

EXPECTATIONS FOR THE TEACHER IN ARTIST RESIDENCIES

1. CONTEXT/CONNECTIONS TO PRIOR KNOWLEDGE

Discuss with the artist how you might prepare the students for the residency--the project's impact is directly related to the way it is framed by the partnering teacher.

2. PLAN FOR CLASSROOM MANAGEMENT

As the legally responsible party, classroom management is primarily the responsibility of the teacher. That said, the artist will need a degree of autonomy and leadership to do the job of the artist, and the teacher needs to lend support for that shift in the classroom. The artist's ability to manage the room flows directly from the relationship the children have with their own teacher-- until the artist is able to build his/her own relationship.

There may be stylistic differences between the teacher's management system and the artist's desire to let the creative process unfold. **Compromise.** Trust will be built through regular and open talk about decisions regarding limits for students.

The subject of management should be discussed in depth before the residency begins, and the results of the discussion should be shared with the students explicitly. For example: "Our visiting author will be in charge and I will be assisting her, because she has something special to teach us all. Our regular classroom rules will be in effect, and there will be the same consequences if problems occur."

With this as a base, adjustments should be negotiated between the teacher and the artist--without the students present--as relationships evolve. **Don't wait and stew. Just talk about it.**

3. ROLE OF TEACHER WHEN THE ARTIST IS IN THE CLASSROOM

The teacher's active participation is critical. The teacher may participate as a learner, doing the activities alongside his/her students, or the teacher may act as a coach and second instructor.

What is never acceptable is a teacher in the back of the room grading papers and thereby signaling to the students that what is going on is not of interest or value to him/her.

Under no circumstances should the artist be left alone in the classroom. The teacher is the licensed adult, and is legally responsible.

4. EMBEDDED PROFESSIONAL DEVELOPMENT

Partnering artists are resources for you and your students. You will see your curriculum and your students in a new way. Make the most of this rare opportunity to watch your students learn with another adult. You will be able to gather new ideas, strategies and information, much of which you may later implement on your own.

5. STUDENT ASSESSMENT AND PROJECT EVALUATION

What do you want students to learn during this residency? Be specific about this in your planning with the artist before the residency begins, and plan together how you will assess this learning. Then do it.

Also in your initial planning, identify how you (both teacher and artist) will know if this project has been successful. Determine methods for evaluating the project, and make sure you carry them out.

6. COMMUNICATION HOME

Send home a letter to families explaining the goals of the project, defining the dates and inviting parents to see activities in progress, to volunteer, and to circle their calendars for the final event. When your collaboration is complete, send home a family survey, if applicable.

7. COMMUNICATION WITHIN THE BUILDING

If the project is happening in a general elementary classroom, or the primary teacher is a non-arts teacher: Arts specialists who know the goals of your collaboration will be able to create linkages that boost the students' learning. Be sure that they and all impacted teachers and staff know what is going on, especially if the normal routine will be disrupted. If you change class times, lunch periods, collaborative schedules, etc. the service providers deserve timely notice. (Ask permission rather than forgiveness.)

8. MID COURSE CORRECTIONS

Maintain an ongoing dialogue with your artist to see if plans need modification. Check in with the coordinator; he or she can help solve any issues/ concerns, provide support, facilitate rescheduling or planning changes.

Midcourse corrections are especially important the first time an artist and a teacher or team are collaborating.

9. DOCUMENTATION

How will you document the project? In all residencies, it pays to keep samples or copies of student work. Choose from this menu of possibilities for other documentation:

- Student and/or teacher and artist journals
- digital or analog video and/or photos
- audio interviews with students and artists
- student portfolios.