating culturally inclusive teaching practices? |
## Improving Practice in this Component *(continued)*

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| **Advance Equity**| • How does the organization define equity?  
• How is the extent to which we have fulfilled our own definition of equity evaluated?  
• What tools, supports and resources can we leverage to better understand our reach and impact across the city?  
• What goals do we have for our ability to advance equity through our work? Are there aspirational or reach goals we should adopt to move the needle even farther?  
• How does our organization understand its influence on advancing equity in the arts education ecosystem of the city?  
• What is the balance between how many students we reach versus how many hours we will spend with each one? As we balance depth and breadth of service delivery, are we certain we are reaching as many students as we can while still achieving the outcomes we have set forth? |
| **Staff Diversity**| • How does the organization define diversity?  
• How, when, and by whom is the extent to which we have fulfilled our own definition of staff diversity evaluated?  
• What training or resources are available to help the organization better understand and address issues of diversity and inclusion?  
• Has our staff engaged in training on anti-racism, cultural inclusion, gender equity/neutrality, sexual harassment? As a result, has the organization created a plan and action steps for addressing issues surfaced through training and dialogue?  
• How do our hiring practices impact the diversity of our staff?  
• Is it important that our Teaching Artists “look like their students?” Why or why not?  
• Are our job descriptions accessible to minority, underserved, and/or underrepresented populations? Is there a reasonable point of entry to our organization for populations we hope to engage? |
Demonstrating Growth in this Component

SUPPORTING DOCUMENTS: Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

- Teaching Artist handbook or manual of practice specific to the organization
- Culturally inclusive job descriptions for all levels of the organization
- Consistent Teaching Artist orientation training
- Transparent say structures for Teaching Artists
- Teaching Artist job descriptions
- Teaching Artist communication logs
- Data and information about the neighborhoods and schools
- Established definitions of cultural inclusion, diversity, and safe spaces
- Published commitments or articulated values regarding diversity, equity, inclusion, and workplace excellence
- Organizational profile reports from artlook® Map
- Established organizational diversity goals

Implications for Field Trips

If a field trip experience is directly connected to residency work, provide specific Teaching Artist training on how to make the connection meaningful to participants. Define the role of Teaching Artists in field trips. Make sure Teaching Artists understand their obligations before, during and after the field trip.

Determine how expectations are different if the field trip is part of a residency, or a stand-alone experience.

Consider, in planning field trips for the year, whether there are equity goals that can be advanced with each choice. Can the organization reach under-represented populations or geographies using field trips as a point of entry to the work?

When deciding on works of art to absorb and/or performances to offer for students and families, ensure that programming is culturally inclusive and relevant.
## FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION
### Component 2A: Seek Understanding

**COMPONENT GOAL:** Organizations garner the necessary knowledge and understanding to support customized quality instruction for students, communities, and schools.

### Characteristics of Practice

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand the School</td>
<td>The process to develop customized instruction should include needs assessments, research, and discussion to identify curricular gaps, and areas of interest. Organizations build an approach that is culturally-relevant to the student population and grounded in the school’s overarching approach to arts education.</td>
</tr>
<tr>
<td>Understand the Community</td>
<td>Deepening organizational understanding of families and community members can enable organizations to create programs accommodate family realities, and are welcoming and culturally relevant to the communities the organization seeks to reach. To develop knowledge of the community, organizations communicate in a family’s language of choice, with sensitivity to cultural norms and, when possible, culturally-relevant approaches.</td>
</tr>
<tr>
<td>Understand the Students</td>
<td>Using a process-oriented approach to determine what is desirable and relevant for each student body can help ground programs in an appropriate cultural context. Organizations can determine what students have already experienced and what knowledge they seek.</td>
</tr>
</tbody>
</table>
**Improving Practice in this Component**

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| Understand the School  | • Which arts and non-arts partnerships already exist or are being planning for the school?
• Does the school have a staff member working in your discipline? How will your program intersect with their work?
• How can all partners working in the school community collaborate? Who is responsible for launching, structuring, and nurturing collaboration?
• What can the organization bring to the school that is unique or addresses a gap?
• What is the school’s overarching approach to education? Does their approach align or support our approach to education? If not, should the partnership continue? What steps should we take to bridge the divide? |
| Understand the Community| • How can the organization best partner with families to build an understanding of students’ interest and backgrounds? What information can be offered by the school/teacher, and what information is best gathered directly from parents and students themselves?
• Who determines what is culturally relevant to communities?
• Are our programs inclusive of racial and ethnically diverse populations? How do we know?
• How must curriculum and instruction be adapted to reach the widest possible range of students and their families?
• What do we need to do in order to communicate in family’s language of choice? What are the budget and planning implications? |
| Understand the Students | • Who is in the room? What are the demographics (race, religion, supplemental educational services, Individualized Learning Programs, level of education, parent engagement in the school community, diverse learners, English Language learners, etc.)?
• Is your program expanding the knowledge of its students, introducing something that will be entirely new, or a combination of the two? To what extent will the teacher/parent/caregiver/community knowledge of the subject impact the students’ experience? |
Demonstrating Growth in this Component

**SUPPORTING DOCUMENTS:** Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

- School, community, and student needs assessments and/or interest inventories
- Program materials translated into family’s language of choice
- Notes from interviews with teachers, administrators, community members
- Site visit observation logs

Implications for Field Trips

Your field trip experiences will be most effective when you have a strong understanding of who will attend and participants know what to expect. Document information about each group of students and/or their families. What is the age and level of experience with the art form? Why are they attending the event or exhibit? What do participants need to feel prepared for the experience, and what tools can you provide to follow up after the field trip? What information do you want back from participants to help you demonstrate impact and/or make changes to the program? The answers to these questions may be different for each group of students and their families, but the system for documenting those answers can be standard practice.
# Component 3B: Support a Healthy Classroom Culture

## Component Goal
Organizations support development of a healthy classroom culture when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.

## Characteristics of Practice

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expectations and Boundaries</td>
<td>Organizations facilitate a conversation between classroom teachers and Teaching Artists to agree to supportive classroom systems, including:</td>
</tr>
<tr>
<td></td>
<td>• Classroom management</td>
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<tr>
<td></td>
<td>• How transitions are handled</td>
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<td></td>
<td>• Distribution of minutes between instructional and creative time</td>
</tr>
<tr>
<td></td>
<td>• Language</td>
</tr>
<tr>
<td></td>
<td>• Scope and degree of collaboration between the classroom teacher and Teaching Artist</td>
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<td></td>
<td>• How responsibilities will be delegated among participating parties</td>
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<tr>
<td></td>
<td>Organizations establish a process for knowledge sharing between staff members, Teaching Artists, and classroom teachers that results in ongoing communication about effective classroom systems.</td>
</tr>
<tr>
<td>Emotional Safety</td>
<td>Emotional safety (“safe space”) is clearly defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.</td>
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<tr>
<td>Cultural Inclusion</td>
<td>Organization and programs are more accessible to communities when they:</td>
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<tr>
<td></td>
<td>• Are sensitive to language preferences</td>
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<td></td>
<td>• Establish multiple points of contact, engagement, and modes of participation throughout the program</td>
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<td></td>
<td>• Are respectful of family needs when creating expectations for family involvement</td>
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<td>• Schedule culminating events with an eye to prospective family scheduling limitations or conflicts</td>
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<td>• Engage in ongoing dialogue with families regarding how they can be better engaged</td>
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</tbody>
</table>
## Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expectations and Boundaries</strong></td>
<td>• What is my role in documenting the way a collaborating teacher manages the classroom? Do I need to set expectations in this regard?</td>
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<tr>
<td></td>
<td>• How can I best inform my Teaching Artists about who is required be in the room during the program, and what they might need to be successful?</td>
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<tr>
<td></td>
<td>• How can I support Teaching Artists in developing effective classroom systems, or integrating with existing systems?</td>
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<tr>
<td></td>
<td>• Are there any Teaching Artists I work with who are exceptionally strong at facilitating effective classroom systems? How can I share their expertise with their colleagues?</td>
</tr>
<tr>
<td></td>
<td>• What training do Teaching Artists need to establish successful practices regarding expectations and boundaries in the classroom?</td>
</tr>
<tr>
<td><strong>Emotional Safety</strong></td>
<td>• What does “productive discomfort” look like in the classroom?</td>
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<tr>
<td></td>
<td>• What training can we provide Teaching Artists in this area?</td>
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<tr>
<td></td>
<td>• How do we incorporate the discussion of emotional safety into cultural inclusion training?</td>
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<tr>
<td></td>
<td>• What resources exist in the organization and the school to help students and/or Teaching Artists who experience “UN-productive discomfort?”</td>
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<td></td>
<td>• What is the school’s policy for handling bullying in the classroom? What is the organization’s policy for handling bullying in the classroom?</td>
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<tr>
<td></td>
<td>• How can we provide different ways for students to participate that allow them to operate within their own safe boundaries (e.g., singing in a group, but not insisting they sing by themselves)?</td>
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<tr>
<td></td>
<td>• What resources need to be in place for Teaching Artists to effectively support students who have experienced trauma?</td>
</tr>
<tr>
<td></td>
<td>• What resources do Teaching Artists have if they, themselves, need emotional support, or experience vicarious trauma?</td>
</tr>
<tr>
<td><strong>Cultural Inclusion</strong></td>
<td>• Have we assessed our ability to provide culturally inclusive instruction when launching a new partnership or program?</td>
</tr>
<tr>
<td></td>
<td>• Has the investment we made in building capacity to provide quality instruction via culturally inclusive practices resulted in our meeting these goals? If not, what further capacity measures need to be in place?</td>
</tr>
</tbody>
</table>
Demonstrating Growth in this Component

**SUPPORTING DOCUMENTS:** Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

- Classroom agreements
- Lesson plans that including anticipated timing, transitions, and student grouping
- School partnership agreement
- Site-specific definition of “safe space”
- Program materials in the language of students and families
- Policies or statements regarding mandated reporting, trauma informed practice, emotional safety, etc.

Implications for Field Trips

Field trips, while shorter in duration, may still benefit from strong classroom management practices. Certainly, topics may be addressed throughout the field trip that can result in productive discomfort, triggering, and/or be a site for bullying or unsafe behaviors. Finally, field trips are an important indicator for cultural inclusion practices and progress.
COMPONENT GOAL: Teaching Artists are capable of creating a classroom culture that supports quality teaching and learning.

Characteristics of Practice

**COMPONENT** | **CHARACTERISTICS OF PRACTICE**
--- | ---
Classroom Culture | Teaching Artists create a positive, strengths-based and distinctive classroom culture by:

- Challenging negative attitudes or practices
- Ensuring all students are honored in the program
- Helping prepare students for college, career, life, and ongoing artistic practice
- Reflecting a shared belief in the importance of learning and hard work
- Modeling the highest levels of civility, honesty, and respect
- Valuing student for their strengths, desires, self-determined needs
- Allowing students to play a role in planning instruction as appropriate
- Avoiding top down communication styles and acting in a strengths-based, sensitive manner
- Offering warm, caring, and developmentally appropriate feedback

Personal Self-Awareness | There is an inherent power to the Teaching Artist role when working with students. Awareness regarding how this power plays out in the classroom can help Teaching Artists check their own assumptions, understand their own privilege, and operate in a way that relies not on role power, but on the powers of teaching and artistic practices.

In particular, Teaching Artists cultivate personal self-awareness by:

- Developing and reflecting on a personal inventory of self (e.g. personal identity, motivations, needs, limitations, strengths, values, beliefs, emotions, habits, and implicit or explicit biases)
- Understanding their own cultural identity in the context of the cultural identities of students and communities and challenging their own assumptions
- Monitoring how they react when anxious, confused, traumatized, or uncomfortable
- Not confusing their position as a teacher with power of authorship over student experiences
## Characteristics of Practice (continued)

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
</table>
| **Artistic Self-Awareness** | Artistic self-awareness is a part of personal self-awareness, but more closely tied to the Teaching Artists’ lived experience within the art form. Teaching Artists teach with artistic self-awareness by:  
  • Bringing their own experience in the art form and the artistic community into the classroom for students to see, experience, and learn from  
  • Leading with curiosity about and love for the art form  
  • Demonstrating how personal and artistic self-awareness can inform and deepen the artistic process and improve artistic products  
  • Embracing improvisation within the art form                                                                                                                                       |
| **Cultural Inclusion**      | Teaching Artists provide culturally-relevant programs by:  
  • Demonstrating sensitive to language preferences  
  • Taking extra steps to demonstrate accessibility and avoid projecting elitism, especially when grounded in Western traditions or “the Canon”  
  • Communicating directly with families about how they can be better engaged  
  • Understanding how to create safe spaces within the classroom  
  • Understanding and being sensitive to potential abuses of power within the youth development space  
  • Possessing knowledge and understanding of the community at hand                                                                                                             |
| **Professionalism**         | Teaching Artists embody professionalism within their organizations as well as within school and community partnerships by:  
  • Attending every class session and seeking coverage for planned absences  
  • Working with patience and with energy  
  • Leading decision-making processes that are grounded in the organization’s mission, vision, and values  
  • Complying with policies and practices of the organization and its partners  
  • Enacting the highest standards of teaching, artistic, and personal integrity                                                                                                    |
### Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| Classroom Culture | • How is my classroom distinct and different than other classrooms? Why?  
• Do I understand the assets my students bring to this work? How can I build from those to engage them even more deeply in learning?  
• What is my role in preparing students for college, career, and life?  
• What are strategies for collaborating with students on planning instruction?  
• How do I address the needs of the whole classroom while honoring differences in individual students?  
• What kind of classroom culture do I expect? How is it similar or different from what the classroom teacher expects? From what the students expect?  
• What makes my class unique?  
• Is my feedback to students genuine, warm, and developmentally appropriate?  |
| Personal Self-Awareness | • How do I meet the needs of students and families whose cultures are different than my own, including customs, language, norms, etc.?  
• Have I done the work of understanding privilege and oppression, exploring the ways in which implicit or explicit biases may shape my point of view, and challenging other assumptions I may hold?  
• What are my preconceptions I bring about particular cultural identities, and how can I challenge or reframe them when appropriate?  
• What experience did I have in the arts as a student? How do my experiences align (or not) with the experiences of the students I am working with?  
• What strategies can I employ when I’m feeling outside of my comfort zone in the classroom?  
• How do I typically react when discomforted? Is this reaction helpful for classroom culture, or unhelpful? Can I plan to do better? |
### Improving Practice in this Component *(continued)*

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| Artistic Self-Awareness  | • What opportunities do I have to develop my artistic self?  
• What opportunities should be available but are not?  
• How will I share my love of the art form with students?  
• What artistic experiences of mine can I show and share with students? |
| Cultural Inclusion        | • How do I assess the communication needs and expectations of different stakeholders?  
• How do I evaluate the purpose, relevance, and use of anchor works of art in the classroom? Are the works I use accessible and relevant to students? |
| Professionalism           | • What does my own integrity suggest for teaching and artistic practices?  
• What are some methods or systems I use to keep track of non-instructional records?  
• How am I empowered to be an ambassador of the organization’s mission, vision, and values in the classroom and school?  
• What are the policies and practices of the organization and how can I demonstrate alignment to them?  
• What strategies can I employ when fatigued to still work with patience and energy?  
• How can I best communicate with the organization throughout the program?  
• What are my expectations of the organization during the program?  
• Do I have colleagues to engage as a professional learning community to share challenges, successes, and learnings with? |
Demonstrating Growth in this Component
Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS
Evidence of this component can be found during pre-observation conversations, as Teaching Artists explain:
- how they exemplify personal, artistic, and professional self-awareness when approaching work with students
- how they have engaged in conversation with the program manager about cultural inclusion practices of the organization
- expectations around communication and support from the organization throughout the program

SUPPORTING DOCUMENTS
Teaching Artists have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their practice.
- Student and family interest inventory
- Student strengths assessment
- Signed Teaching Artist/Employee organization handbook or contract
- Personal strengths assessment (e.g. Myers-Briggs, 360-degree feedback, etc.)
- Personal needs assessment
- Personal values identification
- Cultural competence self-assessment awareness checklist
- Adverse Childhood Experience (ACE) questionnaire
- Personal timesheet
**FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION**

Component 2A: Seek Understanding

**COMPONENT GOAL:** Teaching Artists garner the necessary knowledge and understanding to customize quality instruction for students, communities, and schools.

### Characteristics of Practice

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand the School</td>
<td>Teaching Artists develop an understanding of the school’s resources, practices, and unique needs as they develop programs. This may include awareness regarding:</td>
</tr>
<tr>
<td></td>
<td>• Resources available within the school community</td>
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<tr>
<td></td>
<td>• Referral processes when students disclose experiences that suggest they are in need of further support or monitoring</td>
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<tr>
<td></td>
<td>• Organizations working in the same schools and communities who may be available to assist and/or collaborate as opportunities arise</td>
</tr>
<tr>
<td>Understand the Community</td>
<td>Teaching Artists seek deeper knowledge of students, families, and communities as they develop programs by:</td>
</tr>
<tr>
<td></td>
<td>• Grounding curriculum in what communities and students value</td>
</tr>
<tr>
<td></td>
<td>• Building on existing expertise, ideas, and knowledge</td>
</tr>
<tr>
<td></td>
<td>• Preparing for differentiated learning based on individual students in the class</td>
</tr>
<tr>
<td></td>
<td>• Designing intentional groupings of students to reinforce peer to peer learning</td>
</tr>
<tr>
<td>Understand the Students</td>
<td>Teaching Artists solicit regular and open communication about student needs and desires, including:</td>
</tr>
<tr>
<td></td>
<td>• Linguistic needs</td>
</tr>
<tr>
<td></td>
<td>• Individual Education Programs (IEPs)</td>
</tr>
<tr>
<td></td>
<td>• Ability levels</td>
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<td></td>
<td>• Challenges facing individuals and communities</td>
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<tr>
<td></td>
<td>• Inter-student dynamics</td>
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<td></td>
<td>• Specific learning needs</td>
</tr>
<tr>
<td></td>
<td>• Shared measures of student learning and program success</td>
</tr>
</tbody>
</table>
## Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
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</tr>
</thead>
</table>
| Understand the School     | - How do we talk about the organization’s professional practice, processes, and artistic work with school administrators?  
- How is a Teaching Artist different from and similar to a classroom teacher?  
- What are the assets and challenges of the school?  
- How can I best collaborate with the classroom teacher?  
- What is my plan if the classroom teacher has a different approach to classroom management than I do?  
- What procedure should I follow if a student discloses a problem or issue to me?  
- What other organizations are working in the school? Are there opportunities to collaborate?  
- Is there a school security officer?  
- What do visitors experience when visiting a school?  
- What are relevant areas of focus in the school’s Continuous Improvement Work Plan (CIWP)? |
| Understand the Community  | - What are the best points in the program to connect with families?  
- What are families’ and students’ language preferences?  
- How do families access information best/easiest?  
- To what extent are my interactions with students a function of their cultural backgrounds? Gender? Cognitive abilities? What difference, if any, do these factors make?  
- How do I meet the needs of families whose cultures are different than my own, including customs, language, and norms?  
- What arts expertise already exists in the community? How can I work to connect to this expertise?  
- How can I become part of the school community?  
- How do I build trust with students and families?  
- What is the history and context of the neighborhood?  
- Do students have to walk though a “Safe Passage” area to get to and from school? |
Improving Practice in this Component (continued)

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| Understand the Students   | • What are some strategies or methods for understanding who the students are in advance of our first session together?  
|                           | • What arts experiences have students had?  
|                           | • What does “a day-in-the-life” of a student at the school look like?  
|                           | • What supports are available to students in and outside of school?  
|                           | • Do the students have experience in collaborating and working together? |

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as The Teaching Artist and program manager engage in conversation about how they gather and share data and information on the school, community, and students.

SUPPORTING DOCUMENTS

Teaching Artists have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their practice.

• School needs assessment in the arts
• Creative Schools Certification rating and school partnership information
• Log of conversations with various stakeholders
• Parent and student survey data
• Family-targeted surveys
• Data about family program attendance, and family member presence in the building
• Community profiles that include socioeconomic demographics and any “insider information” about the community (e.g. interview with a community activist or director of community center, park district center, or house of worship)
### FOCUS AREA 3: EXECUTE QUALITY INSTRUCTION
Component 3B: Create a Healthy Classroom Culture

**COMPONENT GOAL:** The classroom culture supports quality instruction when there are clear expectations, mutually understood boundaries, and safe space for exploring artistic practice.

### Characteristics of Practice

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>CHARACTERISTICS OF PRACTICE</th>
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</thead>
<tbody>
<tr>
<td><strong>Expectations and Boundaries</strong></td>
<td>Teaching Artists establish clear expectations, boundaries, and classroom norms in partnership with students by:</td>
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<tr>
<td></td>
<td>• Posting an agenda for the day</td>
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<td>• Establishing rituals and routines to begin and end class</td>
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<td></td>
<td>• Framing each artistic encounter</td>
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<tr>
<td></td>
<td>• Clarifying goals for each session or activity</td>
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<tr>
<td></td>
<td>• Conveying high learning expectations</td>
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<tr>
<td></td>
<td>• Helping students follow standards of conduct without needing a prompt</td>
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<tr>
<td></td>
<td>• Encouraging student self-monitoring</td>
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<td>• Responding to inappropriate language or behavior reflectively, with sensitivity to the dignity of each student</td>
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<td>• Carefully explaining directions and procedures; anticipate potential misunderstanding</td>
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<td>• Thoroughly and accurately explaining content by connecting it to student interests, knowledge, and experiences</td>
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<td>• Manage artistic “chaos” gracefully; orchestrating an environment in which students manage transitions, instructional groupings, and materials and supplies without disrupting learning</td>
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<td></td>
<td>• Maintaining boundaries and making students aware of their role</td>
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</tbody>
</table>

| Teaching Artist as Facilitator | Teaching Artists clarify their role as facilitators of learning, rather than conveyors of knowledge by: |
| | • Embodying an attitude of “we’re in this together,” using “us” language |
| | • Sharing honestly from one’s own experience |
| | • Practicing immersion in the school environment, attending activities or events outside the arts space |
| | • Placing student voice at the center, even when working or communicating primarily with other adults |
### Characteristics of Practice (continued)

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>CHARACTERISTICS OF PRACTICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional Safety</td>
<td>Emotional safety (&quot;safe space&quot;) is defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. To support emotional safety, Teaching Artists discuss and develop the following with students:</td>
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<tr>
<td></td>
<td>• Establishing equitable rules</td>
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<tr>
<td></td>
<td>• Establishing clear boundaries</td>
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<tr>
<td></td>
<td>• Setting shared expectations and norms</td>
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<td></td>
<td>• Fostering safe expression of self</td>
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<td></td>
<td>• Developing trust and respect</td>
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<td></td>
<td>• Cultivating openness to taking risks and learning from mistakes</td>
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<td></td>
<td>• Modeling self-disclosure and bringing personality into the artistic process</td>
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<tr>
<td></td>
<td>• Demonstrating empathy</td>
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<tr>
<td>Cultural Inclusion</td>
<td>Teaching Artists and programs are more accessible to communities when they:</td>
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<td></td>
<td>• Are sensitive to language preferences</td>
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<td></td>
<td>• Establish multiple points of contact, engagement, and modes of participation throughout the program</td>
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<td>• Are respectful of family needs when creating expectations for family involvement</td>
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<td></td>
<td>• Schedule culminating events with an eye to prospective family scheduling limitations or conflicts</td>
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<td></td>
<td>• Engage in ongoing dialogue with families regarding how they can be better engaged</td>
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</table>
### Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>GUIDING QUESTIONS</th>
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</thead>
<tbody>
<tr>
<td><strong>Expectations and Boundaries</strong></td>
<td>• How will I manage conflict if it arises in the classroom?   &lt;br&gt;• How do I set clear expectations for conduct? &lt;br&gt;• What strategies can I use to establish and reinforce routines, procedures, and expectations? &lt;br&gt;• How do I monitor disruptive student behavior while attending to the task of teaching all students? &lt;br&gt;• What role do students play in establishing and maintaining classroom systems? &lt;br&gt;• What is the role of the classroom teacher in implementing management systems? What is my role? &lt;br&gt;• What expectations does the classroom teacher hold for student behavior? &lt;br&gt;• What are the benefits and challenges of using the classroom teacher’s management systems?</td>
</tr>
<tr>
<td><strong>Teaching Artist as Facilitator</strong></td>
<td>• What is the value of cross-organization collaboration in a school? How can I best collaborate with other arts partners working in the school? &lt;br&gt;• What are families’ language preferences? &lt;br&gt;• How do families access information best/easiest? &lt;br&gt;• How do I model good relationship practices for students? &lt;br&gt;• Am I respectful of student voice as a driving force for decision-making and practices inside the classroom and out?</td>
</tr>
<tr>
<td><strong>Emotional Safety</strong></td>
<td>• How do I build trust and rapport amongst students and myself?   &lt;br&gt;• How can I empower students to take risks and be vulnerable? &lt;br&gt;• How do I best model risk taking, empathy, and healthy boundaries with students in the classroom environment? &lt;br&gt;• Is the space welcoming for all students? How might I need to modify the space to make it so? &lt;br&gt;• What is the difference between safety, tension, and comfort in the classroom? &lt;br&gt;• Am I willing to fail in front of students? &lt;br&gt;• How can I challenge students to assess their personal viewpoints and biases?</td>
</tr>
</tbody>
</table>
Improving Practice in this Component (continued)

**ELEMENTS** | **GUIDING QUESTIONS**
--- | ---
Cultural Inclusion | • Are my management systems non-authoritarian and inclusive of varied cultures, including, but not limited to, the cultural heritage of my own individual students?
• How can I include student voice in evaluating the success of cultural inclusion with respect to learning objectives?

Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

**OBSERVATIONS**

Teaching Artists demonstrates cultural inclusion in words and actions in the classroom. The nature of interactions (student-to-student, Teaching Artist to student, and Teaching Artist to classroom teacher) is respectful and values all voices in the room. Student demonstrate responsibility in upholding and managing classroom systems.

**SUPPORTING DOCUMENTS**

Teaching Artists have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to artlook®, or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their practice.

• Agenda or notes from a professional development session (e.g.: trauma-informed teaching practice, communication and cultural humility in family engagement, etc.)
• Student and parent interest inventory
• Student-created classroom “norms”, procedures, or rules
• Student self-monitoring tools
• Student reflection
• Student discussions with one another
• Library of professional learning materials
• Daily agenda or procedure is posted
• Organizational and partner statements about bullying