

***“Directory” of Teaching Artists
Guidelines***

General Eligibility

- Individual artists*:
- That are 18 years or older;
- Whose primary residence is in Connecticut;
- Who are professionally active in their arts discipline;
- Who are available for teaching engagements in a variety of educational and community settings in CT throughout the year;
- Who are willing to participate in professional development as outlined.

*For organizations that have teaching artists on staff who conduct residencies please note: each artist must apply to the ***Directory*** individually.

Selection Criteria

Directory Artists must exhibit excellence in their art forms and readiness and capacity to work in schools and in community settings. Successful applicants must:

- Be skilled as an artist;
- Have experience planning and conducting residencies in school and/or community settings;
- Exhibit ability to plan and conduct residencies;
- Exhibit success in advancing arts learning;
- Be available and willing to conduct residencies in Connecticut;
- Exhibit a commitment to ongoing professional development.

Selection Process

- Individual artists must submit a complete application including required support materials
- Applicants will be reviewed for eligibility
- Ineligible applicants will be notified
- Eligible applicants will advance to peer review: In peer review, a panel consisting of artists, educators, and administrators will review applications and support materials periodically throughout the year
- Following peer review, all applicants will be invited to participate in an in-person interview
- Applicants ***may also*** be asked to schedule an observable sample lesson

- The review team will deliberate at the end of the interview and, if applicable, observation process
- Artists will be notified by the Connecticut Office of the Arts regarding acceptance or recommendations.

Deadline for Registration: Rolling

Applicants are encouraged to consider carefully the selection criteria and application questions, and to be sure the support materials they intend to submit are thorough and indicative of their work before submitting their application. COA intends to review applications and conduct interviews quarterly. This will depend on the number of applications received in any given quarter and COA's capacity to conduct reviews.

Our intention is to build capacity of the teaching artist industry in CT and to provide a Directory that is:

- A reliable resource of high-quality Connecticut teaching artists who have been juried for excellence in their art forms and readiness and capacity to work in schools and in community settings;
- Inclusionary of all arts disciplines;
- Reflective of the cultural and ethnic diversity of Connecticut citizens; and
- Supports stages of arts learning from Arts Access to Arts Connections and Correlations, to Arts Integration

Directory Teaching Artist in Good Standing

Once included in the Directory artists must remain in good standing by:

- Retain primary residence in CT;
- Conduct at least 2 residencies per year;
- Remain active as an artist;
- Participate in related and relevant professional development.

Professional Development Requirements

Directory artists are required to:

- Participate in initial workshops designed for new Directory Teaching Artists (initial dates to be announced);
- Participate in annual one-day professional development session per year that is conducted by COA specifically for teaching artists;
- Attend COA's Higher Order Thinking (HOT) Schools Summer Institute (SI) within the first two years of Directory inclusion and every three years thereafter. The HOT SI is recognized nationally as a premier arts learning conference. It is weeklong,

residential, and operates the first full week after the 4th of July each year. For 2016 the Institute dates are July 11-15.

- Artists are encouraged to participate in additional professional development sessions

Application Instructions

The following information is provided to assist you with the electronic filing of your application.

If you are a new user to Fluidreview: Log onto FluidReview at: <https://coa.fluidreview.com/>. Create an account by clicking “sign-up”. Complete registration page. When on the registration page, be sure to select the category “Teaching Artist Directory Application (open)” from drop down menu. You will receive a confirmation mail from FluidReview.

- Once in FluidReview, click “Create New Submission”.
- From the “category” box drop down menu, choose: **“Teaching Artist Directory Application (open)”**
- In the box “Enter the name of the Grantee”: Type your first and last name
- Click on “Get started”

If you are a returning user of Fluidreview: Log into your FluidReview account at: <https://coa.fluidreview.com/>

- Click on “View My Submissions”
 - Click on “Create New Submission”
 - In the “category” box drop down menu, choose: **“Teaching Artist Directory Application (open)”**
 - In the box “Enter the name of the Grantee”: Type your first and last name
 - Click on “Get started”
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You will be asked to provide the following information during the on-line application process:

I. GENERAL INFORMATION:

1. Your first name
2. Your last name
3. Your primary art form

4. Your secondary art form
5. Your email
6. Phone number including area code (best number to reach out)
7. Your web-site (if applicable)
8. Your Facebook page (if applicable)
9. Are you a full-time Connecticut resident?
10. If you are not a full-time Connecticut resident then what percentage of the time do you reside in Connecticut and are available to conduct work as a Teaching Artists?
11. If you are not a full-time Connecticut resident and are available to conduct work a certain percentage of time as a Teaching Artist, please explain how that breaks down (eg: you are available: the first 2 weeks of every month; May through December; odd numbered months, etc.)
12. Have you ever been, legally or otherwise, restrained or prohibited from interacting with children? If so, explain.
13. Please provide a brief statement that may be used to promote your work and availability in the COA *Directory*. Be sure to include the following:
 - Description of your offerings (70 words maximum)
 - Age level of those your work is best suited for
 - Geographic area you are willing to work in
 - Fee range (specify if daily, hourly, weekly, etc.)
14. COA supports arts learning across a continuum from arts access to connection/correlation, to integration. Each category is as important as the others in advancing arts learning. Which of the following best describes your level of interest and expertise as a teaching artist? (The work samples you provide as support documentation should exemplify your response in this section.)

ACCESS: Individual artists who provide opportunities for learners predominantly as audience members. Artists in this category advance learning through lecture, demonstration, informance, etc.

CONNECTING/CORRELATING: Individual artists who provide opportunities that enhance learning through arts experiences and/or link ideas between disciplines. Artists in this category may have a well-tuned program(s) that can be provided repeatedly, with or without minor adjustments, to meet a presenter's needs in a variety of settings. Programs and services in this category include clearly defined program goals and objectives and an evaluation component.

INTEGRATING: Individual artists who provide sequential arts learning experiences that weave ideas and concepts between and among arts and non-arts disciplines. Artists in

this category work interdependently with the presenter to conduct, through a collaborative, in-depth planning and implementation process, sequential arts learning experiences that advance knowledge and skills in an arts discipline while concurrently advancing knowledge and skills in other disciplines to meet the unique project or curricular goals of the presenter. Artists in this category are familiar with the National Core Arts Standards and the Common Core State Standards. Programs and services in this category include clearly defined program goals and objectives, a learner assessment and program evaluation component.

II. ARTIST STATEMENT:

Your response here should help the reader know who you are as an artist, why you do what you do, and how you do it. Your response does not need to be technical or elaborate. It should be simply stated as if you were having a couch conversation with someone who believes in you.

Artist statement – Who are you as an artist? (250 words maximum for this section)

Some questions you might ask yourself in preparing this response:

- Who/what has inspired or influenced your work?
- What ideas or concepts compel you as an artist?
- Where do you make art? Do you prefer to create alone or with others?
- When did you start thinking of yourself as an artist?
- Why do you make art?
- How do you approach your art making? What is your artistic process? What materials do you use?
- What professional arts groups or associations do you actively participate in?

III. PHILOSOPHY ABOUT TEACHING:

Your response here should help the reader know who you are as a teacher, why you do what you do, and how you do it. Your response does not need to be technical or elaborate. It should be simply stated as if you were having a couch conversation with someone who believes in you.

Philosophy about teaching – Who are you as a teacher? (250 words maximum for this section)

Some questions you might ask yourself in preparing this response:

- Who are the learners that you most enjoy working with (child, teen, adult, special needs, etc.)?
- Where do you do your best teaching? (In a traditional classroom, community setting, small or large groups, etc.)

- Why is it important to you to teach your art form to others and to engage others in art making?
- What unique contributions do you bring to the learning environment?
- What one to three skills, techniques or concepts in your art form do you feel are essential tools for you to teach each learner? Why?

IV. ARTIST TO TEACHER:

Please respond to this section in a way that the reader will understand how you approach planning, implementation, and assessment beyond the realm of artist and into the realm of teaching artist. You may use up to 300 words to respond to this section.

- Do you conduct residencies?
 - If yes, please answer all of the following questions.
 - If no, please answer only the questions applicable to your work as a teaching artist.
- Do you tend to conduct pre-planned residencies that you've had success with in the past or do you tend to start from scratch in developing a residency each time? Which do you prefer?
- When planning a residency do you generally start by introducing specific activities or do you begin planning in some other way? Explain.
- What instructional techniques do you use to engage the learner?
- How do you approach classroom (audience) management and conflict? What strategies do you use?
- How do you identify goals for your work with a particular group?
- What method do you use to measure learner progress?
- How do you measure your own success?
- What does success look like – for your residency and for your students?
- What are the 3 most critical points of knowledge you must have when planning a residency?
- How do you react to change-in-plans requests?
- How do you stay informed about educational issues?

V. PRACTICE:

The Connecticut Office of the Arts provides professional development for teaching artists. Is there a particular area, practice, or skill that you find challenging and that we might be able to help you with through professional development? (50 words maximum)

Likewise, is there a particular area, practice, or skill that you consider yourself expert at and that you might be willing to help your colleagues with? (50 words maximum)

VI. WHAT ELSE?:

Is there anything else you would like us to know when considering your application? (50 words maximum)

VII. SUPPORT MATERIALS:

Please provide the following documents (listed below). With the exception of artist work samples, each document should be related to the other and correspond to one residency or project that you have conducted within the past 2 years. Further, the set of documents you provide should help the reader to clearly see why you self-identify in either the access, connection/correlation, or integration category above. The support materials you provide are key in helping panelists understand how you, in planning and practice, advance teaching and learning in, about and through the arts through your work as a teaching artist.

- ✓ **Residency/project outline:** Up to 2 pages; should give the reader a sense of the broad scope of your plan. Outline should include:
 - project title and brief description of the big idea. (30 words max);
 - age/grade level and number of learners;
 - number, frequency and length of sessions with each learner;
 - goal(s);
 - specific learning objectives;
 - standards addressed (if applicable)
 - Documentation plan: *Information, facts, stories and data you will collect and document to gauge success and effectiveness; How you will collect them.*
 - Assessment plan: (what are you assessing and how are you assessing it?)

- ✓ **Sample lesson/session plan:** 1 page maximum should give the reader a sense of how a session (or residency day) is structured – what will happen and why. Should include:
 - Introduction
 - Clear objective(s)
 - Importance of objective(s) stated. (Eg; how does this contribute to the overall goal(s) identified in your outline?)
 - Activity(ies): Describe what you will do; what your students will do, what the presenter will do to reach the objective
 - Length of time for each activity
 - Materials / Resources
 - Standards addressed
 - Assessment
 - Follow-up work required

- ✓ **Sample assessment:** Please provide a sample that shows student progress aligned with stated goals/objectives and how you assessed it.

- ✓ **Work samples**
 - **Yours** – Please provide 3 samples of your work as an artist. Voice or video should be no more than 3 minutes each; writing samples should be no more than 3 pages each. *NOTE: Panelists will be instructed to review/watch/listen/read no more than maximum allowed.*
 - **Your students** – please provide 3 samples of student work based on the outline and lesson plan you have provided. Voice or video should be no more than 3 minutes each; writing samples should be no more than 3 pages each. *NOTE: Panelists will be instructed to review/watch/listen/read no more than maximum allowed.*

- ✓ **Letters of recommendation:** Please provide 3 letters of reference in which the reference can speak to your work within the last 3 years.