

HANDBOOK



Photo by *Julian*

For Program Support

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For digital copies of program materials visit:
<http://www.arts.alabama.gov/programs/AIE/CAP.aspx>

Collaborating Artist Program Structure

Follow these Steps
Individualize content for each school

Step 1

Artist Selection and Application

Requires some pre-planning:
select target student group and dates

Step 2

Full Day Planning

Minimum 2 weeks prior to residency
Involves administration and faculty of target student group

Step 3

Implementation (3-4 weeks)

Daily classes in arts integration with target students
Artist observes, teaches and team teaches

Added Component

Full Faculty In-service

60-90 minutes

Added Component

Sharing Event

School & Local Community

Step 4

Reporting

Surveys, Evaluation Instruments, Financial Statements and Final
Report due 30 days following residency

Collaborating Artist Program

Overview

Program Goals

1. Promote collaborations between teaching artists* and teachers in K-12 schools. The result of the collaboration will be standards-based curriculum, which uses arts integration to attain specific learning goals.
 - a. The focus on arts and non-arts subjects will be equal and significant: concepts in the arts will support learning in non-arts subjects, and concepts in non-arts subjects will support learning in the arts.
 - b. Collaborations will provide embedded professional development. Teaching artists will learn from K-12 teachers. K-12 teachers will learn from teaching artist.
 - c. Teaching and learning will be student centered and relevant.
2. Provide an opportunity to assess the value of arts integration in Alabama schools.
3. Introduce schools to the availability of special initiatives and funding opportunities provided by the Alabama State Council on the Arts.

* **Teaching Artists** are practicing professional artists that are prepared to do residencies in K-12 schools. Alabama is uniquely situated because of its numerous statewide training programs for artists. We encourage schools to identify local artists that may wish to explore a K-12 partnership. The Collaborating Artist Program provides on-the- job professional development for artists and classroom teachers, developing opportunities for permanent partnerships. **Once identified, artists should undergo any background checks as required by the school system.** ASCA makes no claims as to the clearance and appropriateness for working with children for these independent artists.

Residency Structure

Documents listed in **bold italics** may be found in the Application Packet (separate document).

Step 1

Pre-planning & Application: Schools interested in participating in the program should contact Diana F. Green, Arts in Education Program Manager, to discuss logistics, requirements, availability of funds, and options for artist selection. Once an artist is agreed upon, the school should contact the artist for availability. At this time a target group of students is also selected. Administrators are asked to consider opportunities for staff commitment as well as student learning needs when selecting a target group. The CAP is designed to address particular academic challenges, but it is important that the collaborating teachers be on board and committed to the effort to optimize success. Once the school has determined the artist, target group of students and proposed dates, the ***CAP School Application*** should be completed and turned in to the Arts Council (no earlier than June 15 of the previous year). Two supporting documents are required with the application: the ***Artist Letter of Intent***, and the ***School Commitment Form***.

Booking & Artist Contract: Once a school has applied and been accepted into the Collaborating Artist Program, it is necessary for the school and artist to communicate again to confirm a “booking.” This will result in a signed contract between the school and artist, that includes all dates, names of all participating adults, any and all grade levels, classes and subjects to be targeted, school commitments (substitute fees, materials and supplies, housing, etc.) and artist payment expectations. Artists may wish to provide their own contracts, but a comprehensive ***Artist Contract*** designed for this program is included in this Handbook. It may be edited to suit both parties. Contracts will be binding between school and artist. Copies of the Artist Contract must be distributed to the schools’ authorizing agent (usually principal as primary administrator), the teaching artist, and the Alabama State Council on the Arts. This contract is in addition to the funding contract required by the Arts Council in order to secure the funding for the artist fee.

Step 2

Planning (takes place at least two weeks prior to the scheduled residency): Each residency will begin with a full day of planning. Planning takes place during a regular school day and includes all teachers targeted in the residency (average 4-6 teachers), the teaching artist, a school administrator, and a planning coach (provided by the Alabama State Council on the Arts). Prior to this day, school administrators and teachers should explore several possibilities for learning outcomes they would like to address in the residency. It will be important to remain flexible to allow for a natural fit with the art form provided by the teaching artist. Productivity during the planning meeting will be increased significantly if administrators and artists are able to communicate before this meeting with ideas for collaboration.

All teachers are released from teaching their regular classes for the full day of planning. Schools will provide substitutes for these teachers, and will provide a quiet work space for the teachers and artist to plan. Administrators should attend as much of this meeting as possible and should remain available for questions when they arise otherwise. Schools use Council funding to pay artists \$200 at the end of the planning meeting.

At the end of this meeting the **minimum result** will be: 1) Proposed objectives and a performance task to document the learning. 2) Curriculum map, including a brief summary of content to be covered during each class. Each residency is likely to include time for the artist to observe the teachers in the process of teaching specific non-arts content, time for the teachers to observe the artist teaching specific arts content, and time for the teachers and the artist to team teach integrated lessons within the unit. 3) A list of content standards that will be addressed during the residency. 3) A list of assessment instruments to be used during the residency. 4) A list of materials and supplies. 5) If possible, the Faculty In-Service & Sharing Event will be discussed and planned. If not, these two events may be planned by phone or email communications.

Step 3

Implementation: The residency should take place during three-four consecutive weeks. Two week residencies may be available, according to special circumstances. Three weeks is considered minimum for maximum impact. The artist is expected to be in attendance for the full day, each day of the residency. Each day should include a short planning period (30 minutes) for the artist and teachers to connect and regroup if necessary. If under unforeseen circumstances, it is not possible for the residency to take place on any particular day, both parties agree to notify each other in a timely fashion. Days may be rescheduled, but must be at the discretion of both parties. Because artists are not employed full time, it may be impossible for them to reschedule. If the missed day was due to a school conflict, it will not be required that the artist reschedule. If the missed day is due to an artist conflict or illness, the artist will reschedule.

Community Sharing Event: Each residency must include a community sharing event. This event may take place during the school day, or may be held during an evening PTSA meeting, or on a weekend. The purpose of this event is to share with the entire school and community the process of the residency. Students should be allowed to communicate what they learn, how they feel, and what they would like to do next. Community sharing events are not necessarily performances or exhibits, although they could be. But if the product of the residency is shared, students should explain how they attained that product, what they did to get there, what was their thought process, and how would they do it differently next time, given a chance. A great model for community sharing is to have the students teach the community something that they learned during the residency. Schools and artists are encouraged to allow student input into the design of the community sharing event.

Optional Full Faculty In-Service: The artist may deliver one 60-90 minute in-service to the entire faculty of the school, sharing one or more teachable concepts within his or her art form that all teachers might adapt and use in their classes. This in-service need not necessarily relate to the residency plan. The purpose of the in-service is to offer every teacher in the school a glimpse of the expertise of the artist. It is not required but is part of what we offer.

Step 4

Evaluation & Reporting

Evidence Gathering: Collaborating teachers and artists agree to collect and record evidence of learning throughout the residency. Evidence may be photographs, video, student art work, rubrics, student writing (artist statements), etc. All evidence should be labeled with a specific related learning outcome. Rubric templates are provided for learning outcomes and engagement. Arts and Teachers work together to create specific details in the rubrics. Evidence must be included with the final report to the Alabama State Council on the Arts.

A pre and post survey will be administered to the artist, the administrator and the participating teachers. Participants agree to complete follow up surveys in a timely fashion. The pre-survey will be completed at the planning meeting. The post survey will be completed within 30 days of the last day of the residency.

Final Evaluation: Each school must hold a one hour panel discussion at the end of the residency. The panel will be facilitated by the artist with questions supplied by the Council. Panelists will include the administrator, the participating teachers, and one student from each participating class. The purpose of the discussion is to evaluate the successes and challenges of the residency from multiple perspectives. The school is asked to record the discussion and send a copy of that recording to the Council along with the Final Report.

An evaluation packet will be distributed to each school at the planning meeting. It is important that each school follow each part of the evaluation model. We hope that schools will continue to participate through the end of the evaluation model in order for us to collect the highest quality data possible.

Application Process

Funding Availability

Schools interested in the Collaborating Artist Program should first seek information from the Arts in Education Program Manager to determine funding availability and school eligibility. Whereas the Council covers all artist fees for the program, there are additional expenses each school must meet. There may be differences in each school's commitment of expenses, which will depend on the art form, the project requested, and the distance of travel for the artist. These additional expenses need to be explored and addressed at the outset. Many expenses may be addressed by seeking small grants from local businesses or by soliciting in-kind donations from parents and community members. The Council would like to help schools explore alternative funding sources for the additional expenses, especially if no funds are available in the school budget. We hope to never turn down a school due to lack of funding. The number of CAP grants per year is limited. Applications from schools may be submitted beginning June 15th of the previous academic year. Applications will be funded on a first-come, first-serve basis depending on eligibility of proposals (i.e. compliance with program guidelines, teacher commitment, school commitment, etc.). Priority may be given to under-served schools.

Artist Selection

The Alabama State Council on the Arts keeps a **Collaborating Artist Roster** and will work with schools to find an appropriate artist that is a good match for a school. Schools may also nominate local artists. A new artist must interview with the Council's Arts in Education Program Manager to determine if the artist would be a good fit for this program. Artists on the Council Roster may solicit schools independently, but must gain approval from ASCA before the school applies for each residency. Any school applying for CAP must connect the official school administrator (Principal) with the Council's Arts in Education Program Manager to clarify roles and responsibilities, and determine commitment to the program. Once an artist is selected, a **Letter of Intent** should be acquired from the artist to submit with the application. (See separate **Application Packet**)

Scheduling

As soon as a school has identified an artist, negotiations with the artist should begin to select dates for the residency. After checking with ASCA concerning funding and artist availability, schools may contact the artist to discuss options. Proposed artist and dates must be listed on the application, but these dates may change if necessary, in agreement with the artist. The Council must be kept informed of changes. The planning meeting, which must be scheduled at least two weeks in advance of the start date of the residency, must be attended by the Arts in Education Program Manager at ASCA, or a representative of her choosing. Therefore, **schools must coordinate this specific date with the Council.**

Budget

ASCA will award schools the entire artist fee at \$1,000 per week plus \$200 for the planning day. The school agrees to cover additional expenses as determined. The major cash expense, for which the school agrees to commit, is the payment for substitutes for all participating teachers to allow for a full day of planning with the artist. The school will also provide materials and supplies needed for the lessons and the community sharing event (estimated at \$300). Artists will be

flexible and frugal in their needs. If the school chooses an artist that, due to long distances, would need to reside locally during the residency, the school must provide travel expenses and living quarters during the term of the residency. Schools are encouraged to seek partners that may contribute hotel rooms or guest houses at little or no charge. All anticipated expenses must be included on the application. **If an artist is traveling more than 25 miles to the school, they should be reimbursed for gas.**

Personnel

The principal of the school is the authorizing agent, and must agree to facilitate the implementation of the program. The principal should choose a program coordinator to oversee the program and act as a contact with the Alabama State Council on the Arts. This person will be responsible for ongoing communication with the artist and for collecting all evaluations and documentation of expenses to include in a final report after the residency has been completed. The principal will identify a group of students to be targeted for the residency. This group must be focused all on one grade level, and/or one subject (i.e. all grade 10 English classes) The residency will not encompass more than a regular teaching load for the artist (4-5 classes total per day) and the artist will meet with each class every day of the residency. Once the target group of students is identified, a commitment to participate fully and equally in the collaboration is made by each teacher. This commitment is indicated by signatures on the **School Commitment Form** which must be included with the application.

Legal Documents and Artist Payment

Once a school has been approved for funding a contract to implement the program will be sent to the school from ASCA, along with a single page Invoice/Request for Payment and an Immigration Compliance Form. As soon as these documents are received the school should sign all documents and return them to the Alabama State Council on the Arts. It can take as long as one month from the time the contract is received from the school and the time the Council is able to send a check to the school to cover the artist fee. **Postponing the return of these documents to the Council will delay the processing of the grant award.** The school agrees to return paperwork immediately in order for the artist to receive all payments no later than the last day of the scheduled residency. Schools who return paperwork late will cover the cost of the artist fee themselves as contracted with the artist, while waiting for reimbursement by the Council.

Any questions concerning the application or program should be directed to Diana F. Green, Arts in Education Program Manager at 334-242-4076, Ext. 241; or by Email at diana.green@arts.alabama.gov. or Vinnie Watson, Program Assistant at 334-242-4076, Ext. 228; or by Email at vinnie.watson@arts.alabama.gov

Guidelines for Teaching Artists

Program Elements

1. Planning Day (At least two weeks prior to residency)
 - a. Full Day on-site meeting with all participating teachers (maximum 6) and an administrator
 - b. Unit plan completed, with all scheduling, logistics and responsibilities identified
 - c. Pre-survey completed.

2. One In-Service Workshop for entire Faculty (School Option)
 - a. Only event that involves working with entire faculty
 - b. May or may not relate to residency
 - c. Should provide one or two skills within art form that may be applied generally in the classroom
 - d. Provide options for all grade levels
 - e. Provide written materials to accompany workshop; include content standards.
 - f. This is a school option. If they cannot schedule it during the residency, you are not responsible to return for this at a later date.

3. Residency Activities: 3 weeks or 4 weeks
 - a. Plan backwards. What do you expect students to learn? How will you know they have learned it? Design a performance task that requires application of knowledge in arts and non-arts curriculum. Decide on how that task will be assessed.
 - b. Plan each class for each day of the residency, making sure each day builds up to the performance task. Unit should include lessons taught by school teachers (observed by artist); lessons taught by artist (observed by school teachers); and some integrated lessons that are team taught by artist and school teachers together.
 - c. Lessons must be standards-based and all work toward planned performance task must be accomplished by the end of the residency.
 - d. Materials and supplies are the responsibility of the school. Artists may need to work with schools to suggest places where supplies may be obtained inexpensively or at no charge. The Council Arts in Education Program Manager will assist schools in identifying alternative funding. Make sure planning for materials and supplies takes place before or during the Planning Day.

4. Community Sharing Event (Mid to late residency)
 - a. Might be hosted outside school facility to attract more community members – library, community center, church facility.
 - b. Think of ways to include other children, parents, community artists, community businesses, etc.
 - c. Share process more than product. It is not necessary to have a finished, polished product to share. For ideas, please contact Diana F. Green at diana.green@arts.alabama.gov. Please do not share a performance without focusing on how and why the students are performing.
 - d. Allow student voice to shape event. Structure choices.

5. Assessment & Evaluation

- a. Pre and Post Surveys
- b. Informal Journal from Artist
- c. Documentation of student work accompanied by assessment instruments, such as checklists, rubrics or student artist statements.
- d. Post Residency follow-up meeting (May be included within residency – i.e. finish up performance task on second to last day and do a follow up meeting on last day – during teacher planning meeting, lunch or after school)
- e. Evaluation support materials (surveys, journal, documentation of student work) submitted **within 30 days** of last scheduled activity.

Funding

1. ASCA funding covers the artist fee of \$1000 per week of residency and an additional \$200 for the required planning day. There are no additional fees provided for travel, per diem, in-service workshop or community sharing event.
2. Schools must fund substitute fees for the planning day so that all teachers participating in the residency will be free to plan with the artist. Any teacher not attending the planning meeting should not be included in the residency.
3. We assume that you will conduct a residency 60 miles or less from your place of residence without charging travel and per diem. If you are negotiating a residency that requires further travel or staying overnight in the community, you may request housing and per diems. However, it may not be possible for a school to secure these funds, so it is imperative that you discover this before you schedule a residency. **Do not sign a letter of intent with a school if you cannot travel without being reimbursed, and the school is unable to support that part of the residency.**
4. Artist fee is for individual artists only. This program does not have funding for more than one artist at a time.
5. You must be proactive in requesting your funding from schools. They must have advance warning to write checks. Many schools are in the habit of ordering checks for personnel after services are rendered, which would mean waiting numerous weeks after the residency is complete for payment. The State Arts Council will make sure the school has funds to pay your fee, **if** the school completes the necessary paperwork. You may want to ask the School Coordinator to notify you when the ASCA Contract and Request for Payment has been received from our office, and when they have signed it and returned it to our office. If they have not completed these actions at least one month prior to your residency, they may be unable to pay you. Rest assured that once a school has been approved for funding, ASCA staff will make every effort to facilitate your payment on time.

6. If a school or artist cancels a residency, regardless of the reason or timing, we will be unable to pay you for the residency. The residency must be completed in order for us to approve payment to the school for your residency.

Program Applications

1. Only schools may apply for the Collaborating Artist Program Funds. However, we anticipate that qualified collaborating artists on our roster artists may wish to actively solicit residencies. We ask that you seek out schools that are typically underserved. Once you have identified a school interest, make sure you contact us. **We must be the primary initiator** of all residencies to insure compliance with the correct model.
2. The Arts Council will be pro-active in seeking residencies in schools statewide. If you have indicated an interest in this program to us, you may get calls asking if you are willing to consider a school that we have contacted. We are trying to find artists that are already close to schools that are applying to minimize the need for travel and living expenses. If you have agreed to work with a school, please be helpful in assisting a school complete an application. They will need materials from you in a timely fashion.
3. The budget for this program is limited. We will fund schools on a “first come, first serve” basis as long as they have completed all the application requirements and we are confident that the program will be administered according to the guidelines required. Schools and/or artists that do not follow established guidelines for the program will not be considered for future program funding.

Challenges and Issues

If there are any problems that arise during a residency, the artist agrees to immediately contact the Council. This program is administered by the Council with close oversight by the Arts in Education Program Manager. It is very important that artists not get into an altercation with school personnel, in writing or otherwise. Artists need to remain joyful and positive in their demeanor in the schools at all times. Often misunderstandings are due to conditions of which the artist is unaware. The Council is in a better position to negotiate on your behalf. Remember, the reputation and future success of the program is dependent on a positive experience between the school and the artist.

For liability purposes, Teaching Artists **must never** allow themselves to be alone with students. Make sure there is always a qualified teacher or administrator in the room. If school personnel leave a room in which you are teaching, even for a minute, follow them out the door, as you are not covered by school liability insurance.

This is a collaborating program. Teachers and artists should be actively engaged and focused on the planned unit of study at all times during the residency. When you as the artist are working independently, make sure you design engagement activities for the teachers to be involved either learning with the students or helping the students. If this is not happening, please notify the Council immediately.

Collaborating Artist Program

Planning Meeting Agenda

Introduction & Evaluation Strategies

1. Pre-residency surveys handed out, completed and collected.
2. Council facilitator explains the program and reviews the evaluation requirements. Distributes the Evaluation Packet.
3. Expectations: all share hopes for success. What will it look like?
4. Targeted Students: Discuss grade levels, special considerations about specific student population (i.e. any special needs that may need adaptations in curriculum design).
5. Classroom Management: Talk about teaching styles and what to expect. Come to an agreement on how to share classroom management.
6. Logistics: Set timing, parking permits, place to store supplies and equipment, sign in and out policies, copying opportunities and procedures, etc. (Nuts & Bolts)

Curriculum (Skip any items already covered in pre-planning sessions)

Brainstorming - Ask three questions of school personnel:

1. What would you be teaching if residency did not happen?
2. What challenges have you had in the past teaching that material?
3. Is there any other curriculum you would prefer to address that does not traditionally happen at this time, but that could happen if everyone agrees to adapt?

Brainstorming - Ask three questions of the collaborating artist:

1. What do you think are the strongest curriculum connections that may occur using your art and expertise?
2. After hearing about the curriculum map, do you see any natural connections that might occur using your art and expertise?
3. Which of those connections would make you happiest as an artist – offering a strong arts component for the unit?

Identify Objectives & Performance Task:

1. Agree on a specific connection that will allow for meaningful learning in both art and non-art curriculum.
2. Decide on learning objectives in both subjects.
3. Think about what the students will do to show you they have met those objectives (performance task)
4. How will this task be documented and evaluated? Will there be any additional evaluation instruments used?

Mapping the Learning

1. Identify specific skills and knowledge that will be necessary (in each subject) in order to accomplish performance task.
2. Decide who will be responsible for leading the learning for each lesson.
 - a. What pre-requisites could be covered by classroom teachers before the residency begins?
 - b. What discipline specific lessons should be taught by the artist (with classroom teachers observing) during the residency?
 - c. What discipline specific lessons should be taught by the classroom teachers (with artist observing) during the residency? What lessons may be team taught lessons?
 - d. Map out a schedule for the residency with learning goals for each class on each day.
3. Assessment: What student work will be generated in this process and how may it be documented and evaluated?

Materials and Supplies

1. Discuss needs – both minimal and optimal.
2. Come to an agreement on how materials and supplies will be obtained. Note: schools are responsible for providing materials and supplies. Artists should work with schools on a realistic budget.

Sharing Event (optional, if time – otherwise table to phone or email conversations)

1. Schedule an event for an extended community (other students and classes, parents, community members).
2. Decide on a structure for the event. Include opportunities for student voice in the design of the event.
3. Include an opportunity for community feedback – surveys, comment box, etc.

In-Service (optional, if time – otherwise table to phone or email conversations)

1. Schedule and discuss in-service event for full faculty. May or may not be relevant to planned residency. Artist choice.
2. Artist adapts to grade levels.
3. Include opportunities for teachers to explore personal relevance.

**CURRICULUM
PLANNING
WORKSHEETS**

Collaborating Artist Program: Planning Meeting Worksheet

Introduction (30 minutes -1 hour)

Notes on Expectations

Description of Targeted Students

Classroom Management Styles

Logistics/Instructions to Artist

Contact Information

Collaborating Artist Program: Planning Meeting Worksheet

Curriculum Design (90 minutes - 2 hours)

School Staff Perspective

Artist Perspective

Specific Connection for Curriculum
Unifying theme and/or concepts

What you want students to be able to know and do in non-arts
Connect to content standards

What you want students to be able to know and do in non-arts
Connect to content standards

Collaborating Artist Program: Planning Meeting Worksheet

What Performance Task would allow students to apply knowledge in both arts and non-arts curriculum?

Planned documentation & Assessment

Specific skills needed to build toward performance task

Collaborating Artist Program: Planning Meeting Worksheet

Pre-residency responsibilities (gathering resources and teaching pre-requisites)	
Action	Person Responsible

Describe classes below

On following class schedules, list learning objective and who will teach for each class:

	Time	Grade	Subject	Teacher
Class 1				
Class 2				
Class 3				
Class 4				
Class 5				

Collaborating Artist Program: Planning Meeting Worksheet

WEEK ONE

Monday	Tuesday	Wednesday	Thursday	Friday
Class 1	Class 1	Class 1	Class 1	Class 1
Class 2	Class 2	Class 2	Class 2	Class 2
Class 3	Class 3	Class 3	Class 3	Class 3
Class 4	Class 4	Class 4	Class 4	Class 4
Class 5	Class 5	Class 5	Class 5	Class 5

Collaborating Artist Program: Planning Meeting Worksheet

WEEK TWO

Monday	Tuesday	Wednesday	Thursday	Friday
Class 1	Class 1	Class 1	Class 1	Class 1
Class 2	Class 2	Class 2	Class 2	Class 2
Class 3	Class 3	Class 3	Class 3	Class 3
Class 4	Class 4	Class 4	Class 4	Class 4
Class 5	Class 5	Class 5	Class 5	Class 5

Collaborating Artist Program: Planning Meeting Worksheet

WEEK THREE

Monday	Tuesday	Wednesday	Thursday	Friday
Class 1	Class 1	Class 1	Class 1	Class 1
Class 2	Class 2	Class 2	Class 2	Class 2
Class 3	Class 3	Class 3	Class 3	Class 3
Class 4	Class 4	Class 4	Class 4	Class 4
Class 5	Class 5	Class 5	Class 5	Class 5

Collaborating Artist Program: Planning Meeting Worksheet

WEEK FOUR

Monday	Tuesday	Wednesday	Thursday	Friday
Class 1	Class 1	Class 1	Class 1	Class 1
Class 2	Class 2	Class 2	Class 2	Class 2
Class 3	Class 3	Class 3	Class 3	Class 3
Class 4	Class 4	Class 4	Class 4	Class 4
Class 5	Class 5	Class 5	Class 5	Class 5

Collaborating Artist Program: Planning Meeting Worksheet

Materials and Supplies

Items

Possible Source

Sharing Event

Date & Time:

Description of Event:

Targeted Audience:

Structure for allowing student voice:

In-Service Event

Date & Time:

Description:

Follow Up Review

Date & Time:

Collaborating Artist Program: Lesson Plan Template

TITLE:	
Grade:	Time:
Subject 1:	Subject 2:
Content Standard:	Content Standard:
Learning Objective:	Learning Objective:
Activity Descriptions in Sequence	
Introductory Exploration:	
Activity (1)	
Activity (2)	
Activity (3)	

Collaborating Artist Program: Lesson Plan Template

Activity (4)

Activity (5)

Activity (6)

Culminating Activity (Performance Task?)

Evaluation Tool (i.e. Rubric)

Ideas for Reflective Questions: