

**Building Quality Teaching Artists through Apprenticeship: The Value of Professional  
Development and Rubrics**

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# **Building Quality Teaching Artists through Apprenticeship: The Value of Professional Development and Rubrics**

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University of Pittsburgh, 2021

Quality arts education has proven benefits for students, particularly for youth of marginalized resource-poor environments. These benefits, however, are typically dependent upon the quality of the Teaching Artist. The review of literature illuminated three key components of powerful teaching artistry: effective pedagogy, centering social justice, and accomplished artistry, including developing an identity as a Teaching Artist. An analysis of the Apprenticeship program at Everyman Theatre determined that there was a need for clearer, more specific learning goals and outcomes. This inquiry project tested and refined a learning system for an apprenticing Teaching Artist with the goal of improving rubric scores measuring the three key components by at least 30%. Improvement Science methods were used to study the problem of practice and engage in iterative cycles to improve the training provided to an Apprentice. This study found that a critical component of addressing social justice in teaching artistry includes learning to balance student agency and the need to lead students toward artistic skill-based competencies. Secondly, in service of a performance, an apprenticing Teaching Artist will need to learn how to use knowledge of pedagogy to guide skill-building. Lastly, understanding identity and continuing education supports a career trajectory in teaching artistry. Overall, the Apprentice made an average improvement of 43.59% in all three categories during this study. Limitations of this study acknowledge a small

sample size and the context of a global pandemic that severely impacted the world of performing arts.

## Table of Contents

Preface.....	xii
<b>1.0 Naming and Framing the Problem of Practice .....</b>	<b>1</b>
<b>1.1 Project Context.....</b>	<b>2</b>
<b>1.1.1 The Everyman Theater Apprenticeship Program .....</b>	<b>3</b>
<b>1.1.2 Positionality Statement .....</b>	<b>4</b>
<b>1.2 Stakeholders .....</b>	<b>5</b>
<b>1.2.1 Artistic Leadership/ Board Members.....</b>	<b>5</b>
<b>1.2.2 Education Administration.....</b>	<b>6</b>
<b>1.2.3 Apprentice .....</b>	<b>6</b>
<b>1.2.4 Teaching Artists .....</b>	<b>7</b>
<b>1.2.5 Students .....</b>	<b>7</b>
<b>1.3 Statement of the Problem of Practice.....</b>	<b>8</b>
<b>1.4 Review of Supporting Knowledge.....</b>	<b>8</b>
<b>1.4.1 What is a Teaching Artist? .....</b>	<b>9</b>
<b>1.4.2 Key Dimensions of Quality Teaching Artist Practice .....</b>	<b>10</b>
<b>1.4.3 Being Expert in an Art Form.....</b>	<b>11</b>
<b>1.4.4 The Practice of Teaching and Preparing to Teach the Art Form.....</b>	<b>12</b>
<b>1.4.5 Achieving Mastery Through Teaching Other Teaching Artists.....</b>	<b>13</b>
<b>1.4.6 Attending to Social Justice Through Teaching Artistry .....</b>	<b>15</b>
<b>1.4.7 What Factors and Conditions Support Teaching Artist Retention.....</b>	<b>16</b>

1.4.8 How Effective Professional Development for Teaching Artists Promotes Quality Experience.....	20
1.4.9 How Organizations Build Teaching Artist Buy-In for Professional Development.....	23
<b>2.0 Theory of Improvement and Implementation Plan .....</b>	<b>26</b>
2.1 Intervention.....	27
2.2 Inquiry Methodology .....	29
2.3 Sampling and Recruitment.....	29
2.4 Informed Consent.....	30
2.5 Timeline.....	30
2.6 PDSA Design .....	33
2.7 Data Collection.....	33
2.8 Analysis Procedures.....	34
<b>3.0 PDSA Results.....</b>	<b>35</b>
3.1 Rubric.....	35
3.2 Observation/Feedback .....	37
3.2.1 Weekly Reflection Questions/Glow, Grows, Wondering.....	38
3.3 Monthly Touch Bases.....	39
3.4 Small Focused Trainings.....	40
<b>4.0 Learnings &amp; Actions .....</b>	<b>44</b>
4.1 Social Justice: Learning to Balance Student Agency and the Need to Lead Students Toward Artistic Skill-Based Competencies.....	44

4.2 Pedagogy: Learning to Use Knowledge of Pedagogy to Guide Skill-Building in Service of an Artistic Product.....	48
4.3 Accomplished Artistry: Learning How Identity and Continuing Education Support a Career Trajectory in Teaching Artistry.....	53
4.4 How Did the Rubric Provide Information to Shape Ongoing Learning Experiences? How Can the Rubric be Used by Theater Staff to Support Apprentice Learning? .....	58
4.5 Additional Emergent Themes Related to Becoming a Teaching Artist.....	60
4.5.1 Funding and Resources.....	60
4.5.2 Competing Commitments .....	61
4.5.3 Organizational Leader Engagement.....	62
4.6 Limitations.....	63
5.0 Reflections .....	65
5.1 Next Steps .....	69
Appendix A Fishbone Diagram .....	71
Appendix B Process Map.....	72
Appendix C The Intervention Process .....	73
Appendix D Apprentice Job Description 2020-2021 Season .....	74
Appendix E Draft Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 2.5.....	77
Appendix F Draft Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0.....	81
Appendix G Sample Admin Report (Including Glows, Grows, Wonderings).....	83
Appendix H Triple Loop Reflection .....	86



**Bibliography.....87**

## List of Tables

<b>Table 1. Social Justice Rubric Data.....</b>	<b>45</b>
<b>Table 2. Pedagogy Rubric Data.....</b>	<b>49</b>
<b>Table 3. Accomplished Artistry Rubric Data.....</b>	<b>54</b>

## List of Figures

<b>Figure 1. Driver Diagram .....</b>	<b>27</b>
<b>Figure 2. Teaching Artistry through the Apprentice Program Inquiry Questions .....</b>	<b>31</b>

## **Preface**

## **Dedication**

I am dedicating this Dissertation to my husband Anthony Lyas, my amazing daughter Cypress Autumn Lyas, and the Styles family.

## **Acknowledgments**

First and foremost I would like to thank God without whom this would not be possible. I would also like to acknowledge and thank my amazing committee of strong women, Dr. Lori Delale-O'Connor, Dr. Bridget Kiger Lee, and Committee Chair and Advisor Dr. Jennifer Lin Russell, who guided me through this process with positivity, grace, and thoughtfulness. The 2018 Cohort were more than just colleagues, they made the road on this journey one filled with laughter, support, and encouragement. I would like to take this opportunity to thank my friends and classmates of the 2018 Cohort. Without the support and love of my family this journey would have been insurmountable. You all are my everything.

God is good!

## **1.0 Naming and Framing the Problem of Practice**

Quality arts education has proven benefits for students, particularly for youth of marginalized resource-poor environments. The arts, whether in school or out, can create motivation to go to school and an environment in which the child can de-stress. Out of school activities have clear benefits for the African American student. Students build self-esteem and resiliency that build a stronger projection of a successful future (Fredricks & Eccles, 2008). Creative engagement in the arts can create opportunities for brainstorming, divergent thinking, metaphoric thinking, multisensory engagement, flexible thinking, and empathy in any subject area and within any person (Booth, 2013).

Moreover, the arts create opportunities for students to critically engage with the world and question dominant systems of power (Fiore, 2013). African-American students and other marginalized students can use the arts to explore social justice through engaging in arts and the world. Youth can express a desire to impact change and help themselves and their communities through participation in youth organizing programs, especially when sites are affirming spaces that allow them to take risks and engage in the work of social justice activism (Akiva, Carey, Cross, Delale-O'Connor, & Brown, 2017). These experiences can build decision-making skills in children, allowing them to better react to choices and in turn become strong democratically engaged citizens (Vahter, 2010).

These benefits of arts education, however, are typically dependent upon the quality of the Teaching Artist. In many out-of-school arts-based programs, teaching artists run programs and create engagement opportunities for youth. Only a truly skilled educator can create a pathway for

student success. Yet, my practitioner expertise suggests that most teaching artists enter the profession as a means to an end; one more gig in the number of “survival jobs” artists work in between the actual performing/ art-making jobs on the journey to the “big break.”

This happenstance of a career choice means teaching artists can sometimes lack a level of commitment, training, and passion that is required to make an impactful teaching experience that builds the artistic skill and knowledge in participating youth. Even when teaching artists commit to trying to improve their practice, they often do not have the support a new educator would need to develop, such as coaching, teaching assistants, or scaffolded professional development with embedded supports. There is no official credentialing for teaching artistry; you work if you are good, and you mostly get better through experience (Booth, 2009). There isn’t even an agreed-on name or definition of the work of a teaching artist, art educator, artist in residence, or integrative teacher, just to name a few.

In this inquiry project, I tested and refined a learning system for an apprenticing teaching artist at the Everyman Theater in Baltimore to benefit the students in our community and create a skilled teaching artist to produce quality art experiences.

## **1.1 Project Context**

Everyman Theatre is a 501 C-3 nationally recognized, prestigious LORT (League of Resident Theatres) associated regional theatre company. Everyman is coming into its 30th season, with 8 shows a season, a full-time staff of about 20 people, and an operating budget of approximately 4 million dollars. Located in the heart of Baltimore Maryland, the theatre’s mission

is to provide transformative experiences through professional theatre that are welcoming, relevant, and affordable to everyone, featuring a Resident Company of Artists (Everyman Theatre, Nd).

Everyman Theatre's Education Department has existed for 24 years and is the home of the theater's community engagement activities. Community engagement happens as a result of the programming we were doing in the Education Department pursuing initiatives as arts providers, with a roster of over 50 Teaching Artists of varying certifications and experiences. The Education and Community Engagement Department manages 9 programs that serve over 2,000 students, from three to eighty-seven years old, all year round.

### **1.1.1 The Everyman Theater Apprenticeship Program**

One of the programs we manage is the Apprenticeship program. The goal of the Apprenticeship is to learn what it means to be a teaching artist and arts administrator. Over the course of eight to nine months the Education Department aims to produce a Teaching Artist professional. The Apprentice learns by engaging in nine programs: on-site youth classes, on-site adult classes, in-school residencies, in-school workshops, High School Matinee (HSMAT), Childcare Matinee (CCMAT), Theatre Night for Teens (TNT), Internships, and the Apprenticeship program. All of these programs provide opportunities to learn teaching artistry, but some have components of arts administration as well. For this project, I will be focusing on the programs that most directly target teaching artistry. Therefore, I will not be including in my research the TNT program, adult on-site classes (other than as a tool to further develop as an accomplished artist), and the internship program.

Over the past three years, our graduation data revealed that only half of the graduates find work in arts administration (while still practicing their art); the other half of our graduates no longer work in the field of arts education or administration. Our Director of Education has a theory: perhaps we just haven't found the right person. I believe this attrition is due to a lack of understanding of the learning goals of the program and insufficient transferable skills. Through creating a Process Map (Appendix B) I learned that at no point in the process is there an opportunity to uniformly track the progress of the Apprentice toward goals for each learning opportunity. Additionally, social or cultural awareness is not even a part of the discussions at any checkpoint in the apprentice program.

### **1.1.2 Positionality Statement**

I have had exposure to multiple environments of practice related to teaching artistry as the Director of Education and Outreach with Staycee Pearl Dance Project and Pearl Arts Studio, Education Program Manager for Everyman Theatre Company, a consultant for Propel Schools focusing on Arts and Academic integration, Arts Advocacy, arts standard-based grading, and the teaching artist experience, and over about ten years of experience as a Teaching Artist in dance and theatre, with nine different companies across two different states. I am also a black woman with a diverse educational background who has worked to push boundaries to create limitless opportunities for students that society would rather confine. Through my experience and my place of practice, I have been able to explore this problem under many lenses.



## **1.2 Stakeholders**

The Education Department has goals and supplementary vision and mission statements that focus on creating opportunities and experiences that bring about transformation in our students and our communities. At the Theatre, we have many stakeholders but the ones described below most closely impact my problem of practice. All stakeholders have competing commitments. The majority of the staff and community need to support and then create embeddedness within the school or community culture. Without that kind of support, the journey to quality arts experiences will be an uphill battle to create change in the assumed necessity and value (Arts Impact, 2013).

### **1.2.1 Artistic Leadership/ Board Members**

Artistic leadership creates each season's vision when it comes to the performances and ultimately stewards the budget. The Board is the controlling body that votes on and approves the budget and many other things including approving the hiring of the Artistic director. Their main objective is to make sure the theatre is run and operates responsibly. When it comes to institutionally supporting the Apprentice program, the Board does so out of the lens of added revenue and potential goodwill for the community, but the value of the teaching artists to the institution is secondary.

Both Artistic Leadership and the Board have several competing commitments. The main one is making sure the productions are good, supported, and that the shows are sold while ensuring the theatre is maintaining a budget or generating a healthy level of income. In my problem of practice, the Board and Artistic Leadership are the parties that control a major portion of where

funding goes and how much. If these stakeholders do not see the value in education, understand the needs of creating a quality based experience, or cannot draw connections to the benefits of investing in an Apprenticeship program, for example, they can become contributing barriers to my problem of practice.

### **1.2.2 Education Administration**

At Everyman, the Education Department is small but mighty. We are a team of two people with clear goals connected to the Theatre's mission. We are major stakeholders because our job is to make sure the education programs are robust and well stewarded; however, we also have competing commitments between all the programs we run and being a dual department of Education and Community Engagement. We lose a lot of opportunities to provide development for teaching artists based on time constraints imposed by the Board and a lack of grant support.

### **1.2.3 Apprentice**

According to the position description: "The Education Apprentice functions as a critical member of the Education Department. This position is a part-time position designed to help individuals learn, grow, and contribute as an arts educator and administrator. This position is ideal for a focused and passionate young professional seeking next-level experience" (Everyman Theatre, N.d.). The Apprenticeship program is supported solely through the budget of the Education Department. Currently, there is no grant or donor support. This leads to certain requirements being prioritized over others such as: apprentices are recruited who have local

housing and some experience before they are hired so that they can come in the door contributing (to quickly be able to work with us as another professional would). The Apprentice is at the core of my problem of practice because one of the major goals of the program is to produce a quality teaching artist and I am interested in how they are best supported by the Education Department.

#### **1.2.4 Teaching Artists**

All of our Teaching Artists are formally trained to master the work of their craft, not always in the work of teaching the craft. For these stakeholders, there is generally a low level of responsibility for all parts of the apprentice learning experience. They are hired to teach a particular class or to fill a particular need in a short-term contract. After the contract is over they remain on the teaching artists' roster to be called back when there is another need. However, they do steward the Apprentice when there are co-teaching learning experiences.

#### **1.2.5 Students**

Our Youth On-Site classes serve three-years old through twelfth graders, with a planned scaffolded approach that allows for a student to grow up through the programming. Everyman Theatre Education also has on-site adult programming for 18 to 87-year-olds through multiple pathways based on the desire of the student. The student perspective is not included in my problem of practice but it is a major outcome when looking at the impact of the teaching experience. Due to the scope and timing of this project I will focus on the Apprentice's perspective.

### **1.3 Statement of the Problem of Practice**

Based on my analysis of the apprentice program and system of stakeholders, I determined that the apprentice program at Everyman Theater needs clearer, more specific learning goals and outcomes. Without these goals, we cannot provide targeted learning opportunities for the apprentice or track their progress toward mastery. The apprentice program is one of our key programs for building teaching artistry mastery. Improving our approach to supporting apprentice learning could also help us think about our other professional development approaches for teaching artists at the theater.

### **1.4 Review of Supporting Knowledge**

In order to guide my project, I reviewed a variety of sources that helped me better understand the challenges that arise in ensuring measurable quality pedagogy for teaching artists located in underserved, marginalized communities and ensuring those teaching artists are supported institutionally for students' benefit. Below I will explore what a teaching artist is, how the field articulates the teaching artist quality, and what learning experiences the budding teaching artist needs to be better prepared and more likely to stay in the field. I will also explore how professional development supports quality teaching artists and how organizations can provide the necessary professional development while creating interest in the process for the teaching artists.

### 1.4.1 What is a Teaching Artist?

*“Without an understanding of the profession, there is an inherent lack of value placed on the field.” (Risner & Anderson, pg. 99).*

One of the most world-renowned teaching artists and trainers of teaching artists, Eric Booth, investigates the meaning of the term in *Seeking Definition: What is a Teaching Artist?* The term Teaching Artist was originated by June Dunbar at the Lincoln Center in the 1970s to distance the position from that of the “Resource Professional,” to be a term now more closely related to practice with an arts-centered approach (Booth, 2003). The Resource Professional position was primarily for the benefit of the investors and the supporting institution, rather than establishing the value in the arts discipline. Shepherd, describes teaching artists as “professional artists who concurrently dedicate themselves to arts education, with both artistic and educational skills, teaching within and beyond their artistic discipline” (p.255). There is even debate on whether the role of a Teaching Artist is a profession or just practice.

In my experience, when creating the different titles based on different practices in the field of the arts and arts education, there is stigma surrounding how the individual artist identifies and what that claimed identity says about what they value in their “craft”. People who teach the arts can identify as arts educators, artists in residency, visiting artists, and teaching artists, and all have different values among the art community (Booth, 2009).

In my sphere of influence, the terms are usually indicative of the following: The arts educator is typically perceived as an instructor that primarily teaches from theory-based approaches rather than a method that engages in the actual practice of the art on a professional or pre-professional level. The artist in residency (the position that is usually viewed as the most

authentic engagement in the world of the arts) is a practice-based solely on the work of creating the art form, while the teaching artist role merges the best of both worlds. However, there is no perfect distinction. After all, Booth (2003) writes about the challenges of the classification of Teaching Artist because, if not considered as a profession, some may take this title and role as unimportant. I often observe that teaching artists' roles can vary based on the organization and type of contract the organization enters into with the artists. Teaching artists can be contracted to provide a one-off experience which can range from as small as a 2-hour workshop or as large as a multi-year long residency.

At Everyman Theatre we have listed on our website 46 teaching artists that we work with to create not just theatrical experiences, but multi-art experiences that include music, dance, and design, in addition to the many variations of focus within the study of theatre/acting (dialects, voice, and speech, acting, acting for the camera, playwriting/ devising and physical comedy to name a few). The teaching artists at Everyman teach preschool-age children up to students well into their 90s. Everyman allows teaching artists to use their experience to teach multiple disciplines. Most teaching artists come to the profession through happenstances or as a means to an end while between performing or art-making experiences. Our Apprentice generally comes to Everyman directly after college as a safety stop to learn before entering into the "real world".

#### **1.4.2 Key Dimensions of Quality Teaching Artist Practice**

Most of the literature talks about quality teaching artists in three ways: (1) being an expert in the artist's art form, (2) the practice of teaching others how to take on the art form (pedagogy)/ preparation for teaching (designing curriculum), and (3) being able to teach other teaching artists.

In the review of the literature of teaching artists and best practice in the field, the majority of the articles spoke about art through the lens of music and visual arts teaching artists and arts educators. While these general definitions and practices capture the many aspects of theatre and dance, there are some key differences I will be noting based on my experience in the other performing arts.

### **1.4.3 Being Expert in an Art Form**

Shepherd (2007) starts to connect the dots in his writing by first acknowledging what a teaching artist is – part artist and part educator – then expanding on what skills and abilities are necessary to become a master teaching artist in the field. The author identifies best practices through the visualization of a pyramid. The most fundamental and foundational practice is being skilled at their particular art form. Then good practice is depicted as being able to engage with young people and work in educational settings. Typically, artists go to a conservatory or some certificate program to gain expertise in their art form. Then it is expected that the artist continues to expand their expertise through working professionally. Dennard (2015) talks about the study of the art form being focused on and studied throughout high school and pursued into college. Most expert artists I work with have either gone to school for many years, or have had many professional performances, or some collection of both.

Most arts policy heavily champions expertise in arts practice. For example, the 2018-2022 National Endowment for the Arts (NEA) strategic plan articulates its first and primary goal as, “support art that meets the highest standards of excellence.” The focus of this policy lies solely in the engagement in the arts, with no attention to excellence in the organization providing the art experience or the ancillary partnerships that typically make up the ecology of the arts educational

experiences. One of the major hurdles I face in all of the environments I work in is the want and need for arts education programming, but a lack of awareness, commitment, and financial obligations that aligns with bringing high-quality art education programs to the nation.

#### **1.4.4 The Practice of Teaching and Preparing to Teach the Art Form**

Risner (2012) gets to the core of how the individual teaching artist gains the skills to engage in the work of their art, in this case, dance, with students in educational settings. Using responses from a national survey, this research identifies challenges in the field of teaching artistry. This study attributes lack of quality teaching artistry to inadequate preparation to be a teaching artist, complications and difficulties in the work environment, lack of consensus on what teaching artistry is and how/ if it should be credentialed, and finally the lack of high-level curriculum. This article captures a great deal of what I face as a teaching artist and an arts administrator through outlining a variety of problems of practice in this field. Additionally, in this article, there is a recognition that the role of a teaching artist is still somewhat of an anomaly because of how the position works in educational settings during and after school. The article moves a step further by noting that teaching artists create valuable connections with students. Risner makes sure to mention that, regardless of the high level of student connection and potential impact, most governments have not found it valuable to require any qualifying certifications or uniformly accepted credentials in teaching artistry.

As a theatre artist, my experience in preparing to be a theatre teacher was primarily through Sonia Moore's book, *Training the Actor*. This book is based on the training of Stanislavski and features a very detailed collection of exercises for actors. Most actor training resources are a



collection of lessons or exercises but not an in-depth look at pedagogy. The Moore resource was the closest to a textbook style of true pedagogy in actor training rather than a collection of lessons. Eric Booth (2009) does a better job of articulating pedagogy for music teachers and, surprisingly often alludes to the practices of the world of theatre or dance to help establish or expand the idea. In chapter 6 of the text, Booth uses Howard Gardner's multiple intelligences theory to describe how students come to all art forms with an inkling, not only to the art form but the roles within. Creator, performer, audience, and critic are the perspectives that each art educator should promote in the classroom and should try to create a balance in the value of each role while teaching (2009). In Chapter 11, Booth uses theatre to help illustrate the power of establishing an "entry point" to assist new teaching artists in methods of connecting with students to help create a welcoming environment (p. 91). This suggests that teaching artists should be aware of multiple art forms to use a variety of methods to engage students in the work; in preparing to be a quality teaching artist the ability to have awareness of other art forms practice can create a well-rounded engagement in the art.

#### **1.4.5 Achieving Mastery Through Teaching Other Teaching Artists**

In the Shepherd (2007) article, the idea of good practice is defined as a universally appropriate approach to teaching artistry as an art form that can integrate with other subjects while establishing art pedagogy. Shepherd asserts that a teaching artist should be skilled in their specialty art form, the paragon of teaching young people, and be able to share their work with other teachers to encourage the use of the arts in non-arts settings. Finally, the author describes best practices in teaching artistry as one who can mentor other artists and advocate for arts education in addition to

all of the characteristics above. This article does well in exclaiming the value of professional development, the level of skill within the art form that is required of a strong teaching artist, and highlighting the specialized skill of integrating the arts in non-art or academic settings. Dawson and Kiger Lee, in *Drama Based Pedagogy: Activating Learning Across curriculum*, identify the need for Teaching Artists to take part in trainings as a participant, understanding the group dynamic and the individual experience (Dawson & Kiger Lee, 2018). These trainings are often led by expert specialized Teaching Artists and Art Educators who teach other teaching artists, which puts into place the Drama Based Pedagogy discussed in *Activating Learning Across curriculum*. This Teaching Artist to Teaching Artist training model creates impactful and effective professional development that enhances the “student” Teaching Artist experience. However, this literature only addresses the quality and mastery of teaching artistry in the realm of enhancing the academic environment rather than the best practice solely within the profession of both artist and art educator.

The scholarly literature suggests that there are levels of quality teaching artistry culminating in mastery. Mastery includes: (1) being skilled in the specialized art form, (2) understanding specific pedagogy in the art form, and (3) having a level of understanding that allows the artist to teach other teaching artists and non-art teachers best practice in the fields of art education and art integration into non-art classes. With these three levels, artistic skill, pedagogy, and mastery, there is a fourth critical dimension of quality that is imperative to address based on my problem of practice: attention to social justice.

#### **1.4.6 Attending to Social Justice Through Teaching Artistry**

In my experience, quality teaching artists have a level of understanding and advocacy around the social and cultural (and maybe political) implications of the work, particularly advancing a Diversity, Equity, and Inclusion agenda. It is critical for those providing services and developing programs for this population to understand the daily stressors they encounter, their reaction to these stressors, and the consequences of the stressor (Miller & Townsend, 2005). In my place of practice, the social and cultural implications for the work of the teaching artists are just as important as the quality of the art experience. In the mission for Everyman Theatre, “we provide transformative experiences through professional theatre that are welcoming, relevant, and affordable to everyone...” (Everymantheatre, n.d). Therefore, the work that we do has to be relevant and be welcoming to all. That sort of perspective creates the opportunity to dive into the values of Equity, Diversity, and Inclusion as espoused values not only in our mission but what it means in the field of teaching artistry.

Rabkin’s (2012) report shares statistics describing the demographics of the teaching artist field, which have implications for their ability to advance an EDI agenda. In the section, *Teaching artists: Getting a read on the field through the data*, Rabkin (2012) outlines that TAs tend to be more racially diverse than the artist pool nationally. Rabkin describes a shift in arts education, and in turn the teaching artist’s role in the field, to using the arts as a means to explore the world and celebrate culture and community through creativity and imagination. Not unlike non-art classes, having representation of the student body reflected in the staff and/or committing to people who understand that as a core value is what all teaching artists should aspire to. In the organization I worked as a consultant for in Pittsburgh, the majority of the teaching artists I engaged with were

not people of color. This organization was a charter school environment with diversity within the student demographic but a majorly white female lead learning environment. As a teaching artist and eventually, as Director of Education for PAS, I sought out organizations to work for that had a commitment to people of color or led by women.

#### **1.4.7 What Factors and Conditions Support Teaching Artist Retention**

Teaching Artists, in my experience, tend to have shorter longevity as a full time career averaging two to five years until the next career shift. Typically teaching artists transition to engage in the art or performance sphere, go into arts administration in some capacity, or become an arts educator in a school system or a college or conservatory. Research supports the contention that the shifts inside the field happen because of the perception of pursuing the next viable career step. In *Is the Grass Greener?*, Hancock (2016) studied fine art teachers (not teaching artists) and found that achieving a better assignment was one of the main reasons teaching artists left the career or position. This research also indicated that when teachers left, the majority felt that their careers improved, felt more accomplished, and felt more intellectually challenged in their next job. The text also points to unmanageable workloads and lack of work/life balance as motivations for fine art teachers exiting their current role and I believe that to be true of teaching artists as well.

This idea of transition and the desire for advancement is all congruent with my experience in being an artist, developing into a teaching artist, and now an arts administrator. At Everyman we strive to develop a model of apprenticeship to help encourage retention and continuing education for Teaching Artists. I started my career as an actor/artist and got exposure to the world of teaching artistry from an older colleague that hired and trained me to surpass her as a teaching

artist into an artist and an arts administrator. This method championing pathways to other higher positions in the company is a great way to create buy-in for the teaching artist, but it creates challenges for the field of teaching artistry. Artists pursue making it to the next level, growing into a master teacher, arts administrator, or professional dance company member, rather than being content staying as a teaching artist. The teaching artist position becomes just a stepping stone for the next level opportunity. As a teaching artist I remember going to alumni and professional networking events and being asked what are you doing now or what do you do? There is often a level of pressure to identify as an artist and be working in the craft, or if not, it can be perceived that whatever the artist is doing (i.e., teaching) makes them less credible as an artist. This dynamic can challenge the identity of the artist.

Scheib (2006) argues that identity, job satisfaction, role stressors, and socialization are factors that contribute to music and art teachers leaving their positions. At Propel Schools I watched music teacher after music teacher at two particular schools in the district leave in under a year. The main reason they reported for their departure was role stressors. Most of those teachers had just come from the university after completing the required certifications and procedures or having worked in environments very different from Propel, and felt unsupported by the administrator or felt the students were “bad” or “disrespectful”. There is a lack of preparation and a lack of understanding of the needs and demands to create equitable culturally relevant learning environments in most conservatory and degree-based training programs, which contributes to the turnover of art and music teachers.

Huang and Cho (2010) argue that professional development can help teaching artists feel greater value in each position that is held and the ability to be challenged and continue to grow will help support retention. However, Tye and O’Brien (2002) note how investing in education

comes with an assumption of a certain level of income or status that is not always met, which can lead to teachers feeling undervalued and subsequently, leaving the profession. This sentiment of inequitable opportunity or pay based on the level of experience or schooling can create a non-sustainable lifestyle as an artist, because of the income to debt ratio. In my experience the level of human capital expected, especially around education, has increased. I went to conservatory in 2004 during a time when young artists were just beginning to seek successful arts careers with the stepping stone of a college degree. One or two generations before my time, artists did not have the same commitment to the school. These artists would catch a bus and try to find a big break based on looks and natural talent. Now, most of the professional actors on television, movies, and on Broadway have had professional training from some formal institutions.

Finally, some of the issues with retention lie with institutional support and strategies, Mignonac and Richebé (2013), go into detail about the importance of organizational support in general employment, not just in the field of education or the arts. In a longitudinal study, the researchers pointed to the level of perceived altruism, by the employees, where the organization or employer gives without the expectation of exchange. All the while this act is used to manipulate the perceptions of the employees through the idea of a “perk”. I have witnessed organizations engage in this practice time and time again: providing free classes or free t-shirts, in exchange for dictating the use of the free t-shirt as a uniform thus providing free advertisement for the organization or making the class mandatory or limiting the class topics available to subjects that directly benefit the organization and only indirectly benefit the employee. This is problematic because it is generally named as a gift or benefit when in actuality it is an expectation for employment.

In *The Highly Satisfied Teaching Artist in Dance: A Case Study*, Risner and Anderson (2012) used a case study to illuminate the world of dance and theatre teaching artists. In the study they found that teaching artists were happiest when all they had to worry about is the teaching, not the recruiting, billing, timesheets, administration, however, this study was with a teaching artist that was supported by an organization. I have worked in an organization, as a Creative Arts consultant, where the organization made commitments to create an environment where the arts are “fully valued” through integrated education and a commitment to creating art classes for every student, and have even put those bold statements into the mission and pillars of the organization. In my role as consultant, I was responsible for providing training on arts advocacy and what fully valued arts look like for the teaching artist, however, despite the “fully valued” goal being part of the organization's mission statement the aim seemed like new information for my Teaching Artists. If the pillar of the organization isn't widely shared and supported the result is confusion and a misperception of the organization amongst its employees. This created a lack of value and/or a feeling of distrust, from the Teaching Artist, of the organizations' commitments which contributes to teaching artist disinvestment and attrition to other areas of employment where they will feel more valued. The aspects of teaching artist's work are lovely to promote in advertisements, grant funding applications, and to set a district apart from another as an array of available disciplines, however, if the organization is not accomplishing its stated “pillar” of the organization is perceived as “non-performative” (Ahmed, 2018) by its employees. Conversely, if the missions and goals that are directly expected to be carried out by the Teaching Artist are clearly understood and supported by the organization the Teaching Artist is more likely to stay.

## **1.4.8 How Effective Professional Development for Teaching Artists Promotes Quality**

### **Experience**

Kiger Lee, Patell, Cawthon, Steingut (2015) argue that teaching artists need, “more extensive training in pedagogical content knowledge and content knowledge to be more effective in the classroom.” (pg. 37). In a follow up article, Kiger Lee and colleagues (2016) evaluate an MFA program in Drama and Theatre for Youth and Communities. This study is fundamental and incredibly close to the type of program we offer at our Apprenticeship program in terms of sample type, a post undergrad experience, and program goals. At Everyman we scaffolded the Apprenticeship experience similarly; we had an observation/modeling phase, a coaching phase, and finally the phase leading and co leading an experience. Kiger Lee and colleagues uncovered a need for “a master” who is willing to scaffold support and offer explicit guidance when necessary for apprentices” (pg. 356.). That “master”, at Everyman, is The Director of Education and the Education Program Manager, not to mention the host of seasoned professional Teaching Artist. This scaffold and support is an institutional value. As noted in the prior section, institutional support can help retain teaching artists and one of the best actions an organization can take is to engage the values of the employee and the company through professional development. In *The Mysteries of Creative Partnerships*, Wolf (2008) explores how professional development with institutional support creates a strong partnership which in turn creates quality teaching artists. The text explains that the focus of the development for creative partners is, first, a focus on student success in learning opportunities. Second, all the contributing partners, school staff, and teaching artists should be invested in the commitment to work collaboratively and allow the individual strengths to have the space to make the learning experience better for all. Lastly, developing



exciting professional development moments that allow for continuous exposure over time to learning opportunities enables dialogue and builds a shared understanding of the work throughout the organization.

What then creates the best professional development for teaching artists? Looking deeper into informal partnerships and collaborations in the report, *Making Science Matter: Collaborations Between Informal Science Education Organizations and Schools* (2010), presents professional development that is collaborative and expansive. This team of researchers suggest that “formal” and “informal” educators work together to understand all things from school policies to program design and make room for experimentation that can consider multiple perspectives (Bevan et., al 2010). This is a critical model because it allows a unique level of partnership where you can gain a deeper appreciation for your colleagues from a macro viewpoint and establish a deeper value for your own job as a piece of the whole process and in the case of a teaching artist, the student’s life. One Australian school district promotes the partnership between teaching artists and academic teachers through professional development, a viable model for promoting interdisciplinary teaching practice, resource sharing, and institutionalized support of the teaching artist and the arts (Selkrig, 2017). At Everyman Theatre, I work tirelessly to foster these relationships because of the success of creating strong partnerships, adding quality and showing institutional support.

Institutional support for professional development can be bolstered with federal support or national support through policy. In 1995 the Code of Maryland Regulations (COMAR 13A.04.16 Requirements for Fine Arts [Dance, Media Arts, Music, Theatre, Visual Art] Instructional Programs for Grades Pre-Kindergarten—12) required fine arts, defined as dance, music, theatre, and visual arts, was accepted by the Maryland State Board of Education with the goal of having students participate in fine arts every year from K-8th grade and one credit in High School to

graduate (AEMSA, 2014). The Governor’s P-20 Leadership Council Task Force on Arts Education in Maryland Schools took this mandate and created some recommendations to better meet the goals of the policy. Recommendation I, is a clear example of how professional development is understood to connect to quality programs.

“Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the arts into their disciplines, and for leaders in school systems and higher education to enhance their knowledge of effective arts education (AEMSA, p.7)”

The policy goes on to reflect on the value of “ongoing, sustained professional development” as it is “critical to continuous improvement in any profession” (AEMSA, p 20”).

The policy recommendation above clearly encourages professional development but does not talk directly about what constitutes quality development for teaching artists. In the case study, *A Playground for Teachers*, presented in the Remake Learning Playbook, we see how educators learning through doing creates an impactful experience (2015). The facilitators of “transformED” commit to letting the educators engage rather than sitting behind a desk and creating a comfortable space to play, make mistakes, and work through it all with the educators (Remake learning, pg. 7). At the time of the article was written, all of the sessions planned with teachers and administrators, run at full capacity with session sizes upwards of 30 participants, speak to the impact of the experience, and the desire to create impactful pieces of training for teachers and leadership. This level of engaging environment, where all ideas/ mistakes are welcome, and different or creative play is encouraged, is just what teaching artists thrive in.

In my experience as the Education Program Manager at Everyman Theatre, I have been in charge of professional development and networking events for Internships, Apprenticeships, and Teen Educators. When planning these sessions I always consider three approaches: what is active where the artist can show or do their art, how can the people in the room contribute to each other, and how can we (as the administrators/ facilitators) help them in their practice. With the interns (students that are in high school and college) we tried to engage them through patronage and events. Using networking events based on the interest of the cohort (seeing live performances) and encouraging the use of video, recording, and photography to make the learning more accessible. All the feedback we have received from staff and interns have been incredibly positive. All the interns feel like they are truly in a learning community and have been really eager to commit to the work they are doing. The staff has reflected that the interns have been more engaged and generally more helpful in the roles they are in, marking this particular cohort the best in the past three years the theatre has been running these training and learning experiences. The hope is for the interns to become Apprentices when completing their time in college and getting some life experience under their belt.

#### **1.4.9 How Organizations Build Teaching Artist Buy-In for Professional Development**

While there are many benefits of professional development in building better quality teaching artists and creating an environment of sustainability in the teaching artists' roles, participation in professional development hinges on teaching artists believing that professional development is vital to their career. Times are changing and engagement in the arts is shifting. Some of the greatest arts advocates, such as the National Endowment for the Arts (NEA) and the

Public Broadcasting System, have found their funding threatened in recent years. Zakaras and Lowell (2008) spoke of art engagement as if it is an elitist environment where fewer and fewer people engage. With less attendance at ballet performances, art museums, and jazz concerts, what can create motivation for teaching artists to advance their craft when artists feel diminished public support for their work?

Typically professional development for teaching artists is optional and/or based on available financial resources to support the artists' time. How do you motivate someone to go to an experience that is voluntary or paid at a minimal rate, when that time could be spent doing the work of the artist? One way to motivate teaching artist participation in professional development is to ensure it is a creative space. What teaching artists do is inherently creative so the lack of creativity in any learning community would be counter-intuitive to the interest of the teaching artist. Another successful practice I have tried is creating a level of support from the school staff, community, and families of the artists' work outside of the school or studio; in the artists' professional arena. This is not only an investment in the artist but an organized effort on behalf of the institution and the community to support art experiences. This option of support can also be shown by offering spaces for rehearsal or performance. Buy-in requires some level of collaboration greater than just giving the teaching artist a job. In Europe they value teaching artists so much that they have increased the interest and encouraged the value of being an entrepreneur, as many enterprising artists or teaching artists are (Chemi, 2015). If an organization can create and see the value in the field of teaching artistry the artist will have the buy-in.

From this literature review, I have learned the value of understanding what it means to be a teaching artist. The research reveals the qualities that create or encourage strong teaching artists. There were three overarching components of Teaching Artistry that emerged from the

literature that supported the measurement of quality Teaching Artist. **Effective Pedagogy** which was highlighted by the need to learn more about effective professional development systems to create quality Teaching Artists. **Accomplished Artistry** in consideration of the exploration of the different tools or strategies to support the retention of the Apprentice in the field of Teaching Artistry. Lastly, **Social Justice**; as it is embedded in the key dimensions of a quality teaching artist and helps drive the mission of the organization, it was clear that this would be the last critical component of my project.

## **2.0 Theory of Improvement and Implementation Plan**

This project's aim was to build the capacity of knowledge and skill in the Apprentice to better identify as a Teaching Artist, enact effective art pedagogy, and achieve mastery in teaching artistry. These capacities were evaluated through three major categories: Accomplished Artistry, Demonstration of Effective Pedagogy, and Practicing of Equity/Social Justice through the teaching of the arts. This took place September 2020 - May 2021 at Everyman Theatre. The goal was for the Apprentice to improve from their baseline rubric scores by 30% in all categories by May 2021.

My theory of practice improvement, in brief, was that if Everyman Theatre commits to using rubrics throughout the program the Apprentice would not only be able to track their progress, they would gain a better understanding of their identity, better articulate program/personal goals, and create sound teaching artist skills that utilize strategies in the three major categories that produce mastery in teaching artistry which would serve Everyman theatre students and programs most appropriately. See Driver Diagram for additional detail.

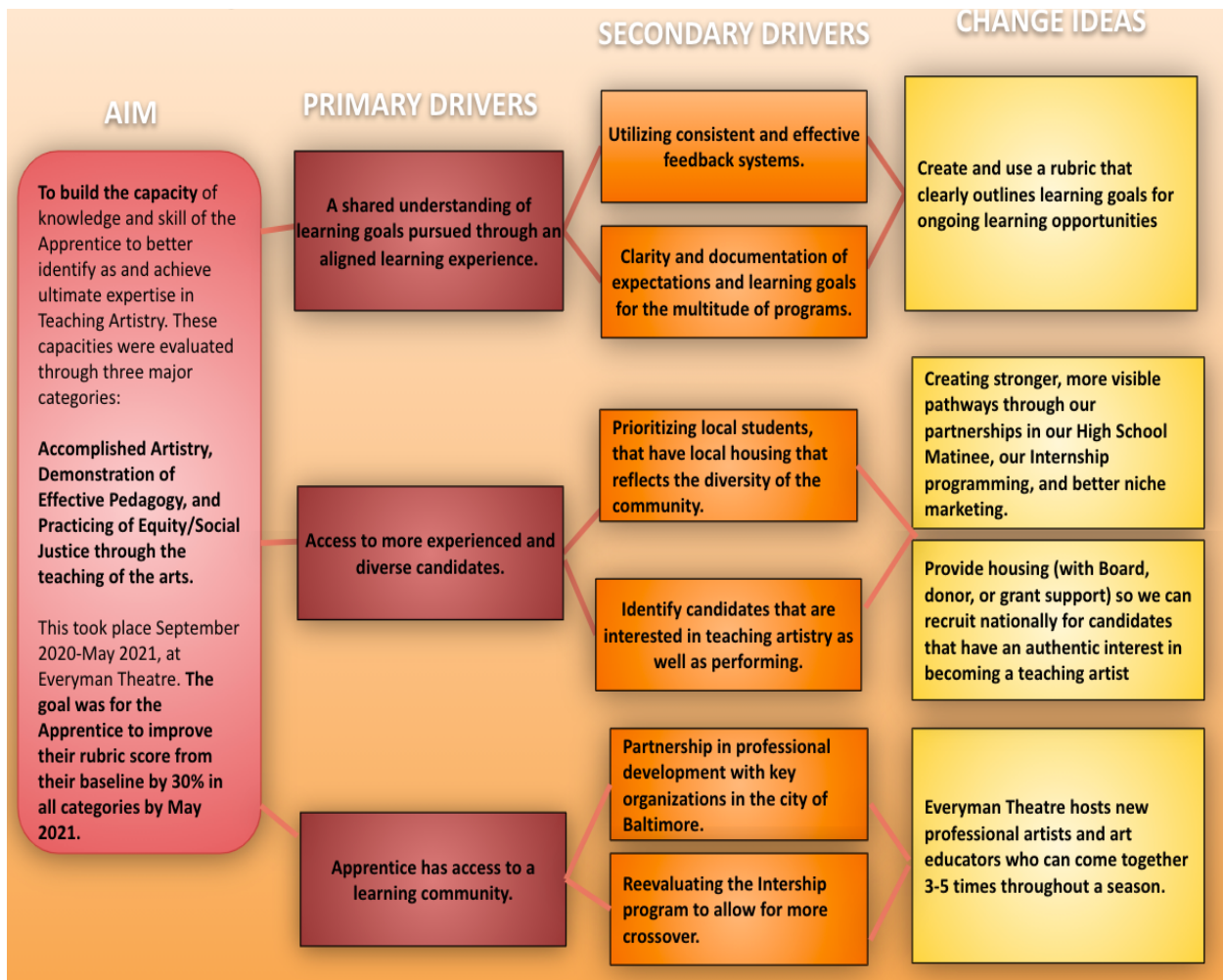


Figure 1. Driver Diagram

## 2.1 Intervention

The intervention or change idea relates to the first primary driver in my theory of improvement: developing a shared understanding of learning goals pursued through the aligned learning experiences. In the past, we provided feedback to the Apprentice through a general check-in procedure. These check-ins were normally organic and based on either a deficit in performance

or as an introduction to a program and, even if the check-in was an intentional form of professional development, it was not easily tracked. Previously there was not a specific training program for the Apprentice, however, the Education & Community Engagement department generally outsources at least one professional development session to some state-level training.

The change idea was to create and use a rubric that clearly outlines learning goals and guides the design of ongoing learning opportunities. The rubric was used as a baseline to help the Apprentice see the learning goals for the length of the seasons. The rubric also focused the attention of staff on learning goals for the Apprentice and it helped program staff target specific learning opportunities for the Apprentice. Lastly, the rubric was used to guide reflective conversations throughout the season from which the Apprentice was able to learn. The intention is that the use of one rubric, over time, would build a solid identity and an expertise in the field. The rubric was shared before each learning/teaching experience to direct the apprentice's attention to what are the key competencies of great teaching artists. Through the use of the rubric, the Apprentice and an expert practitioner would not only be able to focus the learning goals, but the practitioner would be able to expedite the feedback process.

The rubric's three core competencies and the specific items inside the rubric were developed in stages. Version 1.0 of the rubric was based on my professional practice and various pieces of training I have participated in about teaching artistry. The second edit to the rubric was grounded in my literature review and aligned with evidence-based practice in the field. Version 2.0 was vetted with other practitioners and scholars. I asked the practitioners three questions; are there any pieces or perspectives missing? Is there something that you value in your practice (or in your teaching artists) that you don't see indicated here? Do you consider the wording/scoring options understandable and equitable? I also asked them to please share any other thoughts they



may have. After the feedback from my peers, I presented that version to my dissertation committee which birthed version 2.5. Through one of the PDSA cycles we created version 3.0. See Appendix F for evolution of the rubric.

## **2.2 Inquiry Methodology**

As the Education & Engagement Program Manager at Everyman Theatre, my job is to pay particular attention to the quality of our programs and partnerships. I believe that the model presented in the Improvement Science methodology will be best to continue to iteratively improve our programs, through improving our apprentice program. As the Education and Engagement Department, we defined the “problems” within the Apprentice program and what an ideal program would look like. As we dug into the root causes of these problems, we developed a plan that is malleable and centered wholly on getting to the quintessential version of the program.

## **2.3 Sampling and Recruitment**

The Apprentice was actively employed by Everyman Theatre for the length of the season/year. Throughout, the Apprentice worked about 20 hours a week and all of the training occurred within those hours. Because we only recruit one apprentice per year, we were not able to work with other apprentices or utilize a comparative group. This should be considered in future iterations. The topic of recruitment is addressed more formally in my driver diagram. We tested

the intervention with this year's Apprentice and their feedback will be used to enhance the intervention before using it more widely in partnership the following year.

## **2.4 Informed Consent**

In the initial conversation and pre-assessment, we went over the study's purpose, timeframe, definitions, and consent was described. There were no use of incentives other than those traditionally attached to the Apprentice program, such as tickets to see shows at professional theatre houses in the tri-state area. There was no risk to participants throughout this study. The potential benefit is an impact on the field of teaching artistry. The informed consent document supplied to the Apprentice made it clear that the results of the study were reported without the inclusion of identifying characteristics to protect their identity.

## **2.5 Timeline**

Implementation began shortly after approval of the project from the Dissertation Committee and IRB in September 2020. The inquiry officially took place between September 2020 and March 2021 via two cycles. Gathering baseline data, pre-assessments, and conversations took place from September 2020 through October 2020. The use of the rubric and actual training started in October 2020 and concluded with the reflective pieces of the experience in December 2020. This second cycle began in January 2021 and concluded in March 2021. Data analysis, sharing of the results, and decisions about the next steps took place from October 2020 through April 2021.

<b>Questions: Questions you have about what will happen. What do you want to learn?</b>	<b>Predictions: Make a prediction for each question. Not optional.</b>	<b>Data: Data you'll collect to test predictions.</b>
What teaching artist competencies will the apprentice need the most support to master?	With our current Apprentice, as she is coming from a more educational background, I think her main need for support will be in the “Accomplished Artistry”. The second area will be social justice and the area I think she will need the least support in is pedagogy. My hope is that she grows by at least 30% in her overall categories.	All rubrics completed by the apprentice (self-assessment), Education staff rubrics, recorded reflection conversations, and track their next career choice.
Is the rubric actionable? Does it provide information to shape ongoing learning experiences? How can the rubric be used by theater staff to support apprentice learning?	The rubric will be a consistent tool that will allow feedback to be organized and accessible to create the best learning practices for the apprentice.	All rubrics from Director of Education, Education & Engagement Program Manager, and Teaching Artists staff (if applicable).
Core Competencies: What is the apprentices’ understanding of the identity and abilities of a Teaching Artist? What experiences will the apprentice find most useful in building the teaching artistry competencies?	The Apprentice will have a general knowledge of what a teaching artist is but will probably not identify as such. This will grow over time.  I predict the conversations and the reflections on the rubric will be the greatest support in the development of the Apprentice into the Teaching Artist, rather than the actual teaching experience.	Class observations, recorded reflection conversations, and rubric (self-assessment).
Core Competencies: What plans does the apprentice have to grow their expertise in their art field?	The Apprentice is not likely to have a well-developed or structured action plan for achieving the next steps in their career goals but ongoing reflective conversations will help them develop plans	Mentorship moment with written reflections, recorded reflection conversations, and rubric (self-assessment).
Core Competencies: Is equity and social justice embedded in the apprentice’s practice? If so, how?	The Apprentice will not have an established practice and therefore will be learning how to embed equity and social justice into the work of a teaching artist.	Class observations, recorded reflection conversations, rubric (self-assessment).

**Figure 2. Teaching Artistry through the Apprentice Program Inquiry Questions**

During each cycle, I analyzed weekly reflections to track apprentice perceptions of their progress toward mastery of three competencies. At the end of each cycle, I analyzed the rubrics completed by each person (apprentice, director of education, and myself) and brought my comparative analysis to the reflective conversation. In that conversation, we dissected or evaluated our individual assessments and planned for the next mentorship or training that would help address some of the results of the rubric conversation. After the last cycle: I analyzed the reflective conversations to pull out some lessons learned about what learning experiences helped the Apprentice make progress toward each competency, looking specifically at what worked and didn't work with the use of the rubric.

With the myriad of data sources - weekly written reflections, written notes from the observation, recorded video of feedback and monthly touchbases, as well as the rubric - I analyzed the data through two different systems of coding. I developed a matrix organized with each learning opportunity/experience listed as columns and data sources as rows. Written reflections were either summarized or direct quotes were pulled and put in the matrix. With the bigger categories addressed in the matrix I developed a more nuanced approach to all the other data sources through coding. The recorded content from the feedback sessions, monthly touch bases and any of the Apprentice's interviews were transcribed and coded with themes identified in the fishbone diagram, such as "competing commitments", "multiple levels of mastery", and "social cultural implications", as well as emergent themes such as "identity". Then I reviewed what was in the matrix and coded content, and identified emergent themes related to each component of teaching artistry.

Analysis of the data collected in each cycle will help me produce a guide for using the rubric to design iterative learning cycles for future Apprenticing teaching artists and all the lessons

learned for designing learning opportunities. After the final cycle at the end of the Apprentice program, the Apprentice will be encouraged to continue training toward their teaching artist mastery (both in artistry and in pedagogy) and we will work to ensure that the Apprentice will have full support in pursuing employment within the field if so desired. This support is a game-changer to the connectivity and value of the work in this field (Ito et al, 2020).

## **2.6 PDSA Design**

I introduced the rubric to the Apprentice and had them complete the rubric as a self-assessment within the first two weeks of their starting. After collecting the results, we engaged in two or more learning cycles where the Apprentice took part in various learning opportunities through their work with the theater programs. Throughout each cycle, the Apprentice wrote a weekly reflection on their progress toward the three competencies. Finally, each cycle ended with the Apprentice and Education Department staff using the rubric to assess the Apprentice, have a reflective conversation about ratings, and set learning goals for the next cycle.

## **2.7 Data Collection**

Data to guide my inquiry and improvement cycles were gathered in the form of reflective conversations (audio-recorded), a completed rubric at different time points with different stakeholders, and weekly writing reflections. The weekly reflections were captured by the Apprentice in a Google Doc so that they were automatically shared with me to quickly track the

progress. Rubrics were completed by the apprentice and, at times, program staff at the end of the learning cycle. Lastly, because of the COVID-19 pandemic, we utilized virtual/remote learning strategies and tools which allowed for some of the lessons to be recorded. These recordings were beneficial in supporting the tracking of the Apprentice's growth in understanding the key competencies. After the formal Apprenticeship was complete, I shared what I identified as key learnings from this project with the Apprentice by sending her key reflections in writing and the video of the Defense. We then scheduled a follow-up discussion session with her, and incorporated her reaction to the findings when presented in this document.

## **2.8 Analysis Procedures**

My inquiry cycles and data analyses were guided by the questions outlined in Figure 2. The inquiry cycles followed the natural rhythm of Everyman Theatre's Education & Engagement departments program season; fall, winter, and spring. The goal of the analysis was to discover if the Apprentice was getting more closely aligned to the indicators of capacity and/or if responses are getting more sophisticated or specific.

### **3.0 PDSA Results**

In this section, I describe the way that we refined the learning experiences for the apprentice across a series of iterative learning cycles. I organized this section around the key components of my intervention which redesigned the apprentice program: the rubric, observation/feedback, monthly touch bases, and small focused trainings.

#### **3.1 Rubric**

I introduced a rubric in the apprentice program in order to create an evaluation process that allows for reflection and clearly defined expectations. As such, the rubric went through a multi-step development process starting with my practitioner's experience. I wrote a majority of questions utilizing previous pieces of training and my professional experiences in the mentorship of Teaching Artists, Interns, Apprentices, and other peers. For version 2.0, I used my review of literature to distill the questions and confirm the categorical choices: Effective Pedagogy, Accomplished Artistry, and the Practice of Social Justice in teaching artistry. In partnership with peer arts administrators, artists, other colleagues, and my current committee members, I refined the rubric creating Version 2.5. This version affirmed and added to the questions included in Version 2.0. The current version, 3.0, is a revision based on what I learned through the PDSA cycle.

The first major change was to transition from a Google document to a Google form for better accessibility. In the first round of the PDSA cycle using a Google document was acceptable and was easier to edit as a working document because of the layout. However, in the second round when we had to recopy all the questions and send out multiple versions of the document to the major stakeholders it became a tedious task that resulted in the “clean” form getting lost in the number of emails and other shared documents. Working with the google form made sharing much easier, as I just had to send out the same link to all parties, and it was easier to file and track the data received.

Additionally, after the second cycle, we made the connection that a large portion of the teaching artist’s job, especially in the time of COVID- 19 required facilitation. Due to the requirements of social distancing, there were shifts in enrollment in our in-person classroom experiences and, as a department, we had to lean into some strategies for teaching artists/ student engagement using different vehicles of exploration. For example, instead of focusing on the skills and crafts of the actor/ theatre professional, we used the performance of plays as a way to engage students and this sort of exploration needed the apprentice to utilize slightly different skills. We were able to use key questions under each category to get to the root of all of our work back into the three major categories and allow for a more open-ended response. The questions were:

- Accomplished Artistry: “How did you validate the artists and engage in the dialogue quickly? What were some of the ways you considered centering the discussion around the artist?”
- Effective Pedagogy: “To what end? What were we generating all of this material for?”- How did you focus the questions back to the world of the play?”.



- Social Justice: “How did I use reflection to give participants further agency and to deepen their critical awareness of their actions within the world? How is power negotiated when reflection shapes action; whose reflection drives decisions and in what ways?”

In addition to these questions, we also asked whether operationalizing the new questions was challenging or not. We made these selections based on our practitioner’s experience in the Education Department at Everyman theatre and thoughts/tools used in, *The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field* (Dawson & Klein II, 2014).

In the last cycle, the feedback I received about the rubric was to include more of a sliding scale for some questions rather than having a sort of multiple-choice style questions. This way the Apprentice can better illustrate their level of performance more accurately.

### **3.2 Observation/Feedback**

We organized the apprenticeship through observation and feedback cycles that were the catalyst for all the interventions below and were generally how the rubric was impactfully implemented between the major experiences. Before every project the Apprentice led, there was always an observation and feedback cycle. She was able to observe and give feedback just as much as we were able to observe her and she was on the receiving end of feedback. Observations were most often done in real-time, however, since most of our work has been virtual, due to the pandemic restrictions, we have also been able to observe asynchronously. The short feedback was generally given at the moment, one-on-one, and then reflected in writing to the whole team via

email or the comment feature in Google docs depending on the project. The observation and feedback structures remained the same throughout however, the action steps in the following interventions shifted based on these reflections.

### **3.2.1 Weekly Reflection Questions/Glow, Grows, Wondering**

Reflection questions were already built into our Apprentice program, however, through the PDSA we made some shifts in the process. We started in a theoretical place, asking the Apprentice to reflect on her ideas of what teaching artistry can or should be. We then exposed her to mentorships and observation experiences to enrich reflection. Throughout these initial reflections we heavily relied on the rubric. Originally, we thought that the apprentice would benefit from using the rubric to anchor weekly reflections based on observing other teaching artists. In practice, the rubric became too cumbersome to be helpful in an environment where we were asking the Apprentice to support the class, and at times co-teach, while also observing and filling out the rubric. Not to mention the challenge of answering more lofty questions like, “What are the obstacles of self-care for the teaching artist”?

During the second cycle of the PDSA, we streamlined the experience by allowing the weekly reflection to include the administrative report (summary of the class), any questions the apprentice had for us as supervisors, and a section reserved for either observation or self-reflection called Glow, Grows and Wonderings (see bottom of Appendix G). This streamlined reflection process was successful in gathering a snapshot of, not only the class experience as a whole but also the Apprentice’s reflections of themselves and/or other teaching artists more immediately and succinctly. Every week these reflections were sent to the rest of the department, which allowed us

to be able to give direct feedback and better see all contributing factors in one place. We were able to analyze her Glows, Grows, and Wonderings and observe how she articulated experiences differently; she garnered a level of expertise in her writing. Glow, Grow, and Wonderings are now very much a part of our critical constructive feedback language.

### **3.3 Monthly Touch Bases**

The Director of Education & Community Engagement, the Apprentice, and myself met monthly throughout the apprenticeship to engage in collaborative reflection and feedback. The monthly touch base is a combination of written responses and verbal feedback. The Director of Ed/CE and I come together and draft questions concerning what the Apprentice needs to reflect on or has experienced for the past month. We then sent the questions, via a shared cloud platform to the apprentice to reflect on and answer. Some of the questions built on others from the month before and others did not. After the Apprentice completed the written portion by the agreed-upon deadline we scheduled our verbal review of the written responses. These conversations took place over zoom and generally lasted about two and a half hours.

In our monthly touch bases, we discovered that a major component that we needed to add attention to was the road map of the month's pieces of training and mentorships. In November and December especially we would use a portion of those touch bases to really unpack the opportunities the Apprentice has had throughout the month. This was also a time for the apprentice to start to think about her identity and where she is feeling alive in this process of becoming a theatre professional. In December, we also found that we needed to better identify her areas of

growth. Her self-reflections in the rubric and the weekly reflection questions did not give enough of an opportunity for our department to really weigh in. For example, the process of her assessment seemed one-sided because they were self reflection. The rest of the education staff couldn't always follow up with her directly after she submitted a written reflection or a rubric.

The monthly reflections allowed for collaboration and the ability to establish uniform feedback that is directly actionable and universally understood. These meetings gave us the opportunity to really dissect all the other intervention, build a stronger relationship with the Apprentice, discuss her successes over the month and her areas of growth. These areas of growth came from her musings as well as from our observation and reflection of what she was accomplishing in her admin reports inside of her weekly questions (see Appendix G). The last section on each observation is a musing on what she said her goal was at the outset of her apprenticeship and each month the response was generally the same give or take some specificity around goals and process. At the end of the second cycle, starting at the end of January /early February, our Monthly touch bases shifted to mainly focus on the next steps and employment after the apprenticeship is over.

### **3.4 Small Focused Trainings**

The monthly touch bases generally helped the full-time Education staff to look at the responses the apprentice gave, the experiences she was successful in, and those that challenged her and make determinations about what training she would need. Trainings were designed and identified to address two issues: what was the apprentice about to engage in that she should be

prepared for and an observed developmental needs from prior cycles. The pieces of training were also directly connected to the key domains that an apprentice needs to master in order to become a teaching artist. The format of the training varied including lecture, discussion, and/or presentation/collaborative activation. The training topics are listed below:

1. Everyman C.A.R.E.S (Committee on Anti-Racism, Equity, and Solidarity)  
discussion group on Anti- Racist practice
2. Raising Race Conscious Children- a training outside of Everyman put on by T. Rowe Price
3. The Teaching Artist Spectrum and Self care
4. Mentorship on lesson planning and teaching artists approach- Brianna
5. Incorporating movement & Facilitation Models
6. Lesson plan building
7. Facilitation Structures for the High School Matinee Program (HSMAT)
8. Culturally Responsive training (alpha module)
9. The Art of Facilitation:
  - a. Supportive Structures- Holding Space Intentionally
  - b. The Facilitator
  - c. Preparedness as Cultural Awareness and Research
  - d. Conflict Resolution in Difficult Conversations through Mindful Language.

Trainings 1 and 2 were identified in direct response to the apprentice's baseline rubric responses, which revealed that the apprentice needed support in how to bring social justice into her practice. Training three was an introduction to better understanding her identity and the connection to that of a teaching artist. The apprentice needs to be aware of how to juggle multiple

roles and jobs to make a living in the arts and training three was created to support her as this work can be overwhelming. Training 4 was introduced as a means of preparation for her upcoming solo teaching opportunity as well as her rubric responses indicating her lack of practical training in effective pedagogy. Training 5 responded to the needs of the apprentice and the particular timing in the season; she was on the precipice of teaching an early childhood class and had very little movement or practical experience in that age range. Additionally, she had already seen one High School Matinee Program facilitation but we wanted her to have a deeper breadth of knowledge about the different types of facilitation.

We learned that the apprentice needed more specific pieces of training in both facilitation and lesson planning based on our observations, so training 6 and 7 allowed us to use activation to start to make the concepts more real. In that process, we noticed a need for cultural responsiveness in her facilitation. This was a new “learning” because we thought some of the earlier training addressed race and culture, but the focus of those trainings were more informative in self-reflection and focused on rearing children to be race-conscious, but did not support her in evaluating culture and considering it in the world of facilitation structures for good arts-centered dialogue. This insight led to the design of Training 8. This training was only 30 minutes long and as we were in it, we both realized this wasn’t enough time for such a broad topic. We heavily dissected the facilitation model outlined in chapter 11 in *Drama-based Pedagogy: Activating Learning Across the Curriculum* (Dawson & Kiger Lee, 2018) and some of my own experience.

Training 8 helped us identify three categories that the apprentice would need to consider more fully and deeply than in our 30-minute module. We learned this after our monthly reflection, as the apprentice was unable to express what Training 8 meant in her professional practice. Additionally, we had the opportunity to partner with a university and create a mini-learning

community between the college students and our apprentice, which afforded us (the full-time staff) to more intentionally develop a curriculum that built out the sections of Training #8 and the other facilitation pieces of training. This especially came from an unprecedented need to engage in educational experiences more formally as a person leading conversations rather than a person engaging in teaching skills. The last official training, The Art of Facilitation was a four-day, one-hour-a-day exploration of four different tenets of facilitation through a cultural lens.

## 4.0 Learnings & Actions

In this section, I present what I learned through iterative training and reflection cycles with the apprentice. The learnings are organized around the three components of teaching artistry that framed my project.

### 4.1 Social Justice: Learning to Balance Student Agency and the Need to Lead Students Toward Artistic Skill-Based Competencies

An enduring goal in the practice of teaching artistry is understanding the complexities around leadership and the value of explicit cultural-based work for social justice in arts education. Social Justice was an important learning need, based on the apprentice's responses to the baseline rubric.

*I feel very strongly about incorporating equity into my classroom and work, but, much like the pedagogy section, **I believe I need more practice in order to finesse how exactly to implement these ideals.** I definitely already implement these things into my work, but I think there are more effective ways for me to be doing this. Also, **I think this area is one that requires constant self-education.***

She articulated an interest in tackling social justice practice in her teaching artistry but did not have the tools or strategies to support this competency in practice in an arts classroom. She reported some success in this work. In her baseline feedback session she said. Out of the six questions



covered in the baseline rubric, she made a 160-point shift toward exemplary overall. In her final rubric, she shared that this was “the most difficult section to reflect on” because she acknowledged that “she could grow in this area”. She made tremendous growth in this area and the observation and feedback supported the apprentice’s self-assessment. The Director said at the Apprentice’s last reflection meeting,

*I appreciate how you prioritize student voice and agency. This is clear in every classroom you teach in-- and even as a student you are mindful about the space you take up-- always willing to step in, but never afraid to step out. That makes for a good teaching artist and a good team member--when you frame those concepts as social justice work--it feels like an empowering place to be.*

The key insights that were uncovered under the social justice category were her ability to balance student agency and the required level of leadership for student learning.

**Table 1. Social Justice Rubric Data**

<b>Question</b>	<b>Baseline</b>	<b>Final</b>	<b>Overall Change</b>
1. Encourages analysis & aesthetic rooted in individual and cultural identity	20	60	40
2. Makes content relevant to students’ personal experience	40	60	20
3. Establishes a safe and supportive environment for thoughtful dialogue, honoring student’s voice	60	80	20
4. Acknowledging pathways to the work of (or the world of) the artist	40	60	20
5. Has frequent checks for understanding (formative assessment) to ensure learners understand the content before moving on	40	80	40

**Table 1** continued

6. Navigates conversations, prioritizing accountability for shared voice. (i.e. "Am I talking too much? Do we need to hear from them? how can I ask this question so it elicits dialogue between students/artists and not just with me?)	40	60	20
<b>Total Social Justice Growth by Point</b>			160
<b>Total Social Justice Growth by Percentage</b>			+66.67%

At the end of the first teaching cycle (with K-2 students), the Director and I agreed that she was successful in valuing culture and making room for all voices. However, in her final rubric reflection for the first cycle, the Apprentice shared that she felt that she “did not provide as much opportunity for student reflection in this class as I would have liked.” In the next teaching cycle, when working with a 3-5th grade class, we observed and inferred through the admin reports that she allowed too much student contribution, and this limited what she could get done. When working with older learners, she interfaced with students as a companion guide, but not as a leader. With those observations, we went into our monthly feedback session at the end of January and the Director opened a conversation on leadership and authority in the classroom by asking the apprentice how she felt about authority. In that discussion, she resisted being a leader or naming herself as an authority figure. This is rooted in her desire to be an ally. We learned that she conceptualized leadership as potentially taking away from student agency and voice. In the January feedback session, we explained that without taking a good leadership position she is limiting students’ opportunities to learn from each other responsibly and from her as the expert. We pushed her to unpack the difference between leadership for student learning and taking away student voice. Through the rest of the program, we continued to remind her that “student voice” and ability to

reflect can look different across the different grade bands, and her expectation with what one grade band's reflection looks like cannot always compare to another.

During our final monthly feedback session, her responses to the Social Justice Facilitation Section in her third rubric, she said “this challenge demonstrates that I have difficulty handing power over to the students when I have goals to accomplish. I could have been more open to allowing student choice to drive the class.” This reflects her continued struggle to balance leadership and student agency. It is clear from navigating this process there is value in nuanced reflections. The questions in the facilitation section of the rubric in the 3.0 revision would have been very helpful to have for reflection early on in the apprenticeship.

In the final cycle the Apprentice was able to identify a concrete strategy for having students exercise agency in the context of a goal driven process. She shared that she was able to allow “each student to set an intention for the run (of the show), and on their own they dropped them into the chat.” This one reflection is indicative of the growth she had in this area. She was able to creatively allow a shared voice through utilizing the chat feature and the students were able to share wonderful thoughts in the chat, which showed their agency, and her thoughtful leadership through suggesting the student's set an intention. Additionally, in completing a triple loop reflection process outlined in *The Reflective Teaching Artist* the Apprentice made the following major revelation.

*I will make a commitment to consciously **creating defined space for student creativity while affirming my authority as the leader of the room.** I will be unafraid to **steer a process forward when needed, as well as allowing space for distractions and necessary delays when it is beneficial to the students and the***

*process. I will re-evaluate my expectations of what a play can/should look like in a classroom setting and what defines success in an experience such as this.*

Overall, we learned that we need to explicitly support apprentice learning to facilitate a structure that allows a balance of student agency and thoughtful leadership. When I shared this finding with the Apprentice, she noted that she found real value in this section when looking at agency as an opportunity to encourage dialogue for the students that revealed pathways to careers that are not always illuminated in the environments we work in. She felt very proud of her development in this category and held a lot of excitement in the areas of growth because the Apprentice loves to continue the learning process.

#### **4.2 Pedagogy: Learning to Use Knowledge of Pedagogy to Guide Skill-Building in Service of an Artistic Product**

I anticipated that pedagogy would be the apprentice's strong suit, given she came from an undergraduate program in Art Education. In her baseline interview, she said she knew strategies in a theoretical way but was excited to be a part of the Apprenticeship to have embedded practical experience.

*This is the area I definitely feel the most confident in, having just come from my training at NYU. I feel that I **understand what effective pedagogy is, yet am still figuring out how they are best implemented.** I believe that my understanding of pedagogy will likely change as I get classroom experience and practice these tools, which is what I desire the most. I have the foundation, I think I just need to put it in practice to strengthen them.*

Out of the seven questions about pedagogy, she moved 120 points towards exemplary overall.

**Table 2. Pedagogy Rubric Data**

<b>Question</b>	<b>Baseline</b>	<b>Final</b>	<b>Overall Change</b>
1. Demonstrates a desire to connect by captivating learners through active engagement before presenting information	60	80	20
2. Embeds ongoing reflection throughout the lesson using multiple strategies	20	40	20
3. Pacing lessons intentionally by providing clear instructions and transitions through a student-centered scaffolded approach.	40	80	40
4. Applies clear, consistent classroom management strategies that make attempts to transform challenging behavior into positive engagement.	60	60	0
5. Speaks clearly & Expressively so all can hear; varies volume and tone to foster interest & attention	60	80	20
6. Articulates to students program expectations, goals, & indicators of success	60	60	0
7. Lesson planning: Information is scaffolded, teaching points were realistic, age-appropriate, and doable in the time frame allotted	60	80	20
<b>Total Pedagogy Growth by Point</b>			120
<b>Total Pedagogy Growth by Percentage</b>			33.33%

The key insight I found regarding pedagogy is the need to weave together effective pedagogy and components of artistry. In other words, the need to build teaching artists’ “pedagogical content knowledge”. Through this process I learned that pedagogical content knowledge in the theatrical performance art form requires balancing attention to process-based technique and skill content learning within a product-outcome focused experience. The findings in this category are compiled from all of the apprentice’s teaching experiences. From three year

olds to high schoolers, the findings are generally the same: the apprentice did a very good job guiding students through the process stages of skill-building; however, she was not as aware of the tools expected for teaching the skills within the product-based classes because of a lack of in-depth experiences. For example, most dance camps or theatrical camps end in a recital or some sort of performative element. Those experiences are generally focused on the needs of performance; memorizing lines or choreography, rehearsing the blocking, trying on the costumes, etc. The goal of the performance, or product-based, experiences weigh heavily on the outcome of the process. In contrast, the process-based experiences place more of the focus on how the student learns the technique of how to “do” the outcome work. For example, process-based work helps students understand why they are saying the lines they are tasked to memorize and helps them with strategies for learning lines. It includes helping the students develop the techniques to learn new choreography for different shows. Overall, process-based experiences aim to build student understanding and skills that go beyond a single show. At Everyman, we pride ourselves on creating product-based experiences with a heavy emphasis on the value of the process. This sort of process-based product outcome would involve side coaching from the teaching artists to students to learn the artistry process. The majority of the Apprentice training has been in process-based experience and she has found a lot of success in those types of programs.

The Apprentice’s most successful age group was the K-2 grade *Story Explorers* class, which focused on the process components of theater arts. The Story Explorers use the actor's tools of body, voice, imagination, heart, and concentration, to explore drama, music, dance, and design. The students in this class are led each week on a journey guided by a theme. In this class experience, she had a great deal of support. Not only were her lesson plans developed in partnership with the Director in a scaffolded gradual release process building to the apprentice

doing her lesson plan essentially by herself. She also had my mentorship and reflection at the end of each class and minor support during the actual class experience.

She had a harder time in *Young Actor's Performing Company (YAPC)* 3-8th grade class, which transitions to a focus on the integration of skill-based processes in a performance-based environment. In this class, the goal is for the student to learn key skills that help support the process of building a specific play: *"Enter into a rehearsal process designed to teach emerging artists how to create characters believably. In addition to performing, students will also learn about the production process creating mini-design teams along the way. Students will work on a script written to embrace the Zoom reality."* (Everyman Theatre, N.d.)

Given her success in the K-2 class, we transitioned to a different level of support for this class. In October/November she was able to observe and learn through a plethora of teaching artists. In the last two classes, she led the students by herself. This model of gradually allowing the Apprentice to lead classes is one of the goals of the program. In years prior, the Apprentice typically leads in the spring. We started her a little early based on enrollment due to Covid-19 limitations and her perceived level of experience. She did not receive personalized mentorship after every class like the K-2 story explorer experience. We thought, however, since she was consistently growing positively in the fall that she wouldn't need as much mentorship in this class experience. We did provide her with a Teaching Artist for the first 2 ½ classes.

During the 3-5th grade class, the Director noticed, through the admin report, that things were coming up for the apprentice; she was struggling with managing the lesson plan and students would ask questions about the world of theatre that she didn't know how to answer. At a daily check-in, when probed a little deeper by the Director, the Apprentice revealed that she wanted more support in the room and she didn't feel confident in leading the students through this

trajectory. In this experience, she found she didn't like the role of director. I believe that this area would have grown even more with the support of her understanding of what her artistry means to every teaching experience and the benefit of support at least halfway through the class experience during the winter so that she could truly lead in the spring. In the Apprentice's final rubric reflection, she shared:

*I felt my pedagogy got stronger as I went through each class. Individually, I **think each class was structured well, with thoughtful scaffolding and relevant goals and outcomes for students.** An area of growth would be to scaffold throughout the entire experience. Making connections from class to class and building to a larger, more complex theatre experience was something I would like to work on in these kinds of spaces. Additionally, I think my classroom management got stronger throughout the sessions. **I was able to see students need to share items or experiences and tie them into the curriculum.***

She still needs support in building her language and tool kit to help teach performance with safe boundaries through grounding in the process. She has been mentored and coached on it, but as the Director of Education coins it, she "does not have it in her back pocket yet". However, by her very last feedback session the Director of Education and I clearly indicated that she is well on her way with this reflection:

*We are proud of your ability to craft a lesson, to name the culture you want to create, and to be able to embrace the many factors that you are in control of-- that make that space real. One of my favorite moments was the first time we reviewed Knowledge and Skill-Based Outcomes and there was NO tweaking to be done. Your plan reflected your goals- and your goals were in alignment with your plan.*



Through this process, I learned that mentorship is a key strategy for helping the apprentice learn how to integrate skill-based process-oriented learning in a performance-based environment. After the Apprentice's time with us, when we met to discuss the key learnings, she reiterated that she felt like this category was the strongest that she had coming in but she felt like she had some really strong learnings here that spanned between Accomplished Artistry and Effective Pedagogy. The Apprentice really had a deep connection to the value of mentorship and even got a little emotional when reflecting on how much the mentorship piece of this experience changed her.

#### **4.3 Accomplished Artistry: Learning How Identity and Continuing Education Support a Career Trajectory in Teaching Artistry**

Developing Accomplished Artistry required a lot more soul searching, dissecting of identity, and a commitment to continuing education. The Apprentice shifted towards exemplary with a 100-point gain, 30.77%, across five questions. In her initial baseline interview she shared the following:

*I consider myself currently on a journey to find out what my artistry really is and how I identify as an artist. Therefore, I think it's difficult for me to imagine specifics on how I would infuse my artistry into my work. However, I believe it's possible that as I practice and get first-hand experience that this will more naturally emerge. I'm hopeful and excited that this guidance will help me on my journey!*

We presented her with a spectrum representing a range of arts educators careers ranging from art educator to an artist who teaches, with teaching artist in the middle and in the baseline,

she identified on the spectrum, being between Teaching Artist and Art Educator. In her February monthly feedback session, she shifted all the way to the other side closer to an artist who teaches. She was so excited to understand the deeper value of identifying as a creative and was able to further develop an expertise in teaching artistry by connecting to the work of continuing education. In her final reflection at the end of March she said, and the education staff agreed, that she found herself right in the middle; a true teaching artist. This experience led me to a key insight about this component of teaching artistry in training experiences. We need to prompt reflection on professional identity and leverage emerging identities in the design of continued learning experiences aimed at supporting a career trajectory toward teaching artistry.

**Table 3. Accomplished Artistry Rubric Data**

	<b>Baseline</b>	<b>Final</b>	<b>Overall Change</b>
1. Exhibits a confident and strong expressive presence	80	80	0
2. Demonstrates expertise of their own artistry throughout the class as needed	40	80	40
3. Communicates how they identify as an artist and the work they have done in their field (recently)	40	60	20
4. Draws on unique expertise and experience, as an artist, to connect learners to content while aligning with the art educational standard.	40	60	40
5. <b>Identity outside of the art form to build towards self-discovery:</b> Acknowledging organizational structures and individual learning styles.	60	60	0
<b>Total Growth by Point</b>			<b>100</b>
<b>Total Growth by Percentage</b>			<b>30.77%</b>

In order to support identity development in tandem with learning experiences, we provided the Apprentice with multiple class experiences that allowed her to clarify her career goals and support the value of continuing education. There were several experiences throughout the apprenticeship that can be pointed to that directly tipped the scales and helped the Apprentice to form and shape who and what role/position, she wanted to be. Amongst those experiences were *Voice Acting*, *Shakespeare Text Analysis*, *Cultivating your Artistic POV*. These classes were curated for her based on her interest and what we were offering. Each class helped to shape her identity uniquely. The very first Voice Acting class, the admin report, from the Director of Education, shared that the Apprentice perked up around the discussion about “offering permission to oneself to be able to do this work (taking class) more formally.” This is an indication of her budding value shift for allowing continuing education to be apart of her life as a teaching artist. Additionally, she was able to gain the essential technical skills of warming up the body and voice before engaging in artistic practice. The Shakespeare Text Analysis class is basically like ballet to a dancer; a fundamental foundation to understanding the work of the actor. In her monthly reflection she shared that feel a strong connection to that class because it feels scholarly, analytical, and she enjoyed Listeners/Receiver. This connection amplifies another identity revelation she made the month prior to taking the class about her desire to go back to school and how she loves the classroom experience. That class that had the biggest impact on her identity formation was *Cultivating your Artistic POV*. The Apprentice was able to make the connection between how her teaching informs her artistic practice and that “there is artistry in all of it”. With each class, her theatrical vocabulary and experience grew based on her reflections and the full-time staff’s observations.

The biggest reveal in this category came from a collection of experiences; from creating social media content for our department, to creating resources for our virtual class experiences, the Apprentice was able to light the flame that was just a spark in the very beginning of this Apprenticeship, related to a career in the world of design. She reflected this multiple times in her weekly admin reports and her monthly feedback sessions at the end of December and at the beginning of January. The Apprentice would say how much she enjoyed the projects and the full-time staff in the department could see that she not only had the skill but it was a clear passion of hers. With this information, we began to tailor programs and experiences that highlighted her interest in design. During this period is when we saw the swing from arts educator to artist.

As we assessed her goals through the year in her monthly reflections we found that she still has the goal of being a Director of Education, but now wants to take the time to knot together more of a career first to gain the experience of being a practitioner in the arts. As she moved through her experiences above, the Apprentice was able to start to see a pathway to her ultimate goal through teaching artistry, specifically, and arts administration. In her last feedback session, she shared:

*As I have come more into my own in my understanding of myself as an artist, I was more easily able to identify the ways in which I brought my artistry into the classroom. All of my characters were a strong demonstration of my artistry as an actor and storyteller, and I really enjoyed thinking of new characters and bringing them to life. I also found joy when I was able to bring design into the classroom. I would like to do this a lot more, especially in an EC (early childhood) and young student classroom, allowing them to make crafts, draw, and work with different materials.*

In her final feedback session the Director and I shared this with her:

*You have gone from EMERGING to EXCELLENT in most of these categories. Your energy is focused, intentional, warm, and inviting. Your largest successes were found in the discovery of Early Learning. A natural fit for your “resting” energy this is the space where you get to be the most free- and that shows! It is rare to see a teaching artist flourish in these environments in the way you have-- in part because they require physical, emotional, mental, and artistic stamina. You have it.*

Currently, the Apprentice is fully employed as a teaching artist by four different professional theatre companies this summer and will be moving to the Maryland area this fall to pursue work in arts administration, teaching artistry, and the world of theatrical design (costumes, sets, and lighting). This category, experiences, and general outcomes affirmed the need of the Apprentice to have continued education experiences and consistently assess how she is growing her expertise in arts education and her identity that lies in the center of the spectrum as a Teaching Artist.

When I shared this finding with the apprentice, she said that this was the biggest revealing section in her journey through this experience. This reflection spans the accomplished artistry and effective pedagogy which will be detailed below. She questioned what type of continuing education were available to her. She asked this because she is teaching in theatre education programs but she is artistically interested in the world of design. We discussed the nuances of continuing education, in consideration of her interest in design versus valuable professional development for the classes that she will be teaching. That piqued her interest and got her really excited about the next steps.

How did the rubric provide information to shape ongoing learning experiences? How can the rubric be used by theater staff to support apprentice learning?

#### **4.4 How Did the Rubric Provide Information to Shape Ongoing Learning Experiences?**

##### **How Can the Rubric be Used by Theater Staff to Support Apprentice Learning?**

The first learning from the rubric was that it is useful in tracking the apprentice's overall trajectory and focusing her attention on teaching with equitable and successful strategies. The rubric provided a consistent language that allowed for the focuses of the teaching artist to be clear and ever-present as a foundation. Having a tool to always be able to point back to the overarching goals of the program was a really helpful step forward in our ability to guide the Apprentice's journey. Additionally, through the course of this intervention, I found that the rubric is actionable as we were able to use the apprentice's rubric responses to create several experiences and professional development opportunities. The rubric has been best used to create a baseline, to be a bridge between observation and doing, at the big milestones in her program. In dissecting the rubric, we were able to help her identify the tools to operationalize her learnings. We also identified what I had predicted, that her understanding of pedagogy was strong but her ability to truly teach Acting was/is a hurdle for her as she continues to refine and redirect her artistic lens.

The second learning we had with the rubric was that it served a major need: prompting reflection. In our last meeting, the Director of Education mentioned that the Apprentice's ability to self-reflect had increased leaps and bounds, partially because of the space the apprentice was given to reflect and partially because of how intentional we were at scaffolding what she was learning. She was better able to identify what she still didn't know and her areas of growth. The Apprentice values reflection as the "Natural next step"- in the world of self-care for a working artist; it is the daily piece that she is still learning. In her April monthly feedback session, she said

she appreciated these sessions. This monthly meeting allowed for the reflection of the rubric and supported her reflective process but she feels that she still has a ways to go.

The last major learning we had was that the rubric was too cumbersome for weekly or ongoing reflection. Other tools proved to be more helpful to guide rapid reflection like the Glow, Grow, and Wonderings. Through the PDSA cycle we learned that the process of completing the rubric took a rather long time. As the task of the apprenticeship started to grow, rubric completion became less complete. For example, the baseline rubric had fully thought out open-ended responses for each section and reasonable consideration of each question. However, by October the Apprentice was leaving out all of the sections where boxes had to be checked and just jumped to the bottom and wrote notes for each major category. The Director of Education shared with me the feedback she received from the Apprentice when it came to the next step of the rubric process, using it to anchor observations of other teaching artists. Initially, the Director said the Apprentice “felt...really uncomfortable with assessing teach(ing artists that) were established”. I shared with the Apprentice and the Director of Education that the point of the rubric is not assessment, it is more of a tool for deeper reflection of helpful practices. I also made the team aware that any comments made were confidential. Lastly, I made sure to indicate that the responses on the form were not meant to judge the teaching artist but to show the full-time staff what she was valuing or seeing as indicators of success so that it would inform some of the choices the apprentice would make.

However, after all of the discussion during the artist observation process, when we got to her co-teaching and teaching, it was clear that the greater reason for a lack of completion was the cumbersome nature of the rubric. We shifted to a bulleted list with headings, glow, grows, wondering, for more regular reflection. When we made that decision, we knew the rubric would

now become a tool to guide us through the major milestones and this new system would create a quick action-reflection routine that could get at some of the same practicalities of Teaching Artistry. Following her co-teaching and teaching rotations, we came back to the full rubric.

The rubric reflections were so present throughout the program that the majority of the reflections she gave in our post program conversation were clearly articulated throughout this section. The general consensus from the Director of Education and the Apprentice was that the rubric was extremely helpful and, the Director indicated that, we will be using this rubric process going forward with all the future Apprentices.

#### **4.5 Additional Emergent Themes Related to Becoming a Teaching Artist**

##### **4.5.1 Funding and Resources**

Funding and resources still have major components in the process of becoming a quality Teaching Artist. This was reflected this year two-fold. Making “a living” as a teaching artist is and always has been challenging due to the nature of the work; a lot of Teaching Artists not as many jobs to support, low pay rate, and complex scheduling, to name a few of the barriers. When the addition of a pandemic comes into play, there becomes more of a shortage not only in the teaching opportunities but in the performing and the general survival jobs as well. Additionally, housing is still a major resource that plays a role in becoming a teaching artist. This year we were benefited by being remote because we did not have to consider housing formally, however, in the process of planning her next steps and on behalf of the benefit of the program in the future we are looking for



appropriate and affordable housing options that would allow for no cost residence the year of the apprenticeship and the option of low-cost residency the year after to support the transition.

#### **4.5.2 Competing Commitments**

Competing commitments were revealed in this process to be more than being an Artist, Teaching Artist, and survival job juggler. This process allowed us to better understand how the work-life balance is an important commitment in the necessary self-care required to be present in this work. Additionally, the apprentice found success in learning how to creatively multitask and triage priorities by establishing a system of sharing out a listing of the projects and expectations and gathering support from the full-time staff. We also found that being a learner while also being an employee was a unique experience in this apprenticeship program. At times it was challenging for the Apprentice to engage in the practice of teaching artistry, while yet still developing her own identity as an artist and quality teaching artist. The key in addressing this sort of competing commitment is to allow for vulnerability and to allow space for the Apprentice to be honest enough to acknowledge when there is something she didn't understand. This is important as she was now teaching the thing that she was still in the process of learning and gaining a deeper understanding of who she is as an artist. From this learning, we leaned heavily into Dr. Kiger-Lee, Dawson, and Cawthon's article, *What Happens When the Apprentice is the Master in a Cognitive Apprenticeship? The Experiences of Graduate Students Participating in Coursework and Fieldwork* and began to press for more intentional reflection. The apprenticeship program already had a great deal of reflection with the majority of the interventions listed above. However, in our mentorships and other training moments, for example, the Culturally Responsive Mentorship

moment in January we utilized some of the practices found in *The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field* (Dawson & Klein II, 2014).

#### **4.5.3 Organizational Leader Engagement**

Organizational leader engagement was uniquely expanded when it comes to the engagement opportunities that are generally available for the Apprenticeship Program because of the Covid-19 restrictions and adjustments. This was the first year that top leadership insisted on building a strong relationship with the Apprentice through monthly mentorship moments. This space was held so that they could talk about the world of theatre, questions that were bubbling up for her over the month that were outside of our department, and many other topics. This engagement from leadership is a game-changer in the value and community feeling the apprentice felt from the organization. Additionally, being a part of the organization as it has made shifts due to the dual pandemics (Covid-19 and America's awakening to systemic racism) has created a deeper buy-in for more support. The whole organization is putting a true value on having more people "at the table" where decisions are made and curating experiences that bring the entire staff together. For example, the Apprentice was able to take part in the Everyman CARES sponsored discussion groups that welcome board members, staff, and the resident company of actors to a room to talk about race relations in the world of theatre and beyond. The Apprentice was also able to attend more full staff meetings than any other Apprentice because of the ability to Zoom in. These staff meetings, also reflected the organization's desire to re-evaluate the theatre's place in some of the oppressive systems, had a lot more elements of community building that all the Apprentices had mentioned wanting more of.

## 4.6 Limitations

This study is happening during an incredibly challenging time in America because of the dual pandemics and the number of restrictions and adjustments the theatre world (and Everyman) had to make. The diversity of our student population was not the same as when we are in person because of accessibility for students (lack of multiple devices and wifi challenges), zoom fatigue, and program cost. Additionally, the level of engagement across the board from adults to children in all of our programs saw a shift that even the most skilled teaching artist would have had tough times building relationships and creating the same level of quality programming as it is in-person.

We, at Everyman, celebrate the level of investment and hands-on stewardship that we can provide the single apprentice. Our Apprenticeship program is created for one person to take part in the program so the sample size in relation to the greater world of teaching artist training and programs is rather small. Additionally, Everyman Theatre is a well-known and well-respected theatre but our profile is not as large as, for example, the Lincoln Center in New York. The impact of the work we do is not felt and heard around the world. However, the literature supports the findings and, therefore, could indicate the effectiveness of this sort of intervention on a larger scale.

Moreover, on the Everyman front, in my position my relationship to the Apprentice is to help mentor and co-facilitate learning experiences in a supervisory position. This relationship to the Apprentice could have created a level of bias in the responses in an effort to “help” support this project. However, because the Apprentice and I both work under the Director of Education and we created a space of mutual learning I do not believe there was a lot of this particular bias in the Apprentices responses.

Lastly, the timing of the apprenticeship program is rather unique. We will be doing one more test of change before she leaves but it is outside of the cap I had to put on this project. The final rubric assessment in this dissertation is technically the midpoint assessment. This means that the triangulation of the data is not full, however, the data is showing a consistent upward trend that is unlike any other apprentice we have had so far.

## 5.0 Reflections

Preparation for my Dissertation in Practice started three years ago when I started the EdD Program at the University of Pittsburgh. Initially, I planned to measure the impact of quality-based art experiences in marginalized communities such as the ones in Pittsburgh then moved to Baltimore Maryland, and made my home in research in a similar marginalized city. In my professional career, I went from a Director of Education for a small company to a program manager at a much larger organization during this program. This shift allowed me to see the larger landscape of the problem and then be able to focus my research in my sphere of influence to create the most impactful and manageable approach to the topic. The Education & Community Engagement Department has supported the decision to implement a valuable program to create tools in new practitioners to build quality.

My first key lesson as an “improver”, using the methodology of improvement science to lead organizational improvement, was the need to narrow my focus. I initially saw my sample size as not enough or that my sphere of influence was so small in the larger schema around the problem of practice. I wanted to bridge the gap between all quality arts programs and all the students that didn’t have the access by myself, that could create national change. I learned that as an improver that would be way too much to track with so many variables, especially during a pandemic. I didn’t have a team of researchers, I didn’t even have a larger group of co-worker and that is what was in my sphere of influence. Additionally, that sort of “savior” mindset could create distrust (Spring, 2016), a perception of disingenuousness (Amed, 2012), and perpetuation of the deficit perspectives that so often plague my communities (Milner, 2020). Through the literature review I was also able

to find supporting material that illustrated success on a larger scale when implementing some of the similar practices. The process of gathering supporting research was buoying. As a leader I was able to better understand quality and depth of experience over quantity.

My second key lesson was the value of collaboration with the apprentice, and the need to make learning mutual. Our Apprentice had some knowledge coming in and we absolutely created an environment to share what the Apprentice already knew but beyond that, as we refined and reimagined the Apprenticeship program I was able to establish a leadership dynamic that acknowledged the “learnings” after each cycle. This was welcomed by the Apprentice as she said in our last listening session, that she loved how the program felt tailored to her and that the level of transparency in program development. In the Apprentice’s first next steps conversation in February, we asked the Apprentice, “what haven’t we covered yet that you are interested in?” “What have we covered that was not helpful?” and “What have we covered that you want more of?” She said she loved the lesson planning, the one on one with the teaching artists, and the moments after classes when we could touch base. These experiences have been embedded into the program for a little while now but I think the Apprentice values them as much as she does because of how intentional we were as a department to scaffold all the learning experiences with the major competencies in mind. We also put reflection, documentation, and departmental collaboration in the learning experience more than before. Historically, as the Department Program Manager, my interaction with the Apprentice was usually assigned depending on the project and my voice works are brought in for particular teaching purposes. This iteration, because of this project, was way more collaborative in structuring the experience from the beginning which served the Apprentice well.

She also mentioned her love is all the "mentorship(training)" about being a teaching artist and the support she gets from our department has made her "grow exponentially". Based on her reflection in February we crafted March and April so that we were able to address the things she wanted to learn more about; "creating a portfolio" and "understanding how to make a pitch". These things are what we covered in our workforce development mentorships and training. She worked with a Career/Life coach at Stevenson University to talk her through making a portfolio and preparing her resume, social media account, and organizing her cover letter. The Director of Education gave her mentorship on making a pitch, picking headshots, and we are giving her a digital portfolio showcasing her work here as a department. Lastly, she was not that fond of some of the projects outside of the department because she did not feel a passion or pull to the sort of work she was doing in the other department. However, she still understood the value (connectivity) of the project to the work we do in our department. The Director of Education and I collaborated throughout the entire process. Each and every Monthly Touch base session and through every intervention we worked together to curate and assess the program.

Another takeaway within the second lesson of collaboration is reflection. Reflection is a huge piece of the process. Through the "Study" portion of the PDSA, reflection is built into the cycles. With that pillar of reflection understood in the process, we gave the Apprentice the assignment to go through the reflection process outlined in *The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field* by Dawson and Klein II, which offers a Triple Loop Reflection process (2018) (See Appendix. G). The Apprentice was able to complete that process and dissect her product based class experience in a way she said that she would not have been able to without that tool because of the ability to "zoom out". She was able to make

affirmations and ask critical questions of her practice that will set her up for success in the future. After completing the reflection, she expressed that she really appreciated that process.

The third lesson I learned is that improvement is a never-ending process of refinement that allows for and encourages failure (Mintrop, 2016). Additionally, the work of improvement isn't linear because an improvement cycle can reveal something that you didn't explicitly plan for. For example, I thought the rubric was going to be the main measure for this project but quickly pivoted to Glows, Grows, and Wonderings after we found out how cumbersome the rubric was for rapid reflection. This iterative process exposed an interest I am excited to testing next year or in future apprentice models. I want to explore the calibration of the rubric's questionnaire section. In our final "gather round" the Apprentice shared that she struggled to complete the checkboxes as she felt like she wanted to be able to mark some things as between the identified ratings. For instance, in the Accomplished Artistry section question three she chose "Good" but wanted to say that she was emerging into excellent but not quite there yet. She recommended using a sliding scale, and this was echoed by the Director of Education. I did question if this change will result in a lack of specificity but the Director revealed that if we have done our jobs throughout the program the Apprentice will be able to be more detailed in their reflections and give a justification that will allow for a more specific and accurate measure. I will embrace that suggestion for the future iteration of the rubric to include the five measures on a sliding scale.



## 5.1 Next Steps

Now that we have ideas about how to better organize the apprentice program learning experience, I see myself turning to other components of the system. For example, we have aspirations to recruit a more diverse candidate pool. Right now we directly email the theatre department heads at all the schools in the Tri-state area, we post the internship on The Handshake platform, and we generally do a direct mailing with a poster and flyer to the attention of the Theatre Department heads. As the applications come in from the various students of interest we track them what school they came from and highlights from their application materials. We have asked the interested candidates to submit a cover letter or state of interest, three references, a photo of themselves, and a resume. I would like to approach this problem of practice using Improvement Science to dig into the recruitment process.

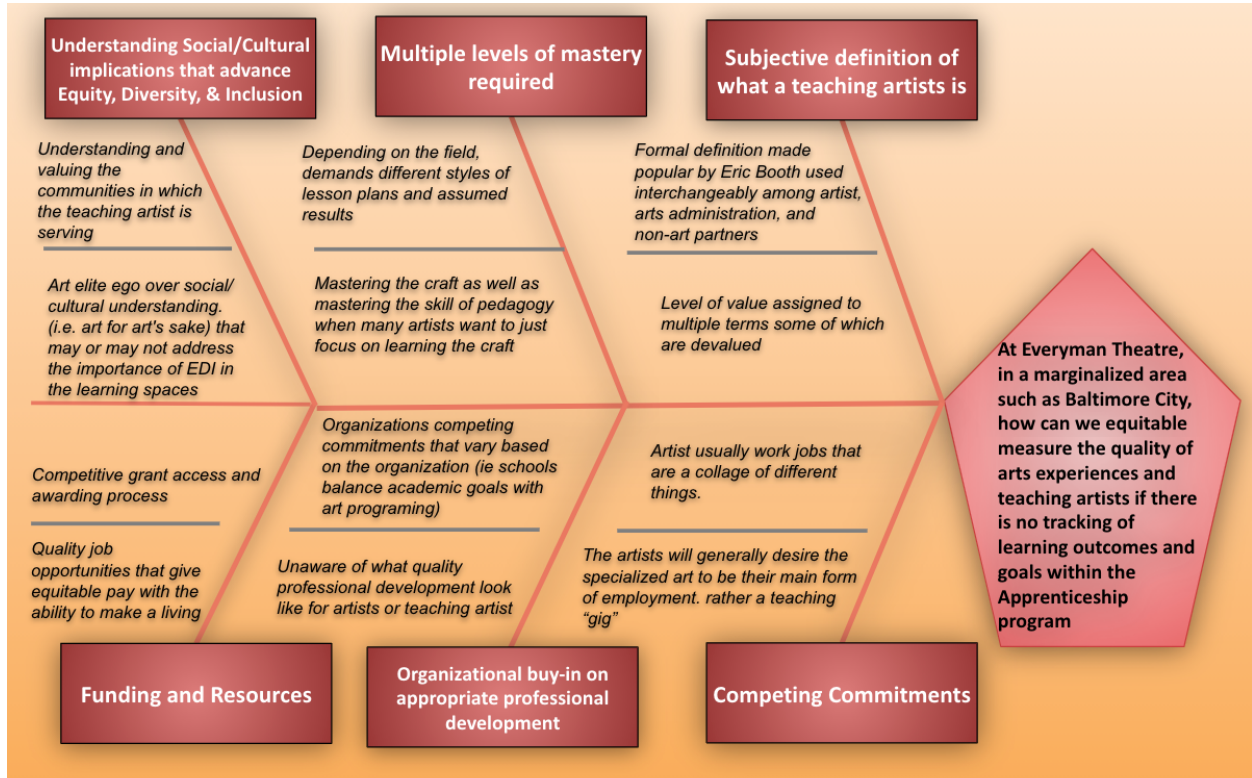
The first small test of change I would try would be going in person to Historically Black Colleges and Universities and/or community-based programs that directly reach into the communities we are interested in exposing this opportunity to. For example, we have been working with an organization called *Casa* with their program for Latinx teens, *Mi Espacio*, in Baltimore through our Teen Educator program and our Theatre Night for Teens. Going in person to drop off flyers and posters to these communities does a few things; it ensures they receive the information, puts a face to the organization and will make folks of all backgrounds feel more welcomed than they would just looking at a flyer that may not look like them. The second test of change could be actually setting up time to go into classrooms to talk in person. The third test of change could be partnering more formally with the Career services of the Universities. These tests could easily be

completed in a PDSA cycle. I would hope these cycles would quickly show improvement for this driver in the future.

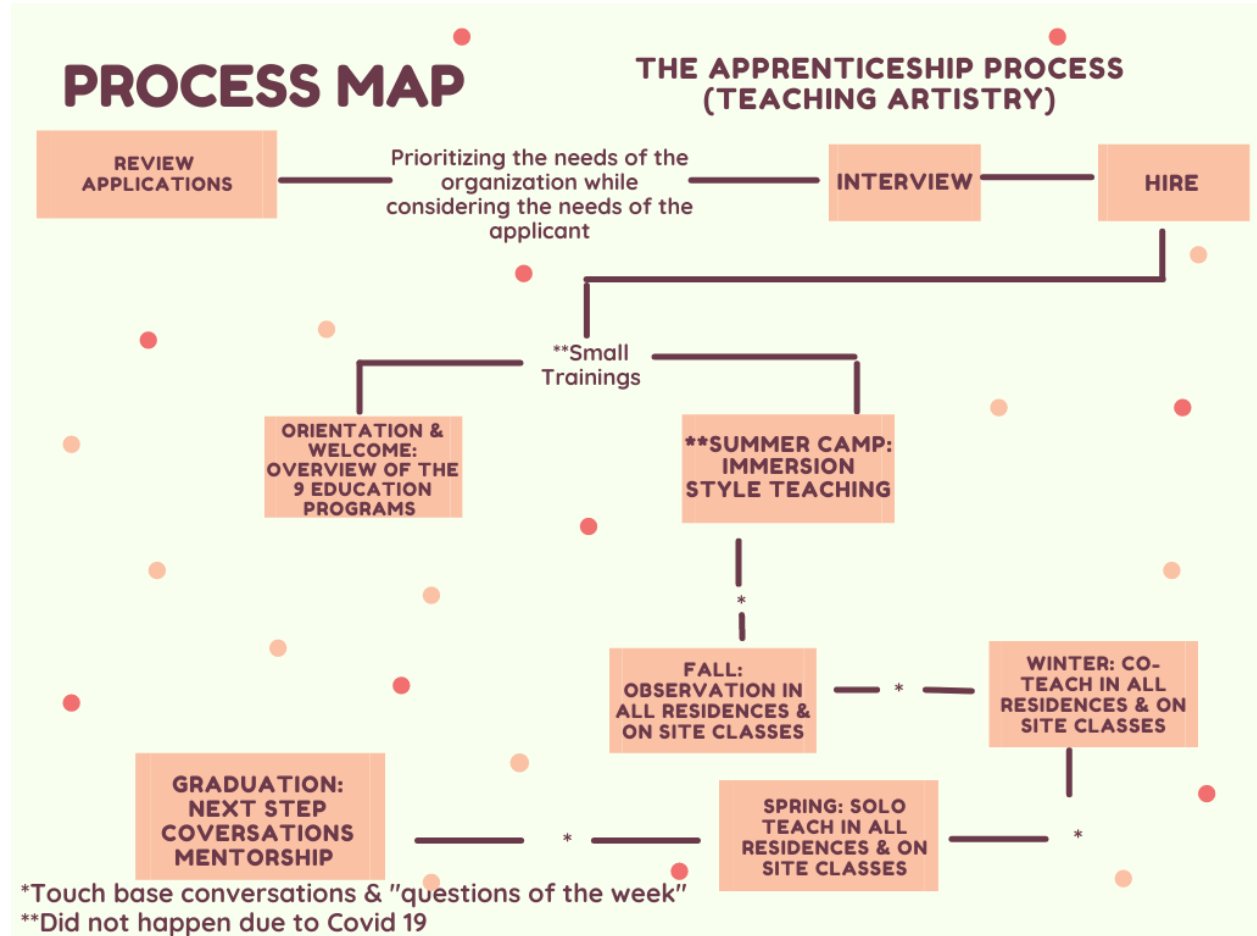
I would also love to grow this Apprenticeship program through partnerships with other organizations. Currently we have one high-quality, very tailored Apprenticeship program built for one individual. In partnership with another organization, we can create a community of Apprentices that could learn and grow. Through the partnership with the other organization, we could increase the bandwidth of the organization to allow for that same special individualized approach. I can see major success in this partnership with anchoring the experience in this rubric and structure outlined throughout this project. I think this sort of learning experience could help support an Apprenticeship experience as well as the staff and professionals that help support an Apprentice. In this relationship building between organizations there is the potential for a great deal of mutual benefits for individual organization growth, the teaching artist community, and the overall advancement of the field of teaching artistry and apprenticeship.

I am so excited to note that simultaneously through this process and the intentional focus on this program Everyman's leadership was inspired to formally begin the process of evaluating one of the other drivers with the goal of being able to provide housing for our next Apprentice within the next two budget cycles! This process was the stone throw in the water and the ripples are not only the drivers listed in the above section but in the company as a whole. These inquiry cycles have not only contributed to Everyman Theatre's practice of professional development and onboarding new teaching artists but it will have the potential to make an impact on other organizations as we can eventually share this method of training as we continue to grow this program and pursue other drivers.

## Appendix A Fishbone Diagram



## Appendix B Process Map



## Appendix C The Intervention Process



## Appendix D Apprentice Job Description 2020-2021 Season

**Ideal candidates** have their own transportation and local housing; they are energetic and proactive; they are open to growth and transformative experiences, including participating in and facilitating workshops and classes. Candidates can integrate and retain new information; have an affinity for how theatre connects to lifelong learning. This apprenticeship is ideal for a recent graduate or an individual seeking a career change who is eager to pursue a career in education, arts administration, and/or theatre.

This position reports directly to the Director of Education and Community Engagement but works closely with the Education and Engagement Program Manager, and many teaching artists.

### **SPECIFIC RESPONSIBILITIES:**

- Assists in the High School Matinee Program working towards teaching independently.
- Assists in the In-School Residency Programs, serving grades K-8, working towards teaching independently.
- Official Everyman Theatre substitute teaching artist by the end of the program.
- Assists in On-Site classes serving students grades K-8, working towards teaching independently.
- Assists in Summer Camp Programming.
- Mentors High School Internship Candidates and works closely on new initiatives for high school populations.

- Represents Everyman Education at fairs, festivals, and Theatre Night for Teens (TNT).
- Contributes to the Play Guide for each production.
- Preps materials for class experiences.
- Manages correspondences on designated projects for the Education Department.
- Contributes to the assessment and evaluation of our High School Matinee Program.
- Works on long term research projects for the department.
- Additional responsibilities as assigned.

### **QUALIFICATIONS & SKILLS:**

- Shared philosophical values inherent in Everyman Theatre's mission
- Prior experience working with children of any age is a plus.
- Excellent oral and written communication skills
- Excellent interpersonal skills with the ability to work collaboratively promoting Education Programs
- Demonstrates collaborative skills accepts constructive criticism and implements effective problem-solving.
- Ability to interact with the diverse constituents in age, background, and role to the departments as parents, students, donors, teachers, and key community partners.
- Must have a valid driver's license and a car.

### **BENEFITS**

Receives a weekly stipend

Free tickets to Everyman productions

Audit classes

Provided invaluable professional development by the entire Education Department.

Special tickets are offered to area theatres, networking opportunities, and professional development opportunities within the Everyman Theatre staff.

Mentorship (professional + personal)

Dedicated workspace

Flexible enough to provide space for other professional or artistic opportunities beyond commitment to Apprenticeship.

**COMMITMENT:** (1) yearlong/20-25 hours per week” (Everyman Theatre, Nd).



**Appendix E Draft Everyman Theatre Apprenticeship Program Teaching Artist Rubric**

**Version 2.5**

<b>Apprentice:</b>	<b>Program or Experience:</b> Baseline
<b>Date/Time:</b> 09-10-2020	<b>Observer/Artist:</b> <i>(please list title: ie teaching artist, arts admin., program coordinator, classroom teacher)</i> Genna Styles
<b>Summary of Task Observed:</b> Introduction to the Rubric	

<b>Accomplished Artistry</b>	<b>Not Seen</b>	<b>Emerging</b>	<b>Good</b>	<b>Excellent</b>	<b>Exemplary</b>
1. Exhibits a confident and strong expressive presence				<b>X</b>	
2. Demonstrates expertise of their own artistry throughout the class as needed		<b>X</b>			
3. Communicates how they identify as an artist and the work they have done in their field (recently)		<b>X</b>			
4. Draws on unique expertise and experience, as an artist, to connect learners to content while aligning with the art educational standard.		<b>X</b>			

<p><b>5. Identity outside of the artform to build towards self-discovery:</b> Acknowledging organizational structures and individual learning styles.</p>			X		
<p><b>Effective Pedagogy</b></p>	<p><b>Not Seen</b></p>	<p><b>Emerging</b></p>	<p><b>Good</b></p>	<p><b>Excellent</b></p>	<p><b>Exemplary</b></p>
<p>1.Demonstrates a desire to connect by captivating learners through active engagement before presenting information</p>			X		
<p>2. Embeds on-going reflection throughout the lesson using multiple strategies</p>	X				
<p>3. Pacing lessons intentionally by providing clear instructions and transitions through a student-centered scaffolded approach.</p>		X			
<p>4.Applies clear, consistent classroom management strategies that make attempts to transform challenging behavior into positive engagement.</p>			X		
<p>5.Speaks clearly &amp; expressively so all can hear; varies volume and tone to foster interest &amp; attention</p>			X		
<p>6.Articulates to students program expectations, goals, &amp; indicators of success</p>			X		

7.Lesson planning: Information is scaffold, teaching points were realistic, age-appropriate, and doable in the time frame allotted			<b>X- WOULD SAY EXCELL ENT – BUT TIME</b>		
<b>Practice of Equity/Social Justice</b>	<b>Not Seen</b>	<b>Emerging</b>	<b>Good</b>	<b>Excellent</b>	<b>Exemplary</b>
1. Encourages analysis & aesthetic rooted in individual and cultural identity	<b>X</b>				
2. Makes content relevant to students' personal experience		<b>X</b>			
3. Establishes a safe and supportive environment for thoughtful dialogue, honoring student's voice			<b>X</b>		
4. Acknowledging pathways to the work of (or the world of) the artist		<b>X</b>			
5. Has frequent checks for understanding (formative assessment) to ensure learners understand content before moving on		<b>X</b>			

<p>6. Navigates conversations, prioritizing accountability for shared voice.</p> <p><i>"Am I talking too much? Do we need to hear from them? how can I ask this question so it elicits dialogue between students/artists and not just with me?)</i></p>		<p><b>X</b></p>			
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**Notes & Comments**

<p><b>Accomplished Artistry</b></p>
<p><b>Effective Pedagogy</b></p>
<p><b>Practice of Equity/Social Justice</b></p>

# Appendix F Draft Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

5/26/2021 Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

### Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

Please complete for all self assessments.

General Information

Please name the Program or Experience. \*

Story Explorers .....

Date/Time: \*

MM DD YYYY  
03 / 20 / 2021

Observer/Artist: (please list title: ie teaching artist, arts admin., program coordinator, classroom teacher)  
Victoria Donnelly (teaching artist) .....

Summary of Task Observed:  
Story Explorers: Galaxy Adventures. 8 sessions, 1 hour each, 8 hours of instruction total .....

Accomplished Artistry

1. Exhibits a confident and strong expressive presence

Excellent ▾

2. Demonstrates expertise of their own artistry throughout the class as needed

Excellent ▾

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5/26/2021 Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

3. Communicates how they identify as an artist and the work they have done in their field (recently)

Good

4. Draws on unique expertise and experience, as an artist, to connect learners to content while aligning with the art educational standard.

Good

5. Identify outside of the art form to build towards self-discovery: Acknowledging organizational structures and individual learning styles.

Good

**FACILITATION**

How did you validate the artists and engage in the dialogue quickly? What were some of the ways you considered centering the discussion around the artist?

N/A

How was this challenging or not?

N/A

**Effective Pedagogy**

1. Demonstrates a desire to connect by captivating learners through active engagement before presenting information

Excellent

2. Embeds on-going reflection throughout the lesson using multiple strategies

Good

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5/26/2021 Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

3. Pacing lessons intentionally by providing clear instructions and transitions through a student-centered scaffolded approach.

Excellent

4. Applies clear, consistent classroom management strategies that make attempts to transform challenging behavior into positive engagement.

Good

5. Speaks clearly & Expressively so all can hear; varies volume and tone to foster interest & attention

Excellent

6. Articulates to students program expectations, goals, & indicators of success

Good

7. Lesson planning: Information is scaffolded, teaching points were realistic, age-appropriate, and doable in the time frame allotted

Excellent

**FACILITATION**

"To what end? What were we generating all of this material for?" How did you focus the questions back to the world of the play?

N/A

How was this challenging or not?

N/A

**The Practice of Equity/Social Justice**

[https://docs.google.com/forms/d/10uLj0PccmcDz25EAVKjx5V\\_YKdIarqpsSDNM/edit?response=ACYDBNzefz14u6GUdDmvr6HDSR6f0o7uAG...](https://docs.google.com/forms/d/10uLj0PccmcDz25EAVKjx5V_YKdIarqpsSDNM/edit?response=ACYDBNzefz14u6GUdDmvr6HDSR6f0o7uAG...) 35

5/26/2021 Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

1. Encourages analysis & aesthetic rooted in individual and cultural identity

Good

2. Makes content relevant to students' personal experience

Good

3. Establishes a safe and supportive environment for thoughtful dialogue, honoring student's voice

Excellent

4. Acknowledging pathways to the work of (or the world of) the artist

Good

5. Has frequent checks for understanding (formative assessment) to ensure learners understand content before moving on

Excellent

6. Navigates conversations, prioritizing accountability for shared voice. (i.e. "Am I talking too much? Do we need to hear from them? how can I ask this question so it elicits dialogue between students/artists and not just with me?")

Good

**FACILITATION**

How did I use reflection to give participants further agency and to deepen their critical awareness of their actions within the work? How is power negotiated when reflection shapes action; whose reflection drives decisions and in what ways?

I did not provide as much opportunity for student reflection in this class as I would have liked. I feel I could have incorporated more opportunities for students to access their own emotions, feelings and experiences and bring them into the world. In regards to power, I think this challenge demonstrates that I have difficult handing power over to the students when I have goals to accomplish. I could have been more open to allowing student choice to drive the class.

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5/26/2021 Everyman Theatre Apprenticeship Program Teaching Artist Rubric Version 3.0

How was this challenging or not?

see above

**Additional Notes & Feedback**

**Accomplished Artistry**

As I have come more into my own in my understanding of myself as an artist, I was more easily able to identify the ways in which I brought my artistry into the classroom. All of my characters were a strong demonstration of my artistry as an actor and storyteller, and really enjoyed thinking of new characters and bringing them to life. I also found joy when I was able to bring design into the classroom. I would like to do this a lot more, especially in an EC and young student classroom, allowing them to make crafts, draw, and work with different materials.

**Effective Pedagogy**

I felt my pedagogy got stronger as I went throughout each class. Individually, I think each class was structured well, with thoughtful scaffolding and relevant goals and outcomes for students. An area of growth would be to scaffold throughout the entire experience. Making connections from class to class and building to a larger, more complex theatre experience was something I would like to work on in these kinds of spaces. Additionally, I think my classroom management got stronger throughout the sessions. I was able to see students need to share items or experiences and tie them into the curriculum.

**Practice of Equity/Social Justice**

I find it the most difficult to reflect on this field. I do believe that I practice equity when allowing for student voice, but I do think that I could grow in this area. I need to work towards allowing students to drive the class, with me as their guide. I felt that I maintained most of the control in this class and would only hand it over to students at certain times.

This form was created inside of Everyman Theatre.

Google Forms

[https://docs.google.com/forms/d/10uLj0PccmcDz25EAVKjx5V\\_YKdIarqpsSDNM/edit?response=ACYDBNzefz14u6GUdDmvr6HDSR6f0o7uAG...](https://docs.google.com/forms/d/10uLj0PccmcDz25EAVKjx5V_YKdIarqpsSDNM/edit?response=ACYDBNzefz14u6GUdDmvr6HDSR6f0o7uAG...) 55

## Appendix G Sample Admin Report (Including Glows, Grows, Wonderings)

**Program Name:** Theatre Makers

**Class Name:** Comedy Playground

**Teaching Artist:** EDUCATION STAFF

**Date:** 11.21.20

**Classes Start Time:** 1:00 pm

**Classes End Time:** 2:30pm

**Administrator/Assistant:** The Apprentice

### **Note successes of today's session (STUDENT ENGAGEMENT/CONTENT):**

- The students created some very unique characters as we reviewed character quirks
- Students were good with offering feedback and suggestions when prompted by EDUCATION STAFF

### **Note any specific CHALLENGES TODAY or IMPORTANT TAKE-AWAYS:**

- The students still struggle with fully committing to an objective
- EDUCATION STAFF asked me to share the monologues with the students, however, after some confusion with the students, she mentioned that she had different monologues than I had. A take-away to always double check that the resources admin has/are using are the same as the TA.

### **Attendance (Absences):**

- STUDENT NAME, called and texted but no response

### **TECHNOLOGY REFLECTIONS:**

- The students shared that turning off your video when screen sharing helps with the quality of the video playback

### **Noteworthy parent interactions**

- Left a message and texted STUDENT NAME's father

**Are there any other details you would like to disclose?**

- No class next week

- CLASS REVIEW:

- Physical Warm Up

- Wizard of Oz resonator warm up - I am the Great and Powerful Oz (belly), Run, toto, run (chest), I'll get you my pretty (nasal), Follow the Yellow Brick Road (head)

- Becoming Physical activity

- Becoming a Lion → students transform their body into a lion

- What are you doing?

- Student A pantomimes an activity, student b asks them, "What are you doing?". Student A must respond by saying that they are doing a completely different activity than what they are actually pantomiming. Student B then begins pantomiming the suggested activity.

- Peas and Carrot

- EDUCATION STAFF reviewed how to use voice and body to help create a character
- EDUCATION STAFF modeled inhabiting the Wicked Witch of the West with her voice and body, but she could only say "Peas and Carrots". Students embraced this with their own characters and would guess what character the other students are when they would present
- Students then offered suggestions to the presenter on how to further their character

- Actor analysis - body, voice and character quirks

- Identified key characteristics of the character's body and voice
- Defined a character quirk and identified them through Actor's characters

- Neutral monologue work → creating a character with distinct voice body and quirks

- Students brainstormed character quirks



- Students rehearsed and performed the neutral monologues by placing it into an absurd situation. They filled in the blanks on some of the texts. They also presented the monologue with a distinct body and voice choice, and a character quirk, if they wanted.
- EDUCATION STAFF gave suggestions for bolder quirks to help take the monologues to the next level

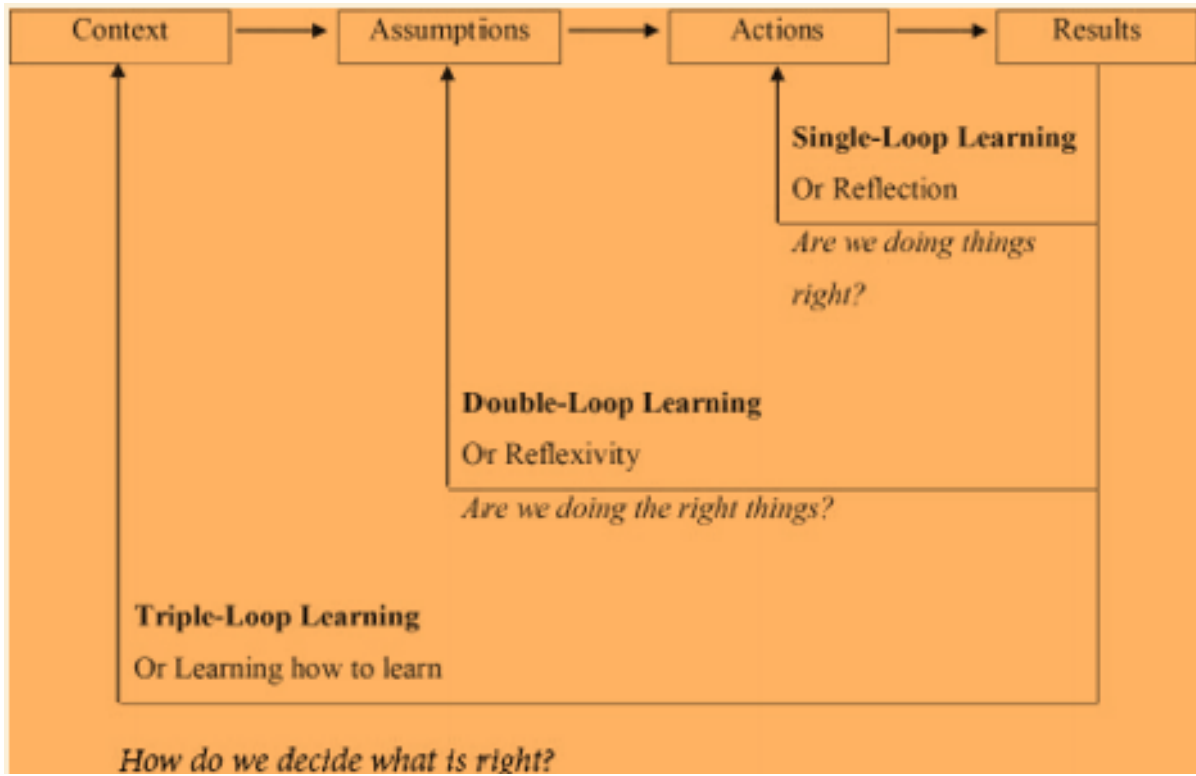
**Teaching Artist EDUCATION STAFF:**

**Glow:** Pedagogy! Her structuring of the class was very seamless and had a great flow. She also was able to intertwine teaching about the elements of body and voice easily into the class flow. She had lots of moments for activation. She also was great at pushing the students to do something a little bigger and bolder with their choices

**Grow:** Social Justice (I think?) Her connection with the students was not as connected as I have seen other teaching artists get during these sessions. She also had moments where she would reach out to the quieter student but in some moments, I felt she was forgotten.

**Wonderings:** I wonder how EDUCATION STAFF approaches her lesson planning? Also, having seen her in different age groups, I wonder what she prefers to teach and how she approaches different age groups?

## Appendix H Triple Loop Reflection



(Dawson & Klein II, 2018, pg. 631)

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