The Learning Experiences of Musical Theatre Teaching Artists in a Performing Arts High School

by

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DEDICATION

      This dissertation is dedicated to my parents and grandparents who instilled in me a love for music. It is dedicated to my husband who inspires me to be a thoughtful and inquisitive educator. Lasty, I dedicate this work to the students I have had the honor to collaborate and learn from—past, present, and future.

sacrifices you have made for me to pursue this degree are endless. Thank you for talking through

ideas, providing your editing services, and always telling me I can do whatever I want with my

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is complete. I love you.

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ABSTRACT

This study examines the learning experiences of four teaching artists (musical theatre) working in one school setting through a single case study design. Kolb's (2015) experiential learning cycle provided a theoretical framework for developing the data collection tools. Data included (a) two individual 60–90-minute interviews with each teaching artist, (b) one 60–90-minute classroom observation for each teaching artist, (c) one after post-observation debriefing, and (d) one individual 60–90-minute interview with the artistic director and theatre department head. The artistic director and department head were informants for the case study and provided context on the research site and educational practices of the school. Analysis led to themes of mentoring, student relationships, identity, and the influences of art on teaching. Three chapters are presented as theatrical production with the teaching artists being the main characters and the author as narrator: (a) a story of the past including the theme of mentoring experiences; (b) the story of the present experiences including themes of identity, student relationships, and the influence of teaching on artistry; (c) advice for future teaching artists, what they wished they had known before becoming educators, and their biggest sources of pride being a teaching artist. The summary and conclusion chapter offers suggestions for future policy implication and research including prioritizing the working conditions for teaching artists and studying teaching artists experiences in larger scale designs. Finally, a sample for a teaching artist course is provided.

CHAPTER I

Introduction

I graduated from my undergraduate institution as an emerging performer and educator. I never thought of these two identities as being in conflict, and I found myself striving to do both well. I taught elementary general music for 8 years during the day, while in the evening, I would attend rehearsals for my next show. While at rehearsals, I would meet many musicians and actors who worked various jobs to provide some financial stability to their lives. I would hear the common tribulations of working in the restaurant industry as a nanny or other part-time jobs to provide a sense of security. However, these same artists also repeatedly mentioned their teaching. For some, this teaching meant private lessons or teaching at a studio on the weekends or evenings. For others, it meant working for an organization or school and collaborating with a classroom teacher or an art specialist or teaching an art form to students on their own.

It was with some defense that I would speak to my artist friends about their teaching positions. I had worked as a certified music educator for 8 years. How could a person who does not have a degree in education teach as effectively as myself? Why would a school or organization hire them to show classroom teachers how to integrate the arts into their lessons? Admittedly, I came to the work of teaching artists with some biases and possibly misunderstandings. Nevertheless, I admired my friends as artists and people, resulting in a cognitive conflict for me—one that I continue to grapple with today.

I came into my Ph.D. program interested in adult learners. As part of a research project during my degree, I had the opportunity to research how adults in musical theatre studied and

learned music in London, England. The participants in the study went to school for theatre. I wanted to explore how adults learn music if they do not have a music degree, which gave me insight as my first experience studying adult learning.

Additionally, I still feel very grounded in my work as a performer. I have performed with many professional musical theatre companies. I live in both worlds as an educator and a performer. These two interests led me to the study of teaching artistry. I wanted to better understand teaching artists' lived experiences while also finding ways to develop meaningful learning experiences to aid in their transition into the classroom. I reflected and found that these individuals were not much unlike myself when I first graduated from my undergraduate institution. They, too, were finding themselves as emerging performers and educators.

For 3 years, I worked as a teaching artist at the high school used for this study. I taught several classes in the vocal department. I met all the freshmen as their choir director for Concert Choir, the sophomore students in Vocal Performance Foundations II, the juniors in a keyboarding/songwriting class, and all the instrumental freshmen in a class entitled Choral Experience. I purposefully selected to work with the underclassmen to better prepare them for the next 4 years. This intimate knowledge of the school motivated me to study teaching artistry in this setting.

Rationale

All students should have the opportunity to work with arts teachers who are skilled practitioners and have the pedagogical knowledge to support student learning (Parkes, 2022). Although certified educators most often fill these roles, the field of teaching artistry is a growing and underexamined area in scholarly research (Rabkin et al., 2011). In seeking to gain a broader

understanding of arts education, understanding the experiences of these educators and the role they play for students as teaching artists is imperative.

Teaching artists commonly have a degree in the arts but do not attend formal education programs for their undergraduate degree. Research suggests that over 90 percent of artists will teach at some point in their career (Booth, 2010/2020). Most instruction by teaching artists in the United States happens in schools (Anderson & Risner, 2012a), with over 60% working in urban and high-poverty settings (Snyder & Fisk, 2016). These settings can be challenging when the contexts differ from the teaching artists' educational and cultural experiences. Parkes (2022) suggested,

> Teaching artists may not be able to see cultural capital in the voices and creativity of their students when it looks different to their own. If they cannot recognize and value cultural capital in their students, then certainly assessing it with any reliability, validity, or fairness becomes an impossibility. (p. 6)

A lack of cultural awareness and a challenging teaching context are only two of the many difficulties a beginning teaching artist could experience.

Beginning teaching artists do not typically have the pedagogical background of a beginning certified teacher. Most importantly, they have not taken education classes or had opportunities to practice teaching in their undergraduate programs. Thus, they must learn how to teach on the job while possibly lacking the support of mentors or experienced guides (Parkes, 2022). Conversely, preservice teachers have guided mentorship provided by fieldwork and student teaching. Through this mentorship, many students feel they learn the most about becoming educators. Powell (2019) stated, "Mentorship is crucially important to the development of novice teachers, and there are many admirable existing practices within this structure of music education that novice music teachers could seek to emulate" (p. 215).

Nonetheless, this lack of formal mentorship does not mean teaching artists have not had

mentors throughout their artistic development. Many students in the arts have been part of a

mentoring relationship within their artistic field. In music, this mentoring relationship is often

with studio teachers for students' applied instruments. The students form a bond with their studio

teachers that furthers their identities as artists but not necessarily as educators. The increasing

development of artistic identity and a possible lack of pedagogical knowledge can lead to

dissonance in the classroom. Parkes (2022) questioned, "If teaching artists might identify more

as artists and less as teachers, perhaps there is a need to consider that the focus is on creating art,

rather than on creating outcomes with their students?" (p. 2). However, the reality is that

teaching artists need to create student outcomes. Therefore, this population of immersing

educators calls for further study as they enter the field of arts education.

The scholarship examining teaching artistry is often limited to anecdotal articles teaching

artists wrote (Gerdes & VanDenend Sorge, 2015). However, understanding the lived experiences

of teaching artists is critical so that schools, educators, and organizations can better support

teaching a new generation of students in the arts. As the field of arts education continues to

evolve, the definition of teaching artistry and the role these individuals play must be examined.

Defining Teaching Artistry[1]

Defining teaching artistry is challenging since its history is neither linear nor well

documented. For instance, Tannenbaum (2011) provided a bullet-point outline with little or no

context for the reader. Remer (2003) offered some context for how teaching artists, mostly

sponsored by arts organizations, found their way to the K–12 classroom. She noted that in the

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[1] This section draws heavily from Conway et al. (2022). Introduction to special focus issue: Teaching artists and arts education policy. *Arts Education Policy Review,* 1–7. https://doi.org/10.1080/10632913. 2022.2056277

1930s and 1940s, the classroom teacher, occasional music specialist, and certified secondary teachers were responsible for music and visual arts instruction. In the 1950s, artists were typically hired by cultural or arts organizations to provide one-time performances for children in schools. Then, a shift started in the 1960s as artists started to enter the classroom as instructors. It is difficult to determine if this is the true beginning of teaching artistry or when the term was first coined because artists were teaching long before a name existed for their work.

Booth (2003) credited June Dunbar with coining the term "teaching artist" in the early 1970s while working at the Lincoln Center Institute:

> I guess I was the originator of the term "Teaching Artist." I came up with the words as a reaction to the dreadful one used by my predecessors at what was then known as the Education Department at Lincoln Center. The words they used to describe the activities of artists in schools sounded to me like a description for a typewriter repairman, plumber or an irritating educationalese term: Resource Professional. Anyway, my term seemed more direct and specific, and it has stuck. (p. 6)

The term "teaching artist" has evolved over several decades due to educational waves and the varying roles teaching artists have acquired over time. There is no common definition for the role. Booth (2023) stated, "a teaching artist's number one job is to activate the artistry of others" (p. 45). The Lincoln Center for the Performing Arts (2020) defined teaching artists as "practicing artists in the disciplines of dance, music, theatre, and visual arts who are committed to working with educators and young people." This definition is not easily found as it is written as part of the job description for teaching artist positions. In comparison, the Kennedy Center for the Performing Arts (2020) did not offer a fixed definition, but a list of traits teaching artists embody:

- Exist at the intersection of the arts and education.
- Demonstrate a depth of knowledge in the art form.
- Are engaged in sustained creative exploration.
- Teach in, through, and about the arts.

- Work in a variety of environments that serve the needs of local communities. (Kennedy Center for the Performing Arts, 2020)

The definitions and traits provided by these two leading arts organizations do not provide much guidance on the role teaching artists play in education. They do not describe what an individual would need to know and do to be successful in this profession. Moreover, a divide seems to exist between a teaching artist as an educator and one who works with educators. The intersections between these two descriptions seem limited to individuals working in an artistic field. Another possible intersection could be that they are both geared toward school-aged youth. Neither organization described teaching artists working with adults, seniors, or early childhood. However, this omission does not mean these programs do not exist; it only means that these organizations did not highlight them.

Similarly, many colleges and universities have also uniquely defined teaching artists, depending on the goals of the program and the surrounding community. Some universities organize current students to work as teaching artists within schools and the surrounding community, providing intermittent workshops and professional development. Furthermore, schools such as Teachers College, Columbia University, and Loyola University Chicago offer programs to prepare teaching artists. For example, Loyola University Chicago offers a minor to undergraduate students to prepare them to "work as teaching artists in conjunction with certified public school teachers, arts organizations, and out-of-school programs" (Loyola University Chicago, 2020, para. 1). The program does not lead to teacher certification but instead "focuses on experiential learning in local schools and arts organizations" (Loyola University Chicago, 2020, para. 1).

In comparison, Teachers College at Columbia University offers a 10-month certificate program to individuals who already identify as teaching artists in responsive pedagogy. The

program is taught mostly online, with one on-campus weekend at the beginning of the program. The certificate provides "pedagogical tools and strategies for collaboration in schools and community settings and fosters inquiry-based reflection on immediate and past teaching practices" (Teachers College, Columbia University, 2020, para. 2). Neither one of these programs defines the role of a teaching artist. It is difficult to determine how these programs intersect with arts education. These programs are not intended to produce certified teachers but would likely add credibility to a person's teaching ability. If an employer is looking to hire a teaching artist, it seems probable that having some education in the field would be desirable. Nevertheless, many uncertainties exist without a clear vision of what it means to be a teaching artist.

To clarify a definition, Booth (2003) surveyed 19 colleagues to provide a one-sentence definition of a teaching artist. The participants varied in demographics and roles, including teaching artists, classroom teachers, school administrators, educational researchers, and cultural organization staff. A further short answer space was also provided for participants to comment on the distinctive characteristics of teaching artists in comparison to artists who teach. The resulting definition was ambiguous and broad, but Booth (2003) provided one: "A Teaching Artist is an artist, with complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, or about the arts" (p. 11). Booth (2003) recognized the definition as possibly overly generic but acknowledged the purpose of definitions as providing an epistemological framework for understanding. The defining characteristics provided by the 19 participants were

> a fluid combination of skills of art and teaching; the capacity to actively engage the widest array of people in creative inquiry processes that open up relevant discoveries (often powerful insights) in each individual; the reach for a wide range of connections between art and anything else that is important to a wide range of participants; the ability to authentically model the power of artistic thinking, creating, perceiving, reflecting, attending. (Booth, 2003, p. 11)

In creating an operational definition of teaching artists, I pulled from the work of arts organizations, researchers, professional organizations, universities, and my experiences as a teaching artist. For this paper, I slightly modified Booth's (2003) definition: a person within an artistic medium with the complementary skills and sensibilities of an educator who engages people in learning experiences in, through, or about the arts. This definition encompasses all art forms and ages of students. The definition does not put the teaching artist in the role of educator in the traditional sense but rather as a way to grow an individual's interest in and budding knowledge of an art form. The definition is broad but provides a wide net to encompass the many diverse roles of teaching artists.

Personal Orientation

In my experience as an arts educator, I have seen the work of teaching artists used in various settings. After graduating from my undergraduate institution, I worked as an elementary general music teacher in the suburbs of a large metropolitan city. The elementary school had full-time visual art, drama, general music, band, and orchestra teachers. The parent-teacher organization decided to bring in teaching artists to do an after-school drama improvisation program. This program was optional for any child as an addition to the normal arts instruction. The fine arts staff at the school were not consulted about the program, and the lessons did not align with the work in our art classes. However, the fine arts team did not object to the program since the program was optional, did not take away from our teaching time, and was designed to be a short-term extracurricular offering.

I share this story as a sharp contrast to the context of this study. The students in this study receive all their art instruction from teaching artists. The school is not designed to have full-time arts instructors unless they also serve in an administrative role. Very few certified arts teachers

work at the school in a large metropolitan city. I offer these distinctions to distinguish between my experiences working as a teaching artist in an urban context and the extracurricular or enrichment work I saw of teaching artists as a general music teacher in the suburbs.

Key Research Question

A key research question guided the study: How do participant teaching artists describe their learning experiences as educators?

Theoretical Framework

The theoretical framework used for the development of this study was Kolb's (2015) experiential learning theory (ELT). Many reflective models (Brookfield, 2017; Gibbs, 1988; Jay & Johnson, 2002; Schön, 1987) were examined for this study. I decided to use a model largely based on reflective practices and grounded in experiential learning since teaching artists come to the classroom without attending a formal education preparation program. Therefore, teaching artists develop their pedagogical approach through their classroom experiences. Conversely, an educator who graduates from a traditional preparation program has a foundation in theoretical teaching approaches, methods for instruction, and a mentorship experience as a student teacher. Chapter II discusses the foundations of the theoretical framework used to design the study at length.

Research Site

The research site for this study is an arts high school in a large city. The school enrolls students from all 50 city wards as a contract school. A contract school differs from a charter school because it can set the terms of enrollment. Additionally, the enrollment is not determined by lottery, and the neighborhood where students reside is not a factor of admittance. The students audition to attend the school, and the school purposefully admits novice and more experienced

students to diversify enrollment. The public school system funds the academic day, and grants and donors fund the arts program. The students attend an extended school day from 8 am to 5 pm. The morning is exclusively for academic and physical education, with no art classes offered before 2 pm. Lunch is provided for every student at the school, and the last 3 hours of the school day (2–5 pm) are called "conservatory." Conservatory hours are when all arts instruction occurs.

Students can audition for and apply to attend five conservatories: music, dance, theatre, visual arts, and creative writing. The music program houses the voice department, and the theatre department houses musical theatre. All conservatories have an arts department head. The music department also has a vocal chair who works directly with the voice staff and students. The executive director of the arts is the person to whom all department heads for the individual conservatories report. The executive director reports to the principal and receives direction concerning the budget, programs, and employment.

The employment for the school is divided between administrators, certified teachers, support staff, and teaching artists. The academic staff is comprised of certified teachers, while the teaching artists do not need to be certified to teach at the school. A few teaching artists hold teaching certificates, but it is not a requirement for employment. All teaching artists who hold a position as department heads are full-time employees. The rest are part-time employees who can teach a maximum of five classes or 15 hours per week. The teaching artists are hourly employees and do not receive benefits from the school.

During my second year, I became the chair of the vocal department, supervising the eight other teaching artists in the department and the instruction of over 15 classes. Moreover, my most important role was overseeing the 70 students in the vocal department and reaching out to students if they were not passing classes or needed extra support, with many leadership and

administrative tasks. A large part of the position was holding staff meetings, observing classes, mentoring new teachers, evaluating and editing curriculum, planning and presenting professional development, and collaborating with the other department heads at the school. I oversaw hiring within the vocal department for all classes within our curriculum and facilitated the recruitment and auditions for incoming 9th-grade and transfer students. Hence, my role as the vocal chair was expansive.

I became the vocal chair during the height of COVID-19 when all the classes were remote, which made the transition into a leadership role challenging. I had colleagues who had worked at the school longer and had more institutional knowledge. However, I brought pedagogical knowledge and experience working in other school systems.

The department went through many transitions that year. We lost a colleague unexpectedly; his death greatly impacted the students. The former vocal chair was offered another position and accepted in the middle of the school year. Moreover, the department head for music stepped down to become a full-time band director at the school, which led to another colleague becoming the music department head. Therefore, the students started the year with a new principal, vice principal, and dean. The new dean left after 2 months, and the assistant dean moved into his position.

Furthermore, many teaching positions had to be filled due to heavy turnover. These changes led to many challenges for the school by having several leadership positions transition simultaneously. Nevertheless, the arts education at the school is still led by teaching artists. The students have continued attending their arts classes, allowing me to use this school as my research site.

Methodical Overview

The research design for the study was a single-case study of the school. I selected Merriam and Tisdell's (2016) definition of a case study because of its simplicity and congruency with other models. Merriam and Tisdell (2016) defined a qualitative case study as "an in-depth description and analysis of a bounded system" (p. 37). For this study, the case was bound by time (8 weeks), location (a single high school), and the teaching specialty of the participants (musical theatre). Additionally, Kolb's (2015) ELT was the theoretical framework for the study.

Chapter Summary

Chapter I presented the introductory material, key research question, theoretical framework, methodological overview, and the definition of teaching artistry. Next, Chapter II reviews the literature on teaching artistry in music, dance, and theatre. Additionally, an investigation of several different adult learning models will be presented, and Kolb's (2015) ELT will be examined alongside its applications as a framework for educational research.

Chapter II

Review of Literature

Teaching Artistry

In 2003, the *Teaching Artist Journal* published its first issue to "clarify, enrich, and advance teaching artist practice" (Booth, 2003, p. 3). The journal set out to

- Improve teaching artist practice;

- Develop a sense of identity and purpose in the "field" of teaching artists by increasing their understanding of the background, contexts, and potentials of their work;

- Expand the recognition, appreciation, and support of teaching artists' work;

- Enhance collaboration between teaching artists and classroom teachers, school arts specialists, and other arts educators;

- Establish teaching artists as major contributors to the future of the arts and the future of education. (Booth, 2003, p. 3)

The *Teaching Artist Journal* is the primary publication for teaching artists. The journal is comprised of articles highlighting best practice ideas, program ideas, personal narratives, student experiences, and common struggles of the teaching artist profession. A lack of empirical and scholarly research has focused on the experiences of these teaching artists. Therefore, this literature review highlights research on the experiences of teaching artists in the fields of music, dance, and theatre.

Journal Articles About Teaching Artistry

Anderson and Risner (2012a) completed a 3-year mixed-methods research study of teaching artists in theatre and dance. The survey was administered to 133 participants. The research questions for the study included

> (1) What kinds of skill preparation, academic training, and artistic experience characterize teaching artists in theatre and dance? (2) What background, experiences, and situations motivated individuals to become teaching artists? (3) How prepared were study participants upon entering the teaching artist field? (4) What challenges do participants confront in their current teaching practice? (5) What beliefs and attitudes do teaching artists hold about the professionalization of the teaching artist profession? (Anderson & Risner, 2012a, p. 4)

The findings from the survey showed that theatre and dance teaching artists are highly trained (with most holding advanced degrees) but feel unprepared to teach. The teaching artists learned to teach by researching independently, teaching themselves, or completing a graduate program. The most influential events that the teaching artists identified as contributing to becoming effective educators were learning on the job (74%), personal research (67%), learning from other teaching artists (67%), formal education in the arts (64%), and mentors and role models (63%). Most of the teaching occurred in K–12 schools or after-school programs. The biggest challenges identified by the participants appear in Table 1.

Table 1

Teaching Artist Challenges in the Workplace, Dance, and Theatre Participants (N=133; Anderson and Risner, 2012a, p. 7)

Teaching Artist Challenges in the Workplace, Dance and Theater Participants (*N* = 133)

Challenges	Dance (%)	Theater (%)
Administrative bureaucracy and policies	49	60
Low pay	33	47
Insufficient work to support self	24	44
Difficult administrators and policymakers	29	31
Scheduling and calendar issues	29	27
Lack of continuity in work	22	29

The challenges identified were common trends. Indeed, teaching artists write about these struggles often in personal narratives (Hammoor & Littman, 2022). The administrative policies are often unclear, and the time it takes to prepare and implement a lesson results in a low hourly rate. Hence, more research with large data sets is needed to see how this work has evolved over the last 10 years.

Anderson and Risner (2012b) drew on the research from their larger study of teaching artists to examine a case study of a dance teaching artist. Jayme graduated with a bachelor's degree in dance and became a teaching artist. However, her undergraduate institution did not offer many courses in pedagogy. Therefore, she looked for internships, researched teaching independently, and took positions as a teaching assistant. When she first began as a teaching artist, she felt unprepared to create lessons and learn how to navigate classroom management. She stated that one of her most impactful experiences was working with a classroom teacher who was also a good mentor. The classroom teacher co-taught with Jayme, demonstrated classroom

management techniques, and helped her understand the language used in educational systems. This mentoring is not unlike what is seen in preservice education programs.

Jayme reported being highly satisfied with her teaching artist work. She centered her work on making a positive difference in students' lives. She believed in allowing students to find their voice and create within a community. Jayme's high satisfaction with her job resulted from being part of a supportive organization that built connections with other teaching artists. Moreover, she had no fragmented identity between a teacher and an artist. She viewed teaching artistry as *her* art, leading to increased job satisfaction.

Anderson and Risner (2012b) offered further considerations for increased job satisfaction for teaching artists. The first consideration was to find continuity in the work. Therefore, teaching artists should look for common threads and connections even if the work feels disconnected. Secondly, the researchers suggested a mine transformation in the lives of students, parents, classroom teachers, and administrators. The third consideration was investing in professional relationships. Lastly, the researchers recommended that all teaching artists work closely with a teaching artist mentor and later become mentors.

Anderson and Risner (2013) again drew on the research from their larger study of teaching artists to examine a case study of a theatre teaching artist. The participant, "Becka," lived in New Zealand and was a youth program coordinator at a YMCA in a major metropolitan area. She held bachelor's and master's degrees in theatre; her master's program focused on directing. During this time, she began to grapple with her desire to use theatre for social change and was led to become a teaching artist because of her interest in community art. She worked with students referred to in the article as "at-risk youth" and stated that she was unprepared to do this work in her degree programs.

In describing Becka, Anderson and Risner (2013) offered, "Although she continually expresses high levels of support from her colleagues and supervisors, Becka must work independently to create curriculum that responds to the needs and interest of the population she serves" (p. 142). The article highlighted the interactions Becka had with two youths in the program and how participation in the arts positively influenced them. The conclusion examined the impact reflection had on critical educational events and how these events played a role "in a teaching artist's identity and professional development" (Anderson & Risner, 2013, p. 144).

Bernard (2020) studied how arts policies are understood and experienced from multiple perspectives in arts education. The researcher interviewed one of the citywide arts directors in the Office of Arts and Special Projects, a middle school band teacher, and a teaching artist from one of the largest cultural organizations in New York City. Several findings were particularly relevant.

For instance, Martin, a middle school band director, had a 2-year partnership with a large music organization. As part of this partnership, a teaching artist visited the school multiple times throughout the school year. Martin's administration forged the partnership, so the lessons did not align with the band curriculum. Martin lamented that the teaching artist was always unprepared and late, and the students used the class as free time. Bernard (2020) explained,

> Martin suggested that an arts integration program would be fruitful, where the TAs bring more culture and styles of music into his classroom as well as the general classrooms, or he would enjoy a more performance-based curriculum that supplements his current curriculum, with TAs leading pull-out lessons or master classes. (p. 35)

Casey, a freelance musician and teaching artist, worked in several New York City elementary schools through three cultural organizations. She integrated the arts into grades 3–5 in the general classroom. However, a person with musical knowledge can only implement the lessons she designed. She acknowledged that many general classroom teachers do not feel

comfortable integrating the arts or even realize the arts are missing from the curriculum. Interestingly, the success of one of Casey's partnerships in a Brooklyn elementary school "sparked the administration's desire to reinstate one music and theatre teacher" (Bernard, 2020, p. 35), which was one of the partnership's goals. The organization was not looking to replace certified teachers but instead showed the benefits of having the arts in the school to encourage the hiring of certified teachers. I found this example noteworthy because the research site for this study only hires teaching artists for its arts instruction, with no plans to change this model.

In another study, Hammoor and Littman (2022) provided multiple vignettes that included their in-the-moment response, present-day response, and key questions for teaching artists to consider in similar situations. The authors made several policy suggestions from these teaching vignettes and reflective practices. Since most teaching artists learn on the job, the authors suggested that more apprenticeship programs and opportunities for cross-generational collaborations be offered: "As teaching artists, it can be complex to navigate the space between being a compassionate artist and listener, while knowing the limitations of our training (if not trained clinicians) and when to refer for additional support" (Hammoor & Littman, 2022, p. 6).

Moreover, Hammoor and Littman (2022) suggested implementing more policies to provide training in anti-racist education and practices, which would "explicitly train artists to be allies within their communities" (p. 7). Furthermore, the researchers recommended mutually agreed-upon contracts and expectations that benefit all parties, which would give a voice to teaching artists about their work in the community. Lastly, the researchers advocated that organizations provide the time, space, and budget for reflexivity.

Hammoor and Littman (2022) explored their own teaching artistry experiences by asking the question, "How are theatre teaching artists being trained to navigate moments for which they

are unprepared in their work?" (p. 1). These two teaching artists investigated these experiences through reflexive practices by situating themselves within the larger context of their teaching experiences. Both identified as White, cis-gendered females in their 20s and 30s with advanced degrees. Conversely, most of their teaching experiences occurred in urban communities with Black and Brown students in under-resourced areas.

Dissertations About Teaching Artistry

Kresek (2018) completed a dissertation examining the nomadic conditions through an ethnographic lens of three teaching artists in the Eastern United States. The researcher used the qualitative narrative inquiry method for the research design and collected data over 8 months using three semi-structured in-depth interviews and 24 hours of non-consecutive observation for 4–7 days during the period. Additionally, document artifacts were collected, photographs were taken, and other informal interactions, such as emails, were compiled.

The findings were divided into four broad categories. The first finding showed that the teaching artists' preparation varied. The participants in the study felt unprepared when they entered the field but learned a lot on the job. However, it took years before the participants felt they could design student-centered learning experiences. Their preparation was self-directed and institutional; they received professional development from arts organizations and sought out materials for their learning.

The second finding examined the negotiations teaching artists make internally and externally, including "tensions between their artist-self and teacher-self, and whether to engage in compartmentalization of their roles or synthesis of them" (Kresek, 2018, p. 237). Additionally, teaching artists' commitment to both lines of work sometimes made them choose between

teaching and performing. Hence, they created personal systems to navigate the choice between the two fields.

The third finding centered on adaptation. As teaching artists, their days could be spent teaching a kindergarten class in the morning and performing with a band at night. Thus, the teaching artists had to quickly adapt to these different situations. The study showed that teaching adaptation was more difficult for the participants than performing adaptation.

The fourth finding was common throughout the literature: the desire to reduce isolation by building community. The participants wanted feedback on their teaching while reflecting on it with others. They wanted to feel part of a larger community and interact with other teaching artists. While they were part of cultural organizations, they also felt there was a barrier because they did not know education terminology.

In another dissertation, Taylor (2021) examined the following research questions: "1) What models of training and support do teaching artists receive? 2) What are the teaching artists' perspectives on the efficacy of those models?" (p. 10). The study used an arts-based research model, where five teaching artists participated in a 7-hour workshop with two short breaks and a 45-minute lunch. The workshop was audio recorded, and portions were also video recorded. The workshop consisted of exercises "based in movement and drama, character creation, spoken word and poetry, and visual art creation" (Taylor, 2021, pp. 41–42). The workshop shifted between art-based activities and reflective discussion. For example, the participants were asked to show their reactions to the following words through movement: teaching artist, training, and support. The participants could also step out and watch their peers before joining the exercise again. After the exercise, there was a period of discussion and reflection.

In the afternoon, the participants were asked to use visual art to convey their thoughts. Each shared and discussed their creations. The final part of the day was a reflection on the entire workshop. The participants looked at the art they had created and viewed videos and photos from earlier. The participants considered "what materials and work we felt best represented our thoughts, emotions, and responses to the research questions" (Taylor, 2021, p. 45). After the workshop, individual interviews were completed via Zoom. They lasted approximately 45 minutes. The participants were invited to watch a video from the workshop or look at the art they had created during the interviews. The findings from the study aligned with much of the previous research:

> **What models of training and support do teaching artists receive?** 1) teaching artists do not receive consistent training or support; 2) teaching artists struggle to identify models of training received; and 3) teaching artists are seeking more support.

> **What are teaching artists' perspectives on the efficacy of those models?** 1) teaching artists believe the training and support received are inefficient; 2) teaching artists feel unstable and isolated in their practice as a result; and 3) teaching artists believe effective models include the presence of a supervisor, adequate resources, and collaboration with other teaching artists. (Taylor, 2021, p. 54).

Additionally, through being part of this reflective process, the teaching artists also expressed a lack of opportunity to reflect "on their practice and the role they play in the field of arts education" (Taylor, 2021, p. 54).

Discussion

Common themes have emerged when studying teaching artistry. The first theme is unpreparedness (Anderson & Risner, 2012b, 2013; Bernard, 2020; Hammoor & Littman, 2022; Kresek, 2018; Taylor, 2021). This theme has been explored from two perspectives: the teaching artist and the certified arts educator. Research has shown that teaching artists feel unprepared to teach (Anderson & Risner, 2012b). They have content knowledge but not pedagogical knowledge. They are often put in situations with little support and learn how to teach on the job.

Bernard (2020) also highlighted a situation where certified music teachers felt that teaching

artists were unprepared. It is difficult to determine if the teaching artists were unprepared

because they were unsure what "prepared" looked like in the classroom or because they did not

do the work.

Another common theme is the feeling of isolation and a lack of reflection (Bernard, 2020;

Hammoor & Littman, 2022; Kresek, 2018). As a former teaching artist, I remember feeling very

alone in my work. I did not know any of my colleagues, and if I had an issue, I did not know my

resources. Since everyone is coming and going, building professional relationships and learning

from one another can be challenging. An opportunity to build a professional relationship for

some teaching artists could be partnering with another arts educator or classroom teacher.

However, as with the case of Martin and the teaching artist, this communication never happened,

so there seemed to be resentment.

These themes highlight some of the struggles of being a teaching artist. The following

section investigates some common models used in adult education. This emphasis is important

since adults learn differently from children, and the learning curve for most teaching artists is

steep.

Adult Learning

Merriam and Baumgartner (2020) explained that "just as there is no single theory that

explains all human learning, there is no single theory of adult learning" (p. 117). The literature

surrounding adult learning is broad, offering tentative frameworks, models, and theories

(Merriam & Baumgartner, 2020). The following section outlines andragogy, self-directed

learning, transformative learning, and experiential learning through the lens of Kolb's (2015)

framework.

Andragogy

Andragogy was North America's first adult learning model focused on adult learners and their life situations (Merriam & Baumgartner, 2020), such as Knowles et al.'s (2015) andragogy-in-practice model. The model consists of three rings, each representing the adult learning process. Knowles et al. (2020) referred to the outer perimeter as the goals and purposes for the learning experiences. He categorized these goals as individual, institutional, or societal growth. The middle ring of the model describes the variables that impact the adult learning experience. These variables include subject-matter differences, situational differences, and individual learner differences. Lastly, the model uses the six adult learning assumptions at the framework's center. These six assumptions, as identified by Knowles, are the core of the andragogy-in-practice model:

> The andragogical model focuses on the education of adults and is based on the following precepts: adults need to know why they need to learn something; adults maintain the concept of responsibility for their own decisions and their own lives; adults enter the educational activity with a greater volume and more varied experiences than do children; adults have a readiness to learn those things they need to know in order to cope effectively with real-life situations; adults are life-centered in their orientation to learning; and adults are more responsive to internal motivators than external motivators. (Knowles et al., 2015, p. 72)

Figure 1
Andragogy-in-Practice Model (Knowles et al., 2020, p. 6)

Goals and purposes for learning

Individual and situational differences

Andragogy:
Core adult learning principles

Institutional growth

Subject matter differences

Situational differences

Societal growth

1 Learners need to know
- why
- what
- how

2 Self-concept of the learner
- autonomous
- self-directing

3 Prior experience of the learner
- resource
- mental models

4 Readiness to learn
- life-related
- developmental task

5 Orientation to learning
- problem-centered
- contextual

6 Motivation to learn
- intrinsic value
- personal payoff

Individual learner differences

Individual growth

Self-Directed Learning

Another model of adult learning is self-directed learning (SDL). Knowles et al. (2020) discuss SDL concerning the transition from pedagogy to andragogy. Figure 2 below shows how the transition is often delayed, so pedagogy is inappropriately practiced into adulthood.

Figure 2

The Natural Maturation Toward Self-Direction Compared to the Culturally Permitted Rate of Growth of Self-Direction (Knowles et al., 2020, p. 42)
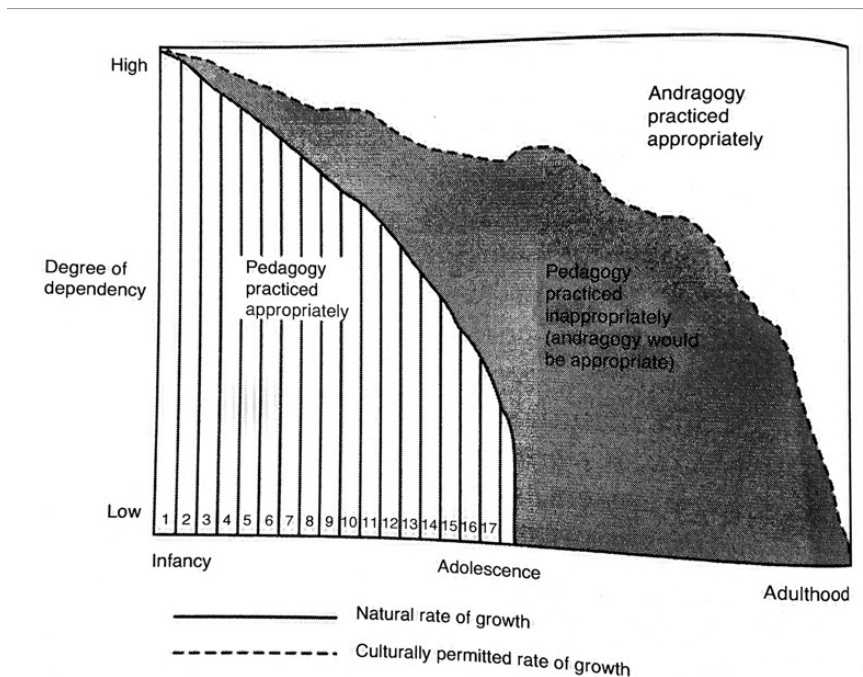
When people are younger, they need a high degree of dependency, as shown during the years of infancy. However, an SDL approach would be more appropriate as they progress through adolescence into adulthood. Knowles et al. (2020) explained, "The problem is that the culture does not nurture the development of the abilities required for self-direction, while the increasing need for self-direction continues to develop organically" (p. 41). This insight is interesting because the teaching artist needs many skills associated with SDL to investigate how to become an educator in the classroom. However, many adults may not have fully developed the skills to be self-directed learners.

Merriam and Baumgartner (2020) synthesized three goals of self-directed learning: "(a) to enhance the ability of adult learners to be self-directed in their learning, (b) to foster transformational learning as central to SDL, and (c) to promote emancipatory learning and social

action as an integral part of SDL" (p. 140). The first goal focuses on the adult learner's ability to "plan, carry out, and evaluate their own learning" (p. 141). This competence is particularly important for teaching artists since many find resources and attempt to teach themselves how to be educators on the job. The second goal stresses the importance of critical reflection. Interestingly, reflection is highly desired by teaching artists and is needed to foster transformational learning. Lastly, the third goal is to promote social action and shift the control of power from the teacher to the student as much as possible.

Furthermore, Merriam and Baumgartner (2020) provided three broad categories of SDL models: linear, interactive, and instructional. Linear models allow learners to move through several steps to meet their learning goals. Interactive models emphasize two or more factors in people's lives since learning is not necessarily straightforward, such as teaching artist settings. Factors like the individual's content knowledge and opportunities to instruct lead people to educate themselves on effective teaching. Lastly, instructional models exemplify a framework often found in formal educational settings geared to help students become self-directed learners.

Transformative Learning

Many experiences in life do not move learning forward. Conversely, other experiences transform our way of thinking. Merriam and Baumgartner (2020) stated, "*Transformative* or *transformational* (interchangeable terms in the literature) learning is about change – dramatic, fundamental change in the way we see ourselves and the world in which we live" (p. 166).

Merriam and Baumgartner (2020) identified three key concepts of transformational learning: life experience, critical reflection, and development. Adults can bring numerous life experiences to new learning situations. As previously stated, many teaching artists are well

trained and have attended higher education programs. Teaching artists can bring their educational and professional experiences as students into the classroom as they navigate their educator roles.

Critical reflection is a desire for many teaching artists. Mezirow (2012) identified three types of critical reflection. The first type is content reflection: thinking about the experience. The second is process reflection: how to handle the experience. Lastly, premise reflection involves examining long-held beliefs about the experience. These forms of critical reflection connect well to Kolb's ELT. Mezirow's content reflection is similar to Kolb's RO. Additionally, Mezirow's second and third types of critical reflection are comparable to Kolb's AC.

The last key concept of transformational learning identified by Merriam and Baumgartner (2020) was development. The concept of development leads to change and growth as an individual, where people become better critical thinkers, understand change, and develop increased awareness. Teaching artists can have many teaching experiences but not necessarily the reflection to lead them to make sense of these experiences and further their development.

Experiential Learning Theory

Kolb's Experiential Learning Theory has been utilized in multiple professional fields (Kolb & Kolb, 2017) and has also been the foundation for other experiential learning models, scales, or slightly adapted versions of Kolb's original experiential learning cycle (Baker et al., 2005; Stock & Kolb, 2021). Additionally, various practices and strategies for utilizing the four modes of the experiential learning cycle have been investigated (Kolb & Yeganeh, 2011; Svinicki & Dixon, 1987). These studies guided my application of Kolb's ELT in the design of the study.

The following section examines how Kolb's experiential learning cycle has been used as a framework within the field of education. A lack of research has specifically focused on arts education, so the following section investigates the field of education in multiple disciplines.

Kolb's Experiential Learning Cycle in the Classroom

Svinicki and Dixon (1987) postulated that different learning activities best support various aspects of the experiential learning cycle. The researchers used the experiential learning cycle as a means of instructional design and proposed that for students to have a more comprehensive learning experience, lessons need to have activities utilizing the entire experiential learning cycle. For example, an activity such as field work could fall under the category of CE, whereas an activity such as journaling could fall under RO. To complete the cycle, students must have activities under AC and AE. Figure 3 shows how activities correspond with the experiential learning cycle.

Figure 3
Instructional Activities to Support Different Aspects of the Learning Cycle (Svinicki & Dixon, 1987, p. 142)

CONCRETE EXPERIENCE
Laboratories
observations
primary text reading
simulations/games
field work
trigger films
readings
problem sets
examples

ACTIVE EXPERIMENTATION
simulations
case study
laboratory
field work
projects
homework

REFLECTIVE OBSERVATION
logs
journals
discussion
brainstorming
thought questions
rhetorical questions

ABSTRACT CONCEPTUALIZATION
lecture
papers
model building
projects
analogies

While some activities fall nicely into certain categories, others fall under different aspects of the learning cycle depending on the instructor's intent (Svinicki & Dixon, 1987). Thus,

fieldwork can be a CE or AE, depending on the circumstances. A CE could be if a teaching artist is teaching a piece of music in a new style for the first time. Afterward, the teacher may reflect and create theories to teach the piece better during the next rehearsal, subsequently walking into the teaching setting the next day and experimenting with new ways of teaching the music. Thus, while the activity of fieldwork or teaching music is the same, the teaching artist shifted to AE.

In a science-based curriculum, Abdulwahed and Nagy (2009) examined how experiential learning was used with college students in a laboratory learning experience. The researchers designed an experimental study with a control group and an experimental group. The control group prepared for the laboratory by only reading a manual. The experimental group prepared for the laboratory using a virtual lab and reading the manual. The activities designed for the study were mapped within the framework of Kolb's ELT, as shown in Table 2 below.

Table 2
Kolb's Cycle Mapping for Laboratory Education (Abdulwahed & Nagy, 2009, p. 291)

Activity	Mapping to Kolb's Cycle
Remote experimentation in the classroom	Concrete Experience, Abstract Conceptualization
Pre-lab test	Concrete Experience, Reflective Observation, Abstract Conceptualization
Post-Lab test	Reflective Observation, Abstract Conceptualization
Hands-on session	Active Experimentation, Abstract Conceptualization, Reflective Observation
Virtual Lab	Reflective Observation, Active Conceptualization, Active Experimentation
Post-Lab Remote Experimentation	Experimentation, and *Higher order cycle of learning*

The findings showed that students in the experimental group had an increased understanding of the material and were more motivated toward further inquiry and experimentation.

In another study of college students, Russell-Bowie (2013) documented how preservice generalist teachers in Australia grew in their knowledge and confidence to teach music. In Australia, many primary teachers are also responsible for their students' arts instruction yet may have no experience in the arts with low confidence in their ability to teach multiple art forms. The participants for the study were 197 graduate students enrolled in a creative arts class. The class consisted of 12 hours of face-to-face tutorials, 12 hours of face-to-face lectures, readings, watching teaching videos, journaling, developing an arts-integrated unit, and 50 hours of personal time learning skills in music, drama, visual art, and dance. Data were collected through a survey at the end of the course and the students' online reflective journals.

The study results showed that participants found CEs (i.e., the first stage of Kolb's experiential learning cycle) to be the most helpful in improving their sense of competency for teaching music. Writing their own program or unit (i.e., AE) also increased their confidence in teaching music. Table 3 below shows how each activity was categorized using Kolb's experiential learning cycle and the percentage of students who selected it as helpful in increasing their confidence to integrate music.

Table 3

Learning Experiences That Helped Affect Students' Sense of Competence in Teaching Music Related to Kolb's ELT (Russell-Bowie, 2013, p. 55)

Music Learning Experiences	Percent of students selecting this learning experience
Kolb's ELT: Stage 1: Concrete Experiences	
Participating in Tutorials	86.7%
Textbook	84.2%
Participating in Lecture	67.0%
Completing Quizzes	60.7%
Viewing Video Clips	58.2%
Kolb's ELT: Stage 2: Reflective Observation	
Reflecting on Learning	56.1%
Kolb's ELT: Stage 3: Abstract Conceptualisation	
Online Resources	46.2%
Kolb's ELT: Stage 4: Active Experimentation	
Writing a Program	74.0%
Teaching lessons on Prac	41.3%

Note: Responses were either positive, as noted above, or blank, indicating no response.

Ghanbari (2015) examined students' learning experiences in two STEAM university programs. The study used sociocultural and experiential learning theories as the theoretical lens for the research. The collective case study collected program data through semi-structured interviews and university documents. Notably, the study's findings were not presented as directly correlated with Kolb's experiential learning cycle. Instead, broad student learning themes under experiential learning were offered.

The first theme was "Retention Through Doing." The students enjoyed and felt they retained more information through the hands-on activities offered through the STEAM program than in their normal lecture-based science classes. Another finding from one of the university

programs was the impact of experiential learning on influencing career choices. The students had the opportunity to participate in a practicum experience: "The practicum is paired with a writing requirement, so experiencing, thinking, and reflecting is happening symbiotically" (Ghanbari, 2015, p. 14). The participants spoke of the impact of applying their knowledge meaningfully, correlating with Kolb's experiential learning cycle through the lens of AE. Consequently, while the terminology was not used in the analysis, the descriptions of the findings aligned with using Kolb's ELT as a theoretical framework.

In another study, Bohon et al. (2017) conducted a study with 230 secondary science, mathematics, English, and social studies teachers. The researchers used Kolb's ELT as the framework during a week-long summer institute entitled "Assisting, Collaborating, and Training ESL Secondary Content Teachers (ACT-ESL)." The summer institute ran for 5 consecutive years, with quantitative and qualitative data collected yearly. The purpose of the study was to determine how well the institute aligned with Kolb's ELT and to what extent secondary teachers increased their knowledge of teaching English language learners. Pre- and post-test surveys were administered on the first and last days of the institute. The quantitative data revealed an increase in the teacher's knowledge of working with English language learners, "but a closer analysis of the qualitative data, along with the alignment of Kolb's learning cycle, showed that experience and reflection were critical to that learning" (Bohon et al., 2017, p. 621).

Bohon et al. (2017) outlined how the learning experiences provided by the institute followed Kolb's experiential learning cycle. In one example, the participants were challenged to walk in the shoes of English language learners. During a mock lesson, the participants were prohibited from using English, and all directions and worksheets were given in Korean. The immersion activity had two parts. The first time the activity was introduced, the instructions and

worksheet were only given in Korean. The instructions were given again the second time but

with scaffolded information to help the participants understand and finish the worksheet—hence,

the CE in Kolb's experiential learning cycle. Next were three formal rounds of reflection (i.e.,

RO) and the opportunity to form theories on using this new knowledge (i.e., AC). As a result,

teachers tried new teaching methods throughout the week (i.e., AE) based on this experience.

The last study presented offers researcher of younger children. Falloon (2019) completed

a study of 38 5-year-old New Zealand primary school students. The study examined the

effectiveness of using simulations on iPads to learn simple electricity and circuit-building

concepts. The students were paired, and the researchers supplied iPads with a program that

captured screen and audio data. The data were analyzed against the elements of Kolb's ELT. The

researchers extended Kolb's original model to include reflective and descriptive thinking:

> This resulted from a preliminary but detailed scan of data suggesting students tended to
> both *describe* and *reflect* on events, and it was later discovered that these different types
> of thinking often contributed to different complexities of theorizing, different learning
> pathways, and qualitatively different learning outcomes. (Falloon, 2019, p. 144)

Table 4 below illustrates how verbal and visual evidence were used to code for the different

aspects of the experiential learning cycle. Falloon used the four parts of Kolb's experiential

learning cycle to categorize the data. This example was particularly helpful in providing insight

into how to use the framework in this dissertation.

Table 4

Experiential Learning Codes, Descriptions, and Illustrative Data (Falloon, 2019, p. 147)

ELT phase	Colour code	Description	Elaboration/illustrative data
Concrete experience	N/A	Introducing students to the tasks. Teacher-led *focus* activity.	Introduction to challenge tasks and simulations at the beginning of each session. Short revision of learning from prior session. Teacher support and facilitation during lessons.
Descriptive observation & thinking		Students *describe* observed events (what happened?) with no speculation/explanation of reason, or expressed intent to find out (why?).	Verbal description of simulation's response (or not) to students' input or action. "the energy bars (electrons) are going 'round (sic) the track" (J&P). "the power's going around... I can see it" (C&N).
Reflective observation & thinking		Students *question* observed events. Evidence of seeking explanation or reason, with explicit or implied reference to prior learning.	Verbal evidence of questioning result or seeking explanation (why?) "I wonder why all the energy bars are different?" (J&S). "It should be going... we did it like that before and it went" (L&A).
Conceptualising		Tentative *generalised ideas or theories* about how components function and/or how circuits should be built (procedures), and/or conceptual ideas or theories about why operating circuits need to be constructed in particular ways.	Verbal evidence or speculation indicating procedures and/or conceptual ideas about operating circuits. "You've got to connect them in a circle... like we did before..." (H&J). "Yep, it must be 'cos there's a gap... so the battery can't get through" (C&N). "The pump (switch) has to be down... it stops the charges... they can't get passed..." (B&E).
Experimenting		*Applying tentative theories* and testing ideas within and between simulations.	Verbal and visual evidence of applying tentative theories and ideas within and between simulations. Direct reference, inference, or application of knowledge to solve problems in simulations. "...if we close this gate (switch) and the other one's still open... then the power should still go 'round... but if we open both gates, then it shouldn't" (J&S).

Kolb's ELT has consistently been used as a theoretical education framework. A common theme in research has been using Kolb's experiential learning cycle to create learning experiences. The researchers thoughtfully designed their studies so that the participants would

interact with each aspect of the cycle. Another common theme has been the impact of hands-on activities. Many participants' experiences resulted from experimenting virtually or in person instead of through readings or lectures. Hands-on activities are not necessarily part of Kolb's experiential learning cycle because students can also experience a lecture. However, in terms of teaching artistry, these themes have aligned well as teachers teach in the classroom.

While no arts-specific cases involved Kolb's experiential learning cycle, arts-adjacent cases existed via individuals not majoring in the arts but being exposed to arts education through experiential learning. I found this a natural connection, as so much of the arts is performance-based and involves hands-on activities. Indeed, more research on experiential learning with students and educators, specifically in the arts, is needed. With experiential learning in the arts used as the normal curriculum, it would be interesting to see what the participants value and how they move through the experimental learning cycle.

Chapter Summary

Chapter II reviewed the literature on teaching artistry in music, dance, and theatre. Additionally, an investigation of several different adult learning models was also explored, and Kolb's ELT was examined alongside its applications as a framework for education research. Subsequently, Chapter III describes the methodology used to conduct the study.

CHAPTER III

Methodology

The purpose of this chapter is to describe the methodological design used to conduct the study. I begin with the key research question for the study. Subsequently, I continue with a discussion of participants, data collection, and trustworthiness.

Key Research Question

A key research question guided the study: How do participant teaching artists describe their learning experiences as educators?

Research Design

The research design for the study was a single-case study of the school. I selected Merriam and Tisdell's (2016) definition of a case study because of its simplicity and congruency with other models. Merriam and Tisdell (2016) defined a qualitative case study as "an in-depth description and analysis of a bounded system" (p. 37). For this study, the case was bound by time (8 weeks), location (a single high school), and the teaching specialty of the participants (musical theatre). Unlike other teaching artist positions, these individuals can be hired to teach the same classes for multiple years. These classes span either a semester or the entire school year. The teaching artists must complete tasks that mirror those of certified teachers, including attending parent-teacher conferences and providing grades for student transcripts. They are also evaluated using a modified version of the Danielson (2007) framework. The teaching artists voted to unionize during the 2021–2022 school year; however, they are still in the beginning phases, and

at the time of this study no universal bargaining had begun. For these reasons, PAHS was selected for the research site.

<div align="center">**Research Site**</div>

The research site selected for this study was an arts high school in a large city. The school enrolls students from the entire city as a contract school. A contract school differs from a charter school because it can set the terms of enrollment. Additionally, enrollment is not determined by the lottery, and the neighborhood where students reside is not a factor in admittance. The students audition to attend the school, and the school purposefully admits both novice and more experienced students to diversify enrollment.

The public school system funds the academic day, and grants and donations fund the arts program. The PAHS Foundation was started in 2021 as a 501(c)(3) to fundraise and provide grants for the school. The students attend an extended school day from 8 am to 5 pm. The structure of PAHS is unique among most public schools, with each student focusing on only one art form. The last 3 hours of the school day are considered conservatory time when all arts instruction occurs.

PAHS offers five conservatories: music, dance, theatre, visual arts, and creative writing. The music program houses the voice department, and the theatre department houses musical theatre. All conservatories have an arts department head; the music department also has a vocal chair who works directly with the voice staff and students. All department heads report to the executive director of the arts, who reports to the principal and receives direction over budget, programs, and employment.

The employment for the school is divided between administrators, certified teachers, support staff, and teaching artists. The entire academic staff is comprised of certified teachers,

while teaching artists do not need to be certified. A few teaching artists hold teaching certificates, but it is not a requirement for employment. All teaching artists who hold a position as department heads are full-time employees. The rest are part-time employees who can teach a maximum of five classes or 15 hours per week. The teaching artists are hourly employees and do not receive benefits from the school. The starting hourly rate for a teaching artist at PAHS at the time of this study was $55.00 an hour. The teaching artists received a raise every year with a maximum hourly rate of $75.00 an hour. The teaching artists were not compensated for class preparation because the high teaching rate was supposed to include planning and grading. The non-instructional rate for the teaching artists was $22.00 an hour. The instructional rate was used for meetings, professional development, and parent teacher conferences. To provide perspective, minimum wage for the state at the time of this study was $13.00 an hour. If a teaching artist planned for their class for an hour, taught the class, and then had an hour of grading, the $55.00 dollars would need to be divided by three to get their true hourly rate. In this example, the hourly rate is reduced to $18.33, which is still above but far closer to minimum wage.

During my second year working at this school, I became the chair of the vocal department. In this role, I supervised the eight other teaching artists in the department and the instruction of over 15 classes. Moreover, my most important role was overseeing the 70 students in the vocal department and reaching out to students if they were not passing classes or needed extra support. A large part of the position involved holding staff meetings, observing classes, mentoring new teachers, evaluating and editing curriculum, planning and presenting professional development, hiring, student recruitment, and collaborating with the other department heads at the school. The role was expansive, and I came into the role during many administrative transitions.

Administration

      The administration at the school served as informants for the study. They provided

additional context for the research site and the hiring of teaching artists at the school. The first

administrator described is the theatre department head: Ava is the direct supervisor for all the

teaching artists in theatre. The second administrator is the artistic director: Beth supervises all

department heads for the entire arts conservatory part of the school day.

Ava

      Ava's first department head meeting was my last. I was on her hiring committee and was

excited when I heard she was selected and accepted the new theatre department head position.

She was the only one in this story I had not worked with directly. I worked with the previous and

interim theatre department heads during my 3 years at the school.

      Ava, an African American woman in her early 40s, was in her first year as the theatre

department head at PAHS. She oversaw the entire theatre program, including musical theatre.

Ava's role had many different facets. She hired the theatre staff, oversaw changes to the theatre

curriculum, was part of the planning for large productions, supported teaching artists in the

classroom, completed teaching evaluations for theatre staff, managed budget requests, and was

part of the administrative team. However, as she reflected on all of her tasks, she also mentioned

her role as an emotional support for teaching artists:

> Of course, there's definitely an emotional piece and support and mental health as well.
> And, it's kind of making sure that everybody is okay because even adults get bogged
> down and have things going on in their lives. So, help them be effective. (Ava, Interview
> 1)

      The emotional support Ava provided was not a prescribed part of her role at the school.

She had worked as a teaching artist and certified teacher and knew the challenges of being an

educator. She was sensitive to these challenges and wanted to support the adults alongside the students.

Ava started working as a teaching artist when she was 19 years old. She earned her undergraduate degree in theatre before returning to earn her teaching certification:

> So, I was doing teaching artist things. I was directing plays and coaching speech, and then I got a job as a paraprofessional, so I was working in special education programs. I did that through different schools. And finally, it's like, "Alright, go back and just get the certification." And so, I started teaching full-time being at a traditional school . . . was it 2014? Yeah, 2014. (Ava, Interview 1)

Before coming to PAHS, she worked as a drama teacher at a high school in a neighboring suburb. I had a personal connection to one of her former high school students when she was assigned my voice student during her freshman year of college. My student was so excited when I said I knew Ava because of the positive experiences she had with her as a teacher.

Ava spoke highly of having teaching artists as art instructors at the school and the opportunities for students because of personal connections with people in their field:

> So, not just having the knowledge in theory. They actually are in it. I would say it's reminiscent of my time at Columbia. That's one of the things Columbia prides itself on is that we have worked with artists. And a lot of people that would give me my first gig were teachers of mine or associates of teachers that I had in college. So, I think that having that connection, particularly in our city, is so important. And kids are getting opportunities as seniors to stage manage at an actual professional theatre and having a real-world experience. So, it's more present. And right now, this is what's happening in the industry right now. They come in with that sort of knowledge. I think that's great. (Ava, Interview 1)

While she spoke of the value of individuals in the field working with students, she also identified some of the struggles of teaching artists as educators in the classroom. Many of the growth areas she described contributed to "having a lack of educational strategies in the classroom." (Ava, Interview 1) These educational strategies included meeting students where they were and being flexible with teaching plans. Additionally, receiving feedback and differentiating between pedagogical and content knowledge were issues that resonated with Ava:

They don't know how to switch it up and how to meet kids where they are. And then, sometimes, when given feedback, they're taking the feedback as being a negative commentary on their knowledge, but really, it's not a negative commentary. It's like, "Here's some things that might help you be able to reach these kids better regardless of what your knowledge is in your content area. If you don't know how to teach it, it doesn't matter." (Ava, Interview 1)

Ava was able to identify many positives and challenges to the hiring of teaching artists. The ability for teaching artists to provide opportunities and connections for students was a positive and one that I had witnessed at my time at the school. The students had performance opportunities and guest artists come work with them because of connections with faculty. There were alumni who performed with their past teachers and became part of the local music scene from those relationships. Conversely, I also saw the challenges Ava addressed and how faculty could get frustrated with students if they did not meet the preconceived notions of their artistic knowledge and ability. This did sometimes cause a strain on relationships and student learning. However, if a teaching artist chose to stay at the school, they usually worked through many of these issues and grew as an educator.

Beth

When I was first hired at PAHS, Beth was the arts manager and department head for creative writing. The arts manager position was created to support all the department heads and streamline communication. During my second year at the school, her position shifted to the artistic director for the school. She was still the department head for creative writing until an internal hire was done. As a teaching artist, I had contact with Beth if I needed help or support with an issue beyond my specific department. Beth and I would interact and work much closer together when I became the vocal chair for the music department.

Beth, an African American woman in her early 50s, was a founding teacher at PAHS. She started working at the school in the summer of 2009, and the school opened that fall. She began

her career at the school as a certified English teacher. After about 3 years working at the school, she was also hired as the arts instructional advisor. In this role, she provided professional development to teaching artists on topics typically taught when receiving a degree in education: classroom management, lesson planning, and writing objectives. She also provided instructional coaching and observation feedback.

As the school grew, a desire to start a creative writing program emerged. Beth was still an English teacher and an arts instructional advisor. Eventually, she did the legwork to develop this new conservatory for the school. She transitioned from teaching English in a certified position to being the creative writing department head and arts instructional advisor. A few years later, I met Beth as the arts manager and, eventually, the artistic director.

Beth attended school at a large Midwestern university for communication studies focusing on rhetoric. She minored in literature and, after graduation, worked in banking. After a few years, she returned to school to earn her teaching certificate. After student teaching, she soon realized that she was not emotionally ready to be in the classroom. She decided to work in human resources for 5 years. After the passing of her uncle, a close family member, she was inspired to do something different with her life:

> And well, I'm like, "I have this teaching degree. Let me see. Let me look, see what's out there." Got a teaching job. It was incredibly hard. I was miserable at classroom management. I didn't know what I was doing. I thought enthusiasm and love was enough, which I learned immediately the first day was in no way true whatsoever. And I think learning how to teach is one of the greater miracles. (Beth, Interview 1)

She taught for 5 years before applying to the PAHS. She taught 2 years of middle school and 3 years of high school.

Beth spoke of many positive qualities of having artists as art instructors at the school because they were in their discipline. They were not only thinking about the work of others, but

they were also producing art: "So, you're just much closer to the content. And the content is much closer to the people. And so, I just think that's what makes it special" (Beth, Interview 1).

Beth also spoke of some of the natural tensions and difficulties teaching artists experience when coming to teach at a high school:

> They don't have the same training that teachers who go to teacher school do. It's really hard. And what I have found, some of the feedback that I've gotten over the years, it has to do with that, it's a natural tension between structure and creativity and how can we have a creative classroom if you're making us have this kind of structure. "I don't think you understand. Kids are not going to learn anything if you don't have any structure." (Beth, Interview 1)

However, she also mentioned how many arts have a very structured practice. One example is theatre. There are rehearsals, deadlines to be off-book, scheduled breaks, and very structured audition processes. Having a structured environment is not uncommon in the arts, but it does not necessarily translate to the structure of a classroom. Additionally, Beth mentioned culturally responsive education and the challenge of discussing race with teaching artists: "I don't know how to get White people to feel safe talking about race. I really don't. It's nearly impossible" (Beth, Interview 1). She mentioned trying to provide frameworks and resources and having open conversations:

> And it's really hard also because a lot of arts instruction, the school, and the programs, the training, the disciplines, the venues that many, many, many of the teaching artists, the large majority have been working under are super racist. And so, how do you get out of that? We're swimming in it. Even when you really want, and our teachers really, really, want to create better art landscape for the children. They want the students to have all the opportunity in the world. They want them to be successful. We can't break down 400 years of subjugation in 15 years. (Beth, Interview 1)

Beth spoke of many historical moments and influences that impacted students and teaching artists. These moments laid the groundwork for the present and future. They were the moments we did not personally experience, but we feel their impact every day of our lives. Beth focused much of the professional development at PAHS around culturally responsive pedagogy,

providing books for the teaching artists and offering to lead a book club. Gay (2018) provides a definition of culturally responsive teaching and says "culturally responsive teaching can be defined as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (p. 36). Beth never specifically mentioned Gay's definition of culturally responsive teaching but many of the elements rang true in her discussion of teaching. Even if teaching artists did not participate in the book club, the books were still discussed at various professional development sessions. However, the professional development at the school was not always accessible to all of the teaching artists. For instance, professional development might be scheduled on a Tuesday while a teaching artist is only in the building on Mondays. Teaching artists were compensated to attend professional development but might need to take time off from another job to participate. Therefore, while there were good intentions to provide resources and education for teaching artists, it was not always possible for these resources to be utilized.

Perspectives of the Administrators

Ava and Beth spoke of the many advantages of teaching artists as PAHS instructors. The teaching artists had connections to the outside art world because they were still working artists. They could provide students with artistic opportunities and give them advice on navigating different professional settings. These attributes were important for why the school hired teaching artists as their art instructors. It was difficult to find comparisons with other art organizations because most did not specifically share why they hired teaching artists to work in their programs. However, the Kennedy Center for the Arts (2020) shares its objectives for hiring teaching artists. These objectives are to

- Broaden and diversify the teaching artist field.

- Create equitable employment opportunities for teaching artists.

- Make teaching artistry a more visible career choice for emerging artists.

- Build networks for teaching artists as they support local communities.

As stated by the participant administrators, these hiring objectives are not the same as those at PAHS. However, that could be because of the different types of organization and programming the Kennedy Center for the Arts provides.

The administrators at PAHS also spoke of the growth areas for teaching artists. The lack of pedagogical knowledge and the development of a culturally responsive classroom were two overarching themes identified by the administrators and participant teaching artists in the study. Interestingly, the administration and teaching artists identified the same growth areas, yet no clear solution existed for systematically moving a teaching artist's pedagogical practice forward.

Student Demographics

The state report card includes data provided by the State Board of Education. The 2022–2023 school year data are presented here. During the 2022–2023 school year, the school's racial makeup was 40.5% Hispanic, 34.7% Black, 19.9% White, 2% Asian, and 2% multiracial. The entire school population was 602 students, with 53.5% qualifying for free/reduced lunch. The graduation rate for the school was 92%, and the percentage of students who enrolled in a 2- or 4-year college 12 months after graduation was 77%. This number was above the district and state averages.

Students audition for the school but must also meet school-determined standardized test scores to be admitted. The approximate conservatory enrollment is as follows: 80 instrumental students, 70 voice students, 80 theatre students, 80 musical theatre students, 120 dance students,

120 visual arts students, and 80 creative writing students. The students commute from throughout the city to attend the school.

Participant Selection and Description

The study used purposeful sampling to determine participants (Patton, 2015). Patton (2015) defined purposeful sampling as "selecting information-rich cases to study, cases that by their nature and substance will illuminate the inquiry question being investigated" (p. 264). The purposeful sampling strategies utilized for this study were intensity and criterion-based case selection sampling. The school only hires teaching artists to teach their arts classes, which lent itself to intensity sampling because it offers "information-rich cases that manifest the phenomenon intensely but not extremely" (Patton, 2015, p. 267).

Additionally, the participants for the study were invited based on specific criteria. Patton (2015) called this sampling style "criterion-based case selection" (p. 281). The purpose of criterion sampling is to "review and study all cases that meet some predetermined criterion of importance, thereby explicitly (or implicitly) comparing the criterion cases with those that do not manifest the criterion" (Patton, 2015, p. 281). The participants for the study were currently employed at the same high school and worked within the musical theatre department as teaching artists. All members of the musical theatre department were invited to join the study unless they also worked in the voice department and were directly supervised by me. Therefore, none of the participants were teaching artists I formally evaluated when working at the school.

I chose not to include participants I had formally evaluated because of the power dynamic that had been part of our relationship. I supervised four of the 12 teaching artists in the musical theatre department as the vocal chair, so I contacted the other eight, and four agreed to participate in the study, representing dance, acting, and music. These participants were demographically

diverse in gender, race, and ethnicity. Two administrators also agreed to be interviewed: the artistic director and the theatre department head.

Table 5
Participants' Demographic Data

Name	Race/Ethnicity	Age	Years Teaching at the School	Title
Andrew (male)	White	Early 50s	13 years	Teaching Artist
Erin (female)	White	Late 30s	8 years	Teaching Artist
Megan (female)	African American	Late 20s	5 years	Teaching Artist
Ryan (male)	Afro-Latino	Mid-20s	4 years	Teaching Artist

A detailed description of each of the participants is included in Chapter IV.

Compensation

Each of the teaching artists was compensated $250.00 for their time. The teaching artists are part-time hourly employees without benefits through the school. The $250.00 came from a grant and covered the extra time and willingness to participate in the study. Additionally, I offered a workshop to the junior and senior students in the musical theatre department.

Kolb's Experiential Learning Theory (ELT)

The theoretical framework used for the design of the study was Kolb's (2015) ELT. Many reflective models (Brookfield, 2017; Gibbs, 1988; Johnson & Jay, 2002; Schön, 1987) were examined for this study. I chose a model largely based on reflective practices grounded in experiential learning since teaching artists come to the classroom without formal education preparation. Therefore, teaching artists develop their pedagogical approaches through classroom experiences. Conversely, educators who graduate from traditional preparation programs have a

foundation in theoretical teaching approaches, instructional methods, and mentorship experiences as student teachers.

Six Principles of ELT

Six principles lay the groundwork for ELT, as briefly outlined below:

1) Learning is best perceived as a process, not in terms of outcomes.

As humans, our experiences constantly shape and reshape our knowledge and ideas: "No two thoughts are ever the same since experience always intervenes" (Kolb & Kolb, 2017, p. 25). In education, we often refer to learning in terms of outcomes. We place a high value on fixed knowledge. However, while there are grade-level and professional indicators, our learning does not stop with achieving any single learning outcome. The ideas and knowledge we gain are constantly modified based on our experiences.

2) Learning is a continuous process grounded in experience.

Everyone comes to a learning situation with some idea of the topic. For instance, I may not be a world-class chef, but I have an idea of how food is cooked. This knowledge may be a superficial and limited idea of food preparation, but I still draw on my cooking experiences as I enter a restaurant. Kolb and Kolb (2017) suggested that "the important point is that the people we teach have held beliefs, whatever their quality, and that until now they have used them whenever the situation called for them to be atomic physicists, historians, or whatever" (p. 26). People are always learning and re-learning and are not blank slates. This principle also applies to teaching artists who have an idea of the nature of being a teacher but are entering a new experience in the role of an educator.

3) Learning requires the resolution of conflicts between dialectically opposed modes of adaptation to the world.

Learning requires people to move between four different learning modes: concrete experience abilities, reflective observation, abstract conceptualization abilities, and active experimentation abilities. These four modes are further outlined in depth later in the chapter. The overarching idea is that conflict between these four modes drives learning, and the resolution of reflection, action, feeling, and thinking moves a person's learning.

4) Learning is a holistic process of adaptation to the world.

"Learning is *the* major process of human adaptation" (Kolb & Kolb, 2017, p. 27). Learning occurs in multiple settings, both inside and outside of the classroom. Learning also occurs through multiple interactions with strangers, different stakeholders, and numerous relationships within a person's life. Learning offers a theoretical passage between various life situations and environments as a continuous process. Kolb and Kolb (2017) declared that learning does not focus on one aspect of human functioning but on the integrated qualities of human functioning, such as thinking, feeling, perceiving, and behaving.

5) Learning involves transactions between the person and the environment.

Developing knowledge occurs between the transactions of our social and personal knowledge. Social knowledge is constructed through human cultural experiences, whereas personal knowledge is the collection of subjective experiences. In education, people typically have an idea of what the classroom looks like based on their personal experiences. For example, a person could think that music classes only sing based on previous experiences in music classes. Furthermore, social knowledge has been developed and constructed, such as elementary students moving in lines, students raising their hands, or only one person speaking at a time.

6) Learning is the process of creating knowledge.

Each field of inquiry has a unique set of assumptions and truths about the nature of knowledge. Subsequently, "the content and the learning process is unique to each knowledge system" (Kolb & Kolb, 2017). In education, teachers must consider the subject matter taught to students. Indeed, teaching singing to an ensemble differs from teaching a music theory class. Nonetheless, many teaching artists are expected to teach multiple specialties within their field to several age groups.

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The Learning Cycle and Learning Styles

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The learning cycle and learning styles are two intertwined elements of ELT. Kolb and Kolb (2017) described their relationship: "Learning styles are different ways that individuals use the learning cycle to learn" (p. 30). Consequently, the learning cycle has no starting or exit point but can be approached from diverse avenues, depending on the learning task and the individual's learning style.

The Four Modes of the Experiential Learning Cycle

Kolb (2015) describes ELT as a "dynamic view of learning based on a learning cycle driven by the resolution of the dual dialectics of action/reflection and experience/abstraction" (pp. 50–51). The four modes are concrete experience (CE), reflective observation (RO), abstract conceptualization (AC), and active experimentation (AE), as displayed in Figure 4 below (Kolb, 2015). Consequently, two modes concern grasping experience, while the other two relate to transforming experience. The two modes of grasping experience are CE and AC. The two modes of transforming experience are RO and AE. Thus, a learner's ability to encounter the four modes of experiential learning is critical regarding the capacity to achieve new knowledge, skills, and attitudes.

Figure 4

The Experiential Learning Cycle (Kolb & Kolb, 2017, p. 32)
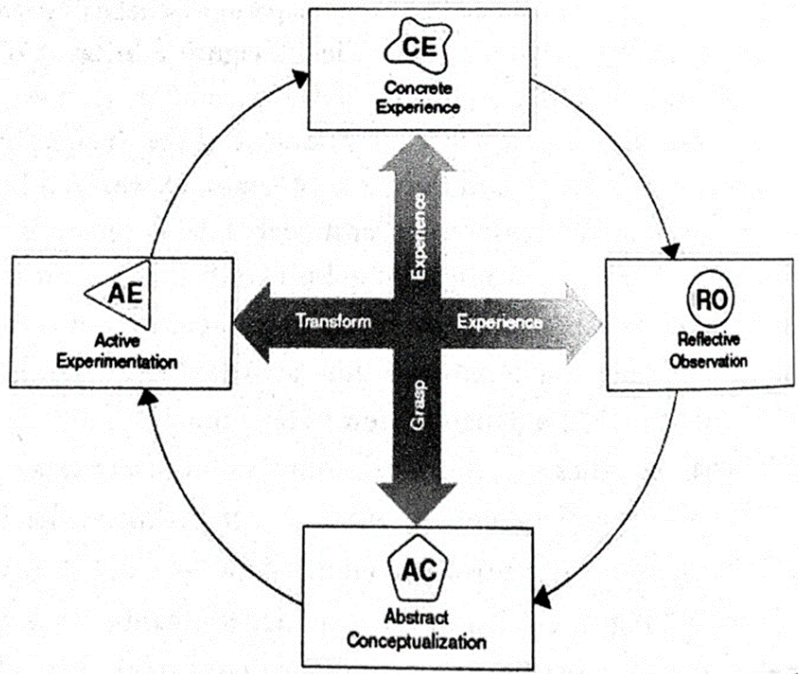
Each mode has a definition and purpose. For example, engaging in CE allows one to meet new situations openly and without bias. For many teaching artists, these situations could occur on the first day in the classroom since they experienced the classroom as students but never as teachers. Moreover, the ability to reflect on new experiences from diverse perspectives is identified as RO. The teaching artist profession usually does not have a structured system for reflection like many preservice teaching programs that provide a seminar, reflection papers, or meetings with teaching mentors. This absence does not imply that teaching artists are not reflective but acknowledges the typical lack of mentors walking them through the reflection process related to teaching.

The third skill is the ability to take observations and create concepts and logical theories based on them, referred to as AC. This phase often occurs in teaching when students make sense of their classroom experiences based on their reflections. Hence, the teacher can formulate

theories to impact their next steps in the classroom. This final step of problem-solving and decision-making is AE, which tests new ideas and guides new experiences, such as testing a new classroom management technique or trying a new communication form with students.

Kolb (2015) acknowledged that the experiential learning cycle is ideal. Kolb and Kolb (2017) asserted that "learning usually does not happen in one big cycle but takes place in numerous small cycles or partial cycles" (p. 40). As learners, people consistently navigate between modes that function on two opposite poles. There are two primary dimensions to the learning process. However, the most essential aspect of the experiential learning cycle is that it describes learning as a spiral instead of a linear or information-transmission learning model.

In the classroom, teachers consistently make decisions on the spot, such as what to do if they do not cover all the material for a given day. The CE is the teacher teaching the subject matter in that environment, on that day, to that particular group of students. Teachers can reflect (i.e., RO) on the experience and consider what is happening in the classroom as observers. Maybe the class did not get through the material because the teacher observed students talking. Thus, the teacher can hypothesize and create a theory (i.e., AC) for why the students were talking (e.g., they did not have assigned seats and were sitting next to their friends). Therefore, the teacher can create a seating chart with assigned seats for the next class period to see if this modification changes the classroom experience (i.e., AE).

Data Collection

The data sets included two semi-structured interviews with the teaching artists, one observation and debriefing with the teaching artists, and one semi-structured interview with each administrator. The participants signed a consent form before participating in the study.

Interview Procedure

Participants were invited into the study using the following script:

Hello! This interview is going to focus on your experiences as a teaching artist. I will be asking a series of open-ended questions, and you may take as much time as you need to answer them. These interviews will be transcribed and kept confidential. The only people having access to the full interview transcripts will be my dissertation chair and me. None of the information will be shared with the administration or adversely affect your reputation. There are no foreseen risks from participating in this study. You will be asked to review any material used for the final paper. You may withdraw from the interview and the study at any time.

Administration Interviews

The administrators participated in one interview to gain insight into the school's history

and philosophy of teaching artists. The questions appear below.

Table 6
Interview Questions for Administrators

Interview Questions for Administrators	1) Demographic Information 2) Postsecondary Education History 3) How many years have you been working at PAHS? 4) How long have you been working in the field of education? 5) What is your role in supporting the development of teaching artists? 6) What strengths do you find teaching artists bring to the classroom? 7) What are the biggest growth areas for teaching artists? 8) What is the philosophy behind students working with teaching artists for their arts education? 9) What qualities or characteristics do you look for when hiring teaching artists? 10) What personal or professional experiences do you look for when hiring teaching artists?

Teaching Artist Interviews

Based on Seidman (2019), the interview procedure for the teaching artists followed an interview series through the lens of Kolb's ELT. The interview protocol allowed for two interviews and a short debriefing after the teaching observation. The first interview focused primarily on the participants' life histories. Those interviews aimed to learn as much as possible about the participants "in light of the topic up to the present time" (Seidman, 2019, p. 21). The questions purposefully focused on the "how" instead of the "why" to help participants reconstruct events that led them to become teaching artists. Below are the first interview questions.

Table 7
Interview 1 Questions for Teaching Artists

Interview 1 Questions for Teaching Artists	1) Age 2) Race/Ethnicity 3) Gender 4) Major in College 5) How long have you worked at the school as a teaching artist? 6) What classes do you teach? 7) How did you come to work as a teaching artist? 8) How do you draw on your past experiences to inform your work as a teaching artist? 9) How have you been prepared to work with young people in this teaching context? 10) How does your work as an artist influence your work as a teacher and vice versa? 11) How do you identify professionally? 12) Can you discuss your relationships with students, faculty, administrators, and parents? 13) Can you reconstruct a day in your teaching from the moment you wake up to when you fall asleep?

Furthermore, throughout this interview, elements of the "participants' present lived experience in the topic area of study" were also explored (Seidman, 2019, p. 22). The purpose of these questions was for participants to reconstruct their experiences by sharing their actions and observations about their teaching. The questions did not inquire about the participants' opinions but rather the details of their experiences. This type of inquiry intersected with Kolb's (2015) RO, with the participants reflecting on their classroom experiences. After the first interview was completed, an observation was scheduled before leaving the session.

Observation

The observation was scheduled after the first interview to establish a rapport between the researcher and the participant. The observation aimed to gain insight into each teaching artist's present teaching experiences. The class times for each of the conservatories varied. The theatre conservatory had hour-long classes on Monday, Wednesday, and Friday. On Tuesday and Thursday, they had 90-minute classes. I observed each participant once during the study for an entire class period. Therefore, my time observing a participant varied slightly depending on the class.

The observation protocol (Appendix A) was designed through the lens of Kolb's (2015) experiential learning cycle. The first column was used to record the time of different events for my reference. The second column was for me to document what I observed in the classroom. The third column was used to document any emerging theories for what I observed, allowing me to write down my in-the-moment hypothesis for what I witnessed in the classroom. At the end of the observation, I asked the participants to debrief with me for 5–10 minutes about the class. Many teaching artists had classes or rehearsals directly after our observation and could only spare a few minutes for the debriefing. During this time, I asked the following questions:

Table 8
Teaching Artists Debriefing

Teaching Artists Debriefing	1) What moments stood out to you during your teaching today? 2) Why did these moments stand out to you? 3) What theories can you create for what was happening in the classroom? 4) What do you think you will try next time you see the students?

After the observation and debriefing, participants completed their second and final interview.

The Second Interview

The second interview asked participants to reflect on the meaning of their experiences from the previous interview and observation. This interview aimed to go "beyond expressions of satisfaction or disappointment about an experience, but that might be a starting point" (Seidman, 2019, p. 23). This interview drew on their most prominent sources of pride in their work and broadly looked toward the future of teaching artistry. Kolb's (2015) equivalent to this stage is AC. The participants created theories about the future of teaching artistry based on their experiences. During this interview, I drew from the previous interview transcripts to develop interview questions further. The list of interview questions used for interview two is below.

Table 9

Interview 2 Questions for Teaching Artists

Interview 2 Questions for Teaching Artists	1) Thinking back to what you shared with me about your life history and your experience working as a teaching artist in interview one, what does working as a teaching artist mean to you? 2) How do you view your role within the school? 3) What insights can you provide for other individuals becoming a teaching artist? 4) What have been your biggest sources of pride since the school year started? 5) What do you wish you knew before becoming a teaching artist? 6) Is there anything else we have not gotten to that you would like to share?

Timeline

Initial contact with the participants was made in December 2022 via email. The theatre department head provided me with the list of musical theatre teaching artists. I emailed the eight potential participants and explained my project and the timeline for my work. Four individuals agreed to participate. The interviews and observations occurred between January and March 2023. The first interview was scheduled via email at a coffee shop convenient for the participant. I chose not to conduct the interviews at the school because the teaching artists had no classrooms or private spaces. The observation occurred after the first interview, and the second occurred after the observation, thereby allowing me to reference my observational notes for the second interview.

Analysis

The data analysis was ongoing. After the interviews were completed, they were transcribed using the company Rev, a transcription service used for qualitative research. The transcriptions were timestamped, and I went back through the recordings and listened to any

parts marked as inaudible by the company. I printed all the transcripts and organized them into a binder to read. After organizing the transcriptions, I read each interview and marked anything I found particularly interesting associated to the key research question. I also highlighted anything that stood out to me that may not have had a clear connection to the key research question at the time. At this point, three broad periods emerged in the data: the past, the present, and the future.

The interview transcriptions went through several rounds of coding. The coding process enabled me to work with a large amount of qualitative data, discover emergent themes, and test the trustworthiness of my findings (Boyatzis, 1998; Creswell, 2016; Merriam & Tisdell, 2016; Seidman, 2019). The interview transcripts for the administrators were printed and coded for information regarding the history of hiring teaching artists, the philosophy of hiring teaching artists for the school, and the impacts of this model of instruction. This information provided context for the hiring of teaching artists at the school. The data for the teaching artists were first coded in the past, present, and future. The quotes were added to a single document under these three categories and color-coded by participant (Appendix B).

A few tentative a priori codes based on Kolb's (2015) ELT were developed for the study: experiences, reflections, theories, and experimentation. I reread the transcripts coding for Kolb. This coding round added new insights related to Kolb's experiential learning cycle to the findings document. Afterward, I read through the findings document, looking at the past, present, and future as separate but intertwined sections. Thus, multiple themes emerged within the past and the present. The future section provided interesting insights from the teaching artists on the future of teaching artistry but is not included in the findings or emergent themes.

In the past section, the participants spoke of how mentors influenced their path to becoming teaching artists. The present section reflected their current teaching and explored

themes of identity, student relationships, and how teaching influences their art. The theme of mentorship did carry over to their present experiences because the teaching artists did not speak of current mentors at their work. The future section produced advice for future teaching artists, including what the participants wished they had known before becoming educators and their greatest sources of pride.

The observation data, which included some worksheets given to students, were used in Chapter V as part of the present experiences of the teaching artists. I used my observations to present a thought-provoking description of the glimpse into the participants' classrooms. The observation data were triangulated with the interview data and used to support the emergent themes from the interviews. The post-observation debriefing was coded using the same system as the interviews and added to the findings document.

Trustworthiness

Patton (2015) suggested that the credibility of qualitative research depends on four inquiry elements:

1. *Systematic, in-depth fieldwork* that yields high-quality data;

2. *Systematic and conscientious analysis of data* with attention to issues of credibility;

3. *Credibility of the inquirer,* which depends on training, experience, track record, status, and presentation of self;

4. *Readers' and users' philosophical belief in the value of qualitative inquiry* – that is, a fundamental appreciation of naturalistic inquiry, qualitative methods, inductive analysis, purposeful sampling, and holistic thinking. (p. 653)

To ensure the study's trustworthiness, I collected data over 8 weeks. I utilized triangulation of interview transcripts and teaching observations to strengthen the trustworthiness

of the findings. I used my knowledge as an expert in music education and teaching artistry to guide my inquiry while also being cognizant of biases or assumptions I made about the data. The three chapters using the participant's voices were emailed to the teaching artists for their review. The administrators also had the opportunity to read their texts. I used member checking (Merriam & Tisdell, 2016) to ensure I had not misinterpreted the interview data. The participants did not request changes.

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Organization of Findings and Discussion

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The presentation of the findings parallels a theatrical production with the teaching artists being the main characters. The story is presented chronically starting with their past educational and teaching experiences and moving to their present experiences at the school. There were four themes that emerged from the data: mentoring, student relationships, identity, and the influences of art on teaching. These themes are sometimes isolated to only a certain timeframe in their lives and do not carry over between chapters. Chapter IV is entitled "Previews: Before the Curtain Rises on PAHS" and is the past (i.e., previews, main characters, and mentorship): everything that occurred before the teaching artists entered PAHS. This chapter gives a thick description (Geertz, 2017) of the participants and the influences of mentorship on their development as educators.

Chapter V is entitled "The Curtain Rises" and is in the present (i.e., setting the stage, not just behind-the-scenes work, student relationships, identity, and influence of arts on teaching). This chapter focuses on their current experiences and includes my observational data for their classroom. This chapter details their present experiences at the school, their relationships with students, and how their teaching influences their art. The end of this chapter connects the findings with recent literature.

Chapter VI is entitled "The Curtain Falls" and is about the future (i.e. advice, what I wish I knew, and sources of pride). This chapter provides insights for future teaching artists based on the perspectives and experiences of the participants. The teaching artists offer advice, share what they wish they knew before entering the profession, and discuss their biggest sources of pride. This section is not considered part of the findings from the study but instead an opportunity for the teaching artists to share their recommendations for the future. The discussion section for this chapter is written in my voice. In this section, I share my advice for teaching artists, what I wish I had known before I became a teaching artist, and my biggest sources of pride.

Chapters IV, V, and VI are presented to the reader as if attending a theatrical performance. Thus, the reader is an audience member. Many times, I refer to "we" as if many people are viewing the same production. I position myself as the narrator. Michael Bennett famously interviewed dancers for the creation of *A Chorus Line*. He used their stories as inspiration for a new work (Stempel, 2010). Similarly, I used the stories of these teaching artists as inspiration and guidance for my work.

The participants became characters in this production and are always presented in the same order so the audience can follow their stories. There are parallels drawn between the world of theatre and a research study. Similar to how actors engage their audience when they step upon a stage, the teaching artists engage their students when they walk into the classroom. With that, I invite you to step into the theatre, turn all cell phones off, and become immersed in the experiences of our teaching artists.

CHAPTER IV

Previews: Before the Curtain Rises on PAHS

Welcome to PAHS. In this chapter, I introduce the cast and describe their histories and what led them to teach artistry at PAHS. I consider this chapter a preview before opening night. It is the phase in the process when the story is still being workshopped, and changes to show are occurring daily. The teaching artists are the main characters or leading roles. Each of the cast members for this story was selected based on their role at the school and the selection criteria for the study. Their stories guide the plot and help the reader develop ideas for potential sequels to the story. I gathered this information through interviews, observations, and having once been part of the ensemble myself.

Introducing the Cast

Andrew

Andrew and I worked together at PAHS in different departments with few interactions. I do not remember when we spoke one-on-one during our 3 years together at the school. However, I remember Andrew during professional development meetings for the arts teachers. Many of these meetings were online, with a mix of cameras off. Some people were highly engaged, yet others seemed to multitask throughout the meeting. Andrew was engaged and vocal in asking questions. Even if I had never met or seen him in the hallway, I knew he was a human who worked in the theatre department and had been there for several years because of his participation in these meetings.

Andrew, a White male in his early 50s, was in his 13th year at PAHS at the time of this study. He started working at the school the second year it opened. He taught several classes in the theatre department and other departments during his tenure. He was a theatre major in college and did his undergraduate degree at a large Midwestern university.

As an undergraduate student, Andrew had already gained experience working with kids. He took classes in creative drama and storytelling and was part of an organization on campus that took poems written by elementary school-aged children and made them into skits to be performed at their school. After graduation, he and some other alumni created a theatre program for students in public schools:

> We took that a step further and went in and did teaching residences at the schools largely that have no arts funding. Then it's about getting the kid's ideas out of their head and on to the page, so empowering them. Every idea is a good idea. That type of stuff. That was a lot of second, third, fourth grade. (Andrew, Interview 1)

Andrew did not attend an undergraduate program for education but got experience working with kids in college and expanded this work after he graduated. This is interesting because it is not the common experience of many performance majors. In addition to working in elementary schools, Andrew taught a lot in junior high. He started a drama club and directed shows at a Catholic school. He also worked in a suburb at a junior high with a large theatre program during the summer. It was not until he started teaching at PAHS that he worked with high school students.

Erin

Erin and I worked together for 3 years at PAHS. We never interacted, but I remember her speaking for the arts staff during my first week as a teaching artist at the school. The theme of the presentation was preparation. The goal was to brainstorm ways to teach students how to prepare for short-term goals like upcoming performances and longer-term goals like a career in

the arts. Erin spoke to us about what she did to prepare as a dancer and how that could be imparted to students. I remember thinking she had much energy and shared good ideas with the group. Our paths did not cross again; I assumed she only taught in the dance department. I was excited when I learned that she taught dance and theatre and would participate in this research.

Erin, a White female in her late 30s, was in her 8th year teaching at PAHS at the time of this study. She started subbing 1–2 years before officially being hired at the school. However, she now split her time between the theatre and dance departments. She worked with three groups of students: actors, musical theatre students, and dancers. She received her undergraduate degree in dance with a minor in business management from an arts college in a metropolitan area.

During her senior year of her undergraduate degree, one of her mentors came into the room to introduce her nationally recognized model for arts integration, teaching mathematics through movement:

> And in my brain, I was like, "I'm going to graduate. I'm going to move to San Francisco, New York. I'm going to perform, I'm going on tour." And I had this vision for what I was going to do. And then she came in and did this. And I was like, "Oh shit. This is calling me to figure out why I'm reacting so strongly to this." And that's what the work was. It was a teaching artist. It was using what I know as an artist and a dancer and pairing it with learning something else. (Erin, Interview 1)

Erin's interest in teaching artistry stemmed from her desire to more deeply explore arts integration. Not all teaching artists work in the field of arts integration; however, the discovery of this work inspired Erin to reexamine her career path. Erin started working as a teaching artist, teaching Spanish, mathematics, and literacy through movement. She worked in several schools and as an independent contractor for multiple organizations to fill her workload. She joined the team for The Joffrey Ballet and helped to develop a lot of their programming:

> So many, many years of mine were spent driving all the way to the south side and then driving all the way to the north side. I would hop around all day to different CPS schools, and that's kind of how it all started. And then you start diving into it and making more connections. And then, I joined the team of Joffrey, and I helped develop a lot of their

programming. And, yeah, I liked that, it wasn't monotonous. I liked the difference, but it was a crazy life. (Erin, Interview 1)

The nomadic lifestyle Erin describes juggling multiple jobs is not uncommon for teaching artists. It is one of the challenges of this type of employment. However, even though Erin recognized it was a hectic lifestyle, she also acknowledged that she enjoyed not having a monotonous routine. Similarly, I have found that I also enjoy the varied schedule of a teaching artist. There are some days when much of my time is spent in the car, but I appreciate all the different students I interact with on a weekly basis.

During the time Erin was working as a teaching artist at multiple schools, she took a few years off from formal education but then decided she wanted to further her credentials to teach in public schools. She attended an out-of-state university to earn her certification to teach dance in K–12 public schools. She was unable to attend a university in her home state because it did not offer a teaching certificate for dance:

> So, I had to pay out-of-state tuition and drive to Milwaukee twice a week to complete that degree. It was a little nuts. And then, it's interesting, I don't know that that certification got me through the door of any jobs that I've had. It's certainly helped in skillset, but I don't know that a teaching artist necessarily needs that. It just kind of helps you understand curriculum by design and really be an educator in the room, as opposed to just teaching dance. (Erin, Interview 1)

Erin recognized the difference in her teaching after attending a dance certificate program. In contrast to myself, she taught as a teaching artist before getting her teaching certificate. The teaching certificate served as a form of professional development for Erin. It is difficult to assess if a teaching certificate program makes someone a more skilled educator or if substantial professional development could fill this void for teaching artists. In addition to her formal education and experiences as a teaching artist for many schools and organizations, Erin and a friend started a nonprofit. They became an affiliate of the National Dance Institute in New York.

In 2008, she began training under the National Dance Institute and traveled to New York to teach

with them:

> And I feel like that expertise, these master teaching artists who understand intention and language and pacing and all of these classroom management school tools that are just kind of woven into what we're doing, I'd never seen teaching like that in my entire life. It was mind-blowing. So, a lot of that really prepared me to be able to reach every child in the room. That's what the philosophy was about. Everyone is seen, and there are so many creative tools to use in that method and pedagogy, so that pedagogy really prepared me to be in schools and to do what I do at [PAHS], and it just kept building on that. (Erin, Interview 1)

Erin found great value learning from what she referred to as master teaching artists. In

her interview, she spoke highly of these educational experiences and rarely referenced her dance

certificate program. While she never spoke negatively of her dance certificate program, there was

clear excitement when discussing the work she had observed and experienced from other

teaching artists.

Megan

Megan and I were hired the same year at PAHS. It was not until our first interview that

we met. I did not recognize her name when I was given the list of potential research participants,

which could have been because we were in different departments or because the school shut

down for COVID later that year. As she entered the coffee shop for our first interview, there was

a moment of hesitation as we figured out that we were meeting each other. As we started to chat,

I was quickly disappointed that we had not known each other while working at the same school

for 3 years.

Megan, an African American female in her late 20s, was in her 5th year teaching at PAHS.

Megan started her career at PAHS, teaching tap in the dance department for 1 hour a week. At

the time of our interview, she split her time between the theatre and dance departments. In

addition to her teaching artist responsibilities, she was the department assistant for the theatre

department. Between these two roles, she was a full-time employee of the school. Megan was a product of the school district where she works. She majored in dance theatre—for her undergraduate degree, she attended an arts school with campuses in New York and Los Angeles. Megan attended both campuses. She started at the New York campus before transferring to Los Angeles to complete her Bachelor of Fine Arts.

Megan knew she wanted to be a teaching artist from a young age from interactions with her own teachers at her childhood dance studio:

> At first, I always saw in my dance studio the teaching artist teaching in my class, and I knew that was something I wanted to do because I loved the way they were able to be closer in age and just there for me. So I was like, "I want to do that for students as well." (Megan, Interview 1)

Her dance studio held tryouts for teaching artists, and at age 12, she was cut after the first round. At the time, her dance teachers did not feel like she was ready for that role. However, her younger sister had started taking dance and was very shy. Megan would go to her sister's dance class and work with her. About halfway through the year, she was told her sister would need to adjust to being in class by herself. However, her teacher had seen how Megan worked with her sister and asked if she took tap:

> She told me to come into her 9:00 am tap class with the 7- to 8-year-olds, and she started mentoring me from there. After that year, it was rough because she was on me. But ever since then, I've been TA-ing. By the time I was 14, I actually started leading her classes. I was teaching since 14 on my own.

Megan was given the opportunity to be a teaching artist because her teacher saw potential and was willing to mentor her. The mentorship Megan received was artistic and pedagogical. This provided Megan with an informal student teaching experience, with her mentor guiding her journey as an educator. Megan continued to teach at the studio. She eventually taught all age levels, from young children to teenagers. The class sizes ranged from seven to 20 students.

Furthermore, as she continued to work as a teaching artist, the range of dance styles broadened to include tap, jazz, ballet, modern, and hip hop.

In addition to teaching in dance studios, Megan taught in public school classrooms. Not all of these classrooms were filled with students who elected to take dance. Her relationships and connections from these previous teaching experiences eventually led her to her invitation to teach tap at PAHS.

Ryan

Ryan was hired after I was. I had many interactions with Ryan because he worked in the music department. I never directly supervised him, but he often subbed for many of the choirs, so we interacted. He also taught music theory to the vocalists, so we shared students. Since music theory was a credit-bearing class, I was aware of how students were doing in his course. I always enjoyed my interactions with Ryan and his desire to learn more and grow as an educator.

Ryan, an Afro-Latino male in his mid-20s, was in his 4th year teaching at PAHS during our interview. He worked in the music and theatre departments with musical theatre students, vocalists, and instrumentalists. He had multiple roles at the school, once serving as the attendance clerk and working in the front office. These roles were in addition to his teaching artist responsibilities. He now worked solely as a teaching artist at the school. Ryan majored in voice performance and composition at a large university in the Southern United States. He earned his graduate degree in vocal performance at a university in the Midwest.

Ryan did not originally have any plans to teach. During his undergraduate studies, he was told that teaching might be a good fit for him. Ryan's voice teacher went on a 1-year sabbatical, and he had a great substitute voice instructor:

> And she made a comment to me in our voice studio class that was like, "Ryan you're really good with your words and good at giving feedback. Your feedback's always quite

analytical and detailed and useful, and you tread the waters of having balanced feedback where it's not just nice feedback and useless" – so just fluff or on the total opposite on the spectrum where it's like, "Where is this coming from? This is way too specific, and the person can't use it.'" She's like, "You would be a good teacher, I think. Something to think about." (Ryan, Interview 1)

This was the first time in our interviews that Ryan mentioned someone identifying him as a future educator. However, Ryan had experience teaching through his previous work as a church director for 3 years. It was a small church, so he took on many roles, including preparing the kids' choir for Christmas, working the lights and sound, and running the church's praise band. Eventually, he graduated and left this job as he relocated to graduate school.

Ryan started graduate school in the fall of 2019 and, due to COVID-19, went fully remote in the spring of 2020. In graduate school, he started teaching privately to help pay the bills. He ended up teaching at Guitar Center and starting a private studio:

At that point, I'd already taken my grad pedagogy class. I took my grad literature courses like Opera Oratorio and then the literature and pedagogy from undergrad. So, I'm like, "Oh, okay, we'll teach to pass the time and subsidize my income." And I enjoyed it. I enjoyed making that connection with people, especially seeing how helpful it is to both adults. Most of my students were in their 20s and 30s, with a handful of them being somewhere between 4 and 18 and then a handful of them being seniors. My oldest student was 80. So, it was lovely seeing what music education meant to all these different age groups. (Ryan, Interview 1)

Ryan spoke of two students he taught privately during these years and how their stories stuck with him. It was evident through our conversation that teaching might not have been on his radar as a possible career, but the interactions and connections he had through teaching stayed with him far beyond the end of the lesson. Soon after he graduated with his master's degree, the schools opened again, and Ryan applied to be a teaching artist at PAHS.

The Moment Before

A character's story does not start when first introduced to the audience. Most characters have lived an entire life before the start of a show. This life may not be written down or

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documented, so the actor and artistic team are charged with the character's development as they make this person come to life. In the same way, when we meet someone for the first time, the impact of their past experiences is not always visible. Through our own inquisitiveness, we develop our understanding of the person in front of us. Previously, we examined our main character's teaching pasts before they came to PAHS.

This next section examines these characters' "moment before." The actors have just walked onto the stage and are about to deliver their first lines. In this case, the teaching artists have just entered PAHS. They are excited to start a new position and come to the job with varying experience levels. They begin to navigate a new work culture and, for some, a new profession. As most people do, when they walk into a new environment, they hope people will be kind and help them navigate new waters.

Mentorship At PAHS

No formal mentoring program existed for teaching artists at PAHS. Since the teaching artists were hourly employees, it would cost the school more money to compensate everyone to meet outside of the classroom. However, the teaching artists spoke of instances of informal mentoring. This informal mentoring took the form of conversations in the hallway and sharing curricular resources:

> When I started, I had access to Larry's lesson plans for the class that I was taking over and had good conversations with Rob, who was the department head, as well as other teachers who were on faculty at the time as to what they do and don't do. Yeah, there were some in-services, more classroom management stuff I guess, less as far as creating lesson plans and things like that. There were some of those. (Andrew, Interview 1)

Andrew used the lesson plans and curriculum Larry had developed and modified the resources to make them his own. When developing the junior musical theatre class, he talked to colleagues and investigated what was happening in the earlier grades so that what he taught would build on their previous learning. At PAHS, if there was a new class, the teaching artists

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were paid to develop the curriculum for their teaching class. In some cases, they documented and

developed the class while teaching it for the first time:

> For the junior MT class, it was . . . Rob had thoughts on what he wanted, but it . . . as with any kind of new class at [PAHS], we're given a stipend to create the class and all the lesson plans and stuff. Rob was teaching the sophomore MTs, so he's like, "Here's what I do," and I want to sort of . . . they do. I think pre-1968, the Golden Age, whatever. He wanted my class to do the present. (Andrew, Interview 1)

These conversations guided the next steps Andrew would take in his teaching and

curriculum development.

Ryan used what he learned in his pedagogy classes at his undergraduate and graduate

institutions to help guide his teaching at PAHS. Nonetheless, he found holes in his previous

teacher education. The education classes he took were designed for performance majors, and he

described them as more of an "internal study" to better understand his own learning:

> But it's only so useful to teaching at the high school level because in high school, you've got to think about classroom management, you've got to think about structure, and course development. I didn't get any curriculum development courses, but I know that that's part of a music ed. (Ryan, Interview 1)

Ryan described many skills that are developed and experienced during fieldwork in

music education curricula. Yet, he also described skills that are not typically taught in many

undergraduate certificate programs I have encountered. From my perspective, I have not

experienced undergraduate curriculum writing classes and personally did not take this

coursework until graduate school. Additionally, Ryan spoke of navigating relationships with

parents and students. These are elements of teaching that are often discussed among preservice

teachers or teaching artists but are hard to formally learn in a classroom setting. He did not feel

that his coursework prepared him for what to expect when communicating with parents and, in

some cases, with large groups of high school students:

> Where I don't think undergrad and graduate school really prepares you for how vulnerable being in a classroom can be and the types of emotional connections you can

make or the chaos that can come if you're not fully prepared and ready with classroom management or even if you are, and the amount of pushback that you can get. Especially in an inner-city school. (Ryan, Interview 1)

However, Ryan also found mentorship through one of the diverse learning teachers at PAHS. The diverse learning team typically worked with students who had 504s or IEPs at the school. The entire team was comprised of certified special education teachers. One of the team members was assigned to work with a student during conservatory hours. This student was in Ryan's music theory class:

> Last year, we were really fortunate to have Jess, who, she ended up working in the capacity of an instructional coach for us on the arts side, but she was hired on really as just a dedicated SPED teacher for one student. So, she was just gracious enough to share and teach us. And I learned so much from her. There's no one this year doing that. (Ryan, Interview 1)

Ryan spoke very highly of this relationship and the desire for someone to be in the role of an instructional coach for the teaching artists:

> So, as we're negotiating for it, at our bargaining table, we are asking for training just as part of our regular development. Professional development, there you go. As part of that, we're asking for an instructional coach because that's important since none of us know what we're doing, and all of our courses look different. (Ryan, Interview 1)

The wish for an instructional coach shows how Ryan wanted professional development and resources to grow as an educator. The informal mentorship he developed with the diverse learning teacher was a form of professional development that he found helpful at PAHS.

Discussion

A common theme throughout my conversations with the teaching artists was the role of educational mentors. Stephen Sondheim (2010), arguably one of the most important creators in musical theatre, often referred to the impact of his mentor, Oscar Hammerstein II, on his personal and creative life:

> I met Oscar Hammerstein II and his family when I was 11 years old. He became a surrogate father to me for the next 5 years, and it was because of my teenage

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admiration for him that I became a songwriter. Oscar was my professional guide and mentor until the day he died when I was 30, and he was 65. (p. 3)

Similarly, all of the participants mentioned the power of mentorship in their development as teaching artists. Parkes (2022) emphasized the importance of mentorship for novice teachers, inferring that teaching artists could be less prepared because of the lack of formal student-teacher mentorship. However, this paradigm would assume that all formal mentorship relationships move a mentee's practice forward. The following section provides a review of literature for mentoring as it relates to the findings from this study.

Mentoring

The teaching artists often spoke of the informal mentoring they received in their development as educators. This informal mentorship came in the form of sharing lesson plans, teaching observations, and having conversations and reflections about teaching with colleagues. These conversations were not obligatory or assigned as part of a teaching certificate program. The conversations were emergent and, in some cases, took the form of various styles of mentorship.

Mentoring Literature

In a study examining the characteristics of mentors, James et al. (2015) investigated 153 academic librarians and non-librarians with MLIS degrees in Illinois. The participants completed a survey about the characteristics and value of informal membership. "The survey compared expectations and observations about subjects' informal mentorship experiences with their formal mentorship experiences" (James at el., 2015, p. 534). The study found that different mentor qualities were valued for formal versus informal mentors. The qualities of an informal mentor were "sharing their own knowledge and experience, having a warm and trusting relationship, and encouraging the mentee's point of view" (James et al., 2015, p. 535). The qualities of a formal

mentorship were similar in that the mentees valued mentors sharing their knowledge and experience and encouraged the mentee's point of view. However, in a formal mentor relationship, the participants rated clear goal setting as necessary but not a warm and trusting relationship (James et al., 2015). A warm and trusting relationship with informal mentoring was also important to teaching artists in this study.

Davis (2017) examined formal, informal, vertical, and horizontal mentoring perspectives from preservice teachers working in a community-university partnership. The definitions for these four types of mentorships and their intersections created a mentoring mosaic (Davis, 2017). Formal mentoring is what is often used in preservice education programs. It is the relationship between a student teacher and the cooperating teacher. There are clear goals or objectives for the student teacher in this form of mentorship, and the cooperating teacher guides the student teacher and facilitates learning.

Conversely, Davis (2017) defined informal mentoring as entirely emergent, happening when two colleagues talk about their day while having lunch or when a teacher seeks advice from a more experienced educator. Vertical mentoring is the master teacher or apprentice model. The master teacher holds the answers. This form of mentoring can be seen in the private music studios at many conservatories or music schools. In contrast, horizontal mentoring focuses on peer relationships and learning from them.

Since many teaching artists do not have formal mentors, other forms of mentoring must also be effective. The findings of the study showed that these preservice teachers found informal mentoring relationships valuable. Sometimes, they felt more comfortable speaking to an informal mentor than a formal mentor (Davis, 2017): "the peer relationships also provided opportunities

for emotional and intellectual support" (Davis, 2017, p. 33). These findings were not to say that formal mentoring was not valuable. Instead, they stressed that other forms of mentoring were valuable in teacher development. Participants in the study created a mentoring mosaic, where they interacted with many forms of mentoring to increase their understanding of teaching. While this study was focused on preservice teachers' perceptions, I think it still gives valuable insights because, in many ways, these preservice teachers functioned like teaching artists in this context.

In another study, Du and Wang (2017) examined 15 foreign language teachers working at a college. The researchers investigated what contributed to starting an informal mentoring relationship and the quality of informal mentoring. The findings revealed four broad themes that contributed to informal mentoring: social interactions, time, organizational contexts, and the characteristics of mentors and protégés. Social interactions referred to the opportunity participants had to meet people who could become mentors, the quality of these social interactions, interpersonal trust, and social constraints like political factors or personnel turnover.

Time was another factor because everyone was often busy, so talking about teaching could be difficult. Organizational context referred to the norms of the organization, for example, considering whether it was normal to share teaching practices and strategies with others. Characteristics of mentors and protégés denoted the comfort level of forming mentoring relationships, complementary personalities, and whether someone felt they needed a mentor.

The quality of mentoring someone received was based on the frequency, scope, and strength of influence the mentor had on the protégé. The participants reported that the frequency of meetings was based on when they felt they needed advice. The scope of this advice was usually tied to career-related activities, and the influence of the mentoring was measured through follow-up activities and the effect of informal mentoring on new teachers.

Shanks (2023) examined the literature surrounding formal and informal learning and described informal learning as "everyday interactions at work which help someone improve their performance and/or skills could be termed informal learning and also might be understood as informal coaching or mentoring" (p. 443). Related to Davis' (2017) idea of a mentoring mosaic, Shanks (2023) emphasized that many new teachers seek out multiple people for support beyond formal mentors. Again, this picture is similar to how a teaching artist navigates learning to become an educator by reaching out to others.

Mentorship Findings

The findings from these studies aligned with many of the mentoring characteristics found in this study of teaching artists. All the teaching artists in this study had informal mentors. They often spoke of going to their mentors for pedagogical and student-understanding strategies (Du & Wang, 2017). Their mentors were people they respected and who influenced their teaching (Anderson & Risner, 2012a). Du and Wang (2017) found that the "mentor-protégé relationship resulted in low to moderate quality of mentoring received" (p. 324). However, this finding was dissimilar to the teaching artists in this study because their informal mentors took an active role in their learning, and the organizational structures lent themselves to building strong mentoring relationships.

In Ryan's case, he found mentorship with a diverse learning teacher. This individual was assigned to be in his classroom because of one student but provided more resources and guidance for the entire class. The relationship between Ryan and a certified teacher was helpful in his growth as an educator (Anderson & Risner, 2012b). She was a valuable resource for Ryan and exhibited many of the qualities found in an informal mentor: willingness to share her knowledge

and experience, promoting a trusting and warm relationship, and encouraging the mentee's point of view (James et al., 2015).

Andrew had a similar experience when he first started working at PAHS but with one significant difference: the informal mentorship came from his department head. Consequently, there was a clear hierarchy in the relationship. However, Andrew was already an experienced teacher learning to navigate the new school and grade level. He also mentioned speaking with colleagues and looking at resources from the previous teacher of the class. Andrew's experiences exhibited more of a mentoring mosaic (Davis, 2017), with resources coming from many people, supporting previous research that new teachers approach many individuals for support (Shanks, 2023).

Erin and Megan did not speak specifically of the mentorship while teaching at PAHS. However, they both spoke of mentors who impacted their teaching before they came to the school. Megan reflected on the guidance from her mentor and dance instructor. She had teaching artists as her dance instructors, which inspired Megan to want to become one.

The field of dance has limited opportunities to become a certified dance educator. The National Dance Education Organization identifies 624 colleges and universities with dance programs, but only approximately 50 offer tracks for certification in dance education (National Dance Education Organization, 2024). Dance is also not commonly part of an urban school's curriculum (Allen-Handy et al., 2021). Therefore, it would make sense that dancers more commonly work with teaching artists. With so many dance educators coming from a performance background, supporting the development of teaching artists is vital.

Erin went to New York to learn from other teaching artists and eventually earned her certification in dance education. However, she had to attend an out-of-state program because her

state of residence did not have a dance certification program at the time. Erin and Megan both had teaching artists as mentors before they became teaching artists themselves, which is interesting because I learned music from certified music educators, not artists. However, in a field like musical theatre, where different artistic disciplines intersect, an instructor's background can be vastly different based on the specific art form and educational structures in arts education.

Conclusion

The past experiences of our cast all looked very different. Some cast members drew heavily on their time before coming to PAHS. They had many teaching jobs, had taught for several years, and drew on a diverse teaching portfolio. Others pulled from their experience when they first started at PAHS. Regardless of where their teaching history began, at least one person acted as a mentor. These mentors shared knowledge through conversations and resources. They invested time and energy into the success of these teaching artists, and as a result, they became a long-lasting influence on their teaching.

It is these experiences and others that lead us to the present. In the next section, I tell the story of where these teaching artists are now and how they navigate their teaching positions. The theme of mentorship does not carry over to the present, as the participants did not speak of current teaching mentors. I also observe their teaching and glimpse into a day in their classroom lives.

And the curtain rises.

CHAPTER V

The Curtain Rises

It is now the present day. The story's characters work at PAHS during the middle of the school year. One of the primary research questions was to examine how the participant teaching artists drew on their current experiences to inform their teaching. Through participant interviews and observations, I started to construct a day in the life of these individuals. I expanded beyond when they were at the school to investigate the time before and after they entered the building, paralleling the time before and after an actor enters the theatre. This time is when actors are just being themselves.

In theatre, you typically play a character different from yourself, but you draw on your experiences to understand and portray this other human. Teachers often refer to their teacher persona or how teaching can be similar to theatre in terms of engaging an audience. As novelist Gail Godwin once said, "Good teaching is one-fourth preparation and three-fourths pure theatre" (para. 1).

Setting the Stage

Before most shows start, the curtains are open, and the audience can see the set where the story is about to take place. When people arrive at PAHS, they first see a large cement building on a busy road. The main entrance has a sign over the door and a small metal box with a button to alert security when visitors arrive. All visitors must enter and exit through this door. After security buzzes the door open, a large staircase leads up to the security desk for visitors to sign

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in. The security desk sits in the middle of the hallway, surrounded by large, bright green lockers, classrooms, and students walking to their next locations. It is one of the highest traffic areas of the building, with people signing in and students stopping to greet the security guards or walking to their next class. I stood to the side and waited for someone to escort me to the classroom.

I had been in the building many times. I saw students I had taught before and felt the excitement of having a few moments to reconnect before their next class. I felt I had a positive relationship with my students when I left PAHS. I considered us to all be part of the same ensemble. However, I met students I did not teach while working at PAHS for these observations. Through these observations and teaching artist interviews, I got a glimpse of the ensemble the teachers were building with their students.

Not Just Behind-the-Scenes Work

The opportunity to observe another educator can be rare in the teaching profession. Usually, few opportunities allow stepping into another classroom to learn from a peer. In the performing arts, the audience seldom goes behind the scenes to see the process that led to the final production. Just as an experienced educator can make teaching look effortless, so can an actor who has spent hours of preparation not only for their role but for their craft.

However, I considered my observations of the teaching artists' classes as glimpses of the main production. For many, these observations would be considered behind-the-scenes work when students are rehearsing or preparing for some culminating experience. Nevertheless, for this study, they were the main performance, the time when students learned and grew as artists, relationships were built, and they began to figure out where they fit into the larger picture.

Andrew

  I entered the classroom to find two rows of chairs facing one side of the room. Andrew greeted me, and students entered behind to fill the classroom. Andrew began the class in a circle with his students as the bell rang. He had them take a few deep breaths to ground and focus their energy. The students begin a tongue twister, and the warm-up turned into a movement game. The students were smiling and engaged in the lesson. Another teacher was in the room to collaborate like a music director and director would in a rehearsal.

  The students were working on individual coaching sessions for a musical theatre song. They each had two opportunities to perform the piece. First, they performed the piece, showing the work they had done on their own. Andrew gave them feedback and worked with each student for several minutes. He asked other students questions and worked to include everyone in the learning process.

  As an informed audience member, it was clear that Andrew was an experienced educator. He had the performance order on the board, so students were prepared to sing. He asked for student feedback and created a bingo sheet of different acting concepts they could look for in each performance. Andrew honored the artistic voice of his students and asked each performer their vision and opinion. He worked as an artistic collaborator with his students. He made personal connections to the content and shared these influences with his students. There was a sense of humor and lightheartedness in the classroom when Andrew was teaching.

  After class, Andrew and I walked to a corner of the room by the teacher's desk. He quickly mentioned a few moments that stood out to him from this teaching that day. He shared how one student was willing to be more vulnerable and honest with their performance. He thought this student had made a lot of progress over the year. He referenced another student

being able to play the opposites in their song. He drew on his experiences to provide multiple

and different suggestions for each student based on the needs of that performer. "I mean, there's

always, depending on what the student presents, there's always a different exercise I can draw

from" (Andrew, Debriefing). The experience Andrew brought to the classroom allowed for

flexibility and diversity in his teaching techniques, which was an asset when I observed him

coach his students.

Erin

The dance studio was a large open space. As students entered, they switched their shoes

and moved their belongings to the side of the room. Erin started the class in a circle. She

conducted a physical check-in with her students before they started to warm-up and dance. The

students came to class right after lunch during a warm, sunny day in the middle of winter.

Once the music started, the students stopped talking and followed Erin through a series of

warm-ups. After the structured warm-up, she gave students time to do any further stretching for

themselves. During this time, she walked around the room and talked with students. After warm-

ups, she announced that they would be doing reviews of different musical theatre dances they

had learned over the course of the year. Erin had students lead the reviews, and she helped make

any necessary corrections.

After a few reviews of different musical theatre dances, Erin had the students grab some

water and sit down to refocus. She commented on their energy and asked them to listen when she

spoke. Erin shifted gears and put the students into small groups to review three dances of their

choice. They performed these dances by the end of the class. The students were excited to

perform, and each group was focused on the task. She told each group to sing while dancing to

build stamina. Not every group had time to perform individually at the end. Erin combined groups for the final performance so that everyone could showcase their work.

As I watched Erin teach, I noticed she had a good rapport with her students. She was flexible in her teaching. When she noticed the students had a lot of energy, she stopped what they were doing, refocused the group, and then transitioned to working together in small groups. This approach held the students accountable while allowing them to talk and work together. She reviewed the schedule for the rest of the week at the end of the class. Additionally, the school musical would be announced soon, and she took time to discuss with them how they would react if it was not a show they liked.

Erin and I walked down the hallway to her next class. As we walked, I recorded our conversation about the class I had just observed. I felt like a reporter trying to get a few questions answered before the star moved on to another commitment. In our debriefing, Erin talked about the energy the students brought to the classroom and her transition to groups:

> Yeah, I liked when they worked together, when we paired off, and they were able to really just feed off each other's energy. I think I need to step out sometimes at this age so they can just work together. I thought that was a nice moment. (Erin, Debriefing)

The students were able to focus more when they were able to talk and collaborate. They knew they were going to perform for each other before the end of the class, which held all of the groups accountable to practice. Erin allowed for student choice and what she called "controlled chaos." She recognized the energy in the room to be a positive result of the students feeling successful. I have felt the same energy after my ensemble has performed a piece and everyone in the room knows we just experienced something special. The students were smiling and laughing as they rehearsed:

> There was just a lot of joy and happiness. I think they're really charged right now because they're learning a lot, and they feel really capable. So, I think they were just bursting at

the seams in that way. Not the most structured feeling, but it was a kind of controlled chaos. (Erin, Debriefing)

The next time Erin saw these students, she wanted to focus on technique. Their next big performance would be *Curtain Call*, so she wanted to take everything they had learned during the year and put it into practice for a performance. Erin walked into her classroom, greeted her next group of students, and we said goodbye.

Megan

The students entered the dance studio and found a space in the middle of the room. Megan greeted the students as they arrived with a smile. She played a Beyonce song from her laptop and moved to the front of the room. She gave the starting counts, and the students joined her in jumping jacks. They did a conditioning sequence, and Megan did all the cardio with her students. She yelled words of encouragement from the front of the class as the students started to get tired. Every student participated in the conditioning.

After completing the cardio, Megan demonstrated a dance warm-up and watched the students mimic the movement. She gave the students feedback on their technique, slowed the combination down, and had them repeat the routine. Megan led the students through a stretching combination as she walked around the room. She gave feedback on how to make the exercise stronger. The students joked with her about how challenging she was as an instructor because she pushed them to work hard.

After warm-ups, they started to rehearse their dance for the musical *Nine*. They did a walk-through of the numbers and added students who had been absent to the dance. Megan played a track from the Broadway show for the students to dance along with. After they reviewed what they had already learned, she taught the students the rest of the dance. They rehearsed the entire number. During the run-through, the students struggled with one part of the routine.

Megan and the students worked together to determine what went wrong with that section. It took several minutes for them to figure out what was not working in the dance. The students and Megan celebrated when they could identify the problem and find a solution.

The celebration between Megan and her students was a wonderful moment to witness. Megan never seemed to get flustered when she was unsure of what was not working with the choreography. She allowed her students to help identify and solve the problem with her. She was always engaged with her students. For instance, whenever she asked them to do something physically challenging, she joined them as a team member. Megan's students knew the expectations of the class and felt comfortable asking many clarifying questions if they were unsure of a sequence. It was a calm atmosphere with high energy.

It was the end of the school day when I debriefed with Megan, and she had an after-school rehearsal. We sat on the dance studio floor, and she shared with me the moment that stood out for her from the class that day.

> It's always the moments where I have to drop my ego and listen to my students, so the moment we were figuring out that section with counts because it can be irritating when you don't know your own step that you made up. But, I found that in those moments when I just let my shoulders down and I open my spirit and my students, we figure it out. And then everybody is happy. So definitely, that stood out today because when we all got it, I felt the energy. We were like, "Yes." (Megan, Debriefing)

This moment also stood out for me: a moment of shared power in the room with the students and teacher as artistic collaborators. She discussed how this group of students was always up for a challenge and how she wanted them to draw from past experiences of success: "When it gets hard in the moment, think back to when you could because you did, so we're going to do it again" (Megan, Debriefing). This common theme resonated throughout the rehearsal. Next week, she said the students would build the stamina to dance while singing. As I

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wrapped up my debrief with Megan, we moved down the hallway for her to teach her after-school rehearsal.

Ryan

The desks in the classroom were set up in clusters of six. As students entered the room, there was a confrontation between two individuals. One student was yelling, and Ryan calmly asked the student to go to the office to cool down. The student left and eventually returned several minutes later, much calmer.

At the beginning of the class, Ryan reviewed the calendar for the next few days. The students were preparing to take a written music theory test and a sight-reading exam. He passed out the test they would get later that week. The students were given silent time to work through the questions. He walked around the room to answer questions. The students were also given a performance rubric for sight-reading. He engaged the whole class by having them "popcorn" the different key signatures for the sight-reading and then allowed them to work in groups at their tables. He walked around the room again and checked in with all the students before transitioning to sight-singing.

Ryan asked all the students to hold up their sight-singing rubric. He explained and gave examples of each of the categories on the rubric. The students began to write the solfege under each of the examples. The students sang through some of the examples as a class, but many of the students could not perform the lines correctly. The class was talkative and had trouble focusing throughout the period. Some students were on their phones, and one girl had fallen asleep across the table from me. Nevertheless, some students were focused on getting the work done. Many students seemed confused, which led to them distracting others.

I had seen Ryan interact with students before, but this was my first time observing his class. He was incredibly structured and prepared. He gave many examples and often checked in with students. He stayed calm the entire class period and threatened to take student points if students were not focused or doing their work. Many of the student behaviors I observed were common and ones that I noticed in my students when I was a new teacher.

Ryan reflected on many parts of his lesson with me after the class. The part of the class that stood out to him the most was how well he covered the material:

> The fact that we were so far into the lesson plan at halfway through. Normally with this class in particular, I don't get to the halfway marker of my lesson plan until 40, 45 minutes later. So, we don't even get to sing as much. Or I'll have to flip things around and where we don't get to write as much. (Ryan, Debriefing)

He mentioned that the students behaved better because I was in the room and attributed part of their ability to get through the lesson because I was present. This group of students was the last group I auditioned before leaving the school as vocal chair. I recognized many of them from their audition and would have been their choir director, but I never taught any of them.

In addition to pacing, Ryan made other insightful observations about the class. He realized some students were off task because they were confused about the material: "So, pace and rigor across the needs of the classroom are concerns. And I know sometimes things are too fast for certain students, and that's why they act out" (Ryan, Debriefing). However, he noted that for other students, the material was at a good level.

Ryan also showed concerns about how to modify lessons for students with IEPs. He spoke of needing to reach out to the freshmen diverse learner lead to help with test modifications:

> So, a conversation I do need to have is with the DL freshman lead, just because I don't know about sight-singing. What accommodations do I make aside from doing the thing? But' I'll probably let them write in their stuff. (Ryan, Debriefing)

Ryan was aware he was still discovering himself as an educator, so he used his time and resources to continue growing. Ryan always strove to connect with students and be an effective educator. As I finished speaking with Ryan, a student came to the door for their after-school private lesson.

Leaving the Theatre

As audience members exit the theatre, they usually discuss everything they witnessed with their friends. They reflect on the parts of the show they loved and share what they wish would have been different about the production. As I left PAHS for the last time, I reflected on the teaching moments I had observed. I thought about how what I had just seen would resonate and connect with the interview data I had captured only a few weeks prior. As I walked to my car, it was clear that many themes would emerge from the relationships and teaching artists I was getting to know.

Identity

People commonly identify as singers, actors, or dancers in the performing arts. In musical theatre, sometimes people say they are a "dancer first" to distinguish the art form they feel is their strength. Hence, it becomes part of a person's identity. For many artists, the introduction to their art comes at a young age, with countless hours of preparation and many sacrifices to become proficient at their art form. As a result, the identities of artists stay with them. Even if they do not actively participate in making art, it is a lens through which they can see the world.

All the teaching artists for the study went to school to study their art. None enrolled in an undergraduate program in education to become a certified arts educator. After her undergraduate degree, Erin returned to school and earned her K–12 dance certification. Nevertheless, all the

teaching artists identified as educators, and most held this identity equal to their identity as artists.

Holding Multiple Identities

Andrew had taught more than the other participants and had diverse teaching and performance experiences. When asked how he identified professionally, he held actor and teacher equally. However, his teacher identity had started to become more forward-facing:

> Professionally, as an actor and a teacher, and I haven't really done improv for a while. I use it in my teaching. I have training in improv, so I say an actor and teacher, although mostly . . . My wife noticed when I introduced myself to someone a year ago, I said, . . . "I'm a teacher" because I hadn't been doing performing. She's like, "That's the first time I think you've self-identified as a teacher rather than an actor." I would like to ideally be doing both. (Andrew, Interview 1)

Andrew had taught for over 20 years since he graduated from his undergraduate institution. However, it was not until recently that he introduced himself as a teacher instead of an actor. There is a between saying I am an actor who teaches versus a teacher who acts. I have always introduced myself as an educator who also performs and music directs, with teaching being my primary source of income and how I spend the majority of my time. Andrew enjoyed teaching and it has been part of his professional life since college; however, it appeared his identity as an actor might have been stronger until more recently. He stepped away from acting to start a family, followed by the pandemic putting a hold on many theatre opportunities. He was starting to audition again and found that he felt good about his work. He shared how he felt after one audition he had recently:

> For me, I was like, "Oh, right, I can still do this" because I . . . having been away, there's always some self-doubt creeping in. I was like, "Oh wait, I actually feel that I did a good job on it." (Andrew, Interview 1)

Andrew wanted to hold both identities. After a few years of not performing, he still wanted to audition and prove that he could book acting roles. His art had been a large part of his identity for a long time.

Similarly, Erin had been dancing since the age of 5. Unlike some children who tried multiple hobbies and interests when they were young, she spoke of how she did not have the option to participate in other hobbies. Her dance training was all-consuming:

> That was what it was because that is what the training required, and I loved it, and I wanted to do it. But you get very confused about that else am I than a dancer because your worth is so intertwined with what you do, and that's hard. (Erin, Interview 1)

Many artists start their craft at a young age. In my experience as an educator and artist, it is not only the hours spent rehearsing and practicing that begin to form your identity, but also the social group created through the arts. The arts can become all-encompassing. It was not until Erin's early 30s that she allowed herself to participate and enjoy other interests. Permitting herself to explore other interests has expanded how she describes her identity. When asked how she identified professionally, she reflected on the top of her Instagram page:

> I think I literally have because I'm the artistic director of a nonprofit, I think I have artistic director, I have "educator" on there. I don't have "dance educator." I have "educator." I identify as a student and a writer and a performer. I mean, I think all of those things. There are many things, I think. (Erin, Interview 1)

Erin, like Andrew, held all of these equally. She had been doing some of them for a while, and some identities were more lucrative than others. However, this disparity did not seem to be a determining factor in how she described herself.

Megan also held multiple identities but more holistically. The first words that came to her mind regarding her identity were "a creative artist, a human" (Megan, Interview, 1). She also identified as an educator but viewed her role in education as holistically as she viewed her identity.

The ability to hold multiple identities developed over time and with experience. It is not much different from when I have worked with a double major in music education and performance. The student is not always sure of their educator identity but has their feet firmly planted in performance. In contrast, the teaching artists were proud of their educator identity. Ryan spoke highly of being a teaching artist but was still navigating how that fit into his larger identity.

Still Finding My Path

While the other teachings artists held many professional identities, Ryan was navigating his path and identity:

> It has been very tricky for me, as I've been grappling with that idea for a while. I'd say these days, I identify just as a teaching artist, but that's the thing I do, and I'm trying to pivot into more directing. But I've gone through just a little bit of everything at this point just because my goal was always to, right after grad school, do the straight opera track. So doing summer programs, residencies, and then hopefully getting swept off my feet with an agent eventually. (Ryan, Interview 1)

For most of his college music education, Ryan identified as a tenor. However, at the end of his graduate school experience, a clinician came to his school and told him he should consider pivoting to being a countertenor. He found singing countertenor easier, but the sound was less developed. He had spent most of his college career learning and singing tenor repertoire. He graduated, sang in a summer program, and started composing an opera with his former professor. That fall, after he graduated from his master's program, Ryan started teaching at PAHS:

> At that point, I was a match. I was completely burned. There was nothing left, no little flame. And that was my first semester also teaching at [PAHS]. The opera project, we finished that in December, and that was the end of my first semester at [PAHS]. So, it was just too many things all at once (Ryan, Interview 1)

At the time of the interview, Ryan had transitioned to taking time for himself. He still had many big questions about his identity and what he wanted to do next:

I've developed all these other things for myself as an artist, but I don't know who the person is fully, nor what the person needs fully and completely. And some of that can be attributed to COVID, making things worse, the pandemic. But others of it is just, I think that's what the season had to be about. So, I don't know. I'm doing better in terms of figuring it all out for myself a little further in the process—much further, I should say. But it's still a process. So, just adjusting and pivoting ever so slightly (Ryan, Interview 1)

Ryan had many skills in composition, education, and performance. In some ways, I think when a person is able to do a lot in the arts, it can be confusing which avenue to take. The burnout from trying to do everything makes it difficult to feel as if you are doing anything well. Ryan was still discovering how he perceived himself and how he wanted the world to see his work.

Not Just a Dance Educator

The teaching artists who taught dance both discerned between educator and dance educator. Erin commented that she was an educator on her Instagram profile, not just a dance educator. She made the distinction between the two and was purposeful in how she wanted the outside world to view her via her social media. Megan also distinguished between the two when asked about her professional identity. She went into more depth to explain how she viewed her identity as an educator:

Dance . . . Well, I wouldn't even say just dance educator. Just like an educator, I don't want to just put it inside the realm of dance because, as an educator, it's like an umbrella, right? Then you have different techniques or subject matters, but I do look at myself as an educator. No less than anyone who was in an academic classroom. Not more or less, we're equal, and we both have our jobs to do. I feel like the most important job is to help our students learn how to think for themselves. (Megan, Interview 1)

Erin and Megan viewed themselves as educators beyond the limits of their content area. The complexity of their identities and having multiple roles in the arts expanded how they viewed themselves in the classroom. Megan also mentioned herself compared to academic teachers who were certified educators and taught in the morning. Megan made a clear value

statement in how she viewed herself as equal to any other educator in the building.

The Influences of Teaching on the Arts

Many of the teaching artists drew on personal experiences to influence and guide their art. Since they could hold multiple identities, the influences of their teaching experiences and artistic experiences impacted one another, as shown in how they interacted with their students, what they chose to teach, and the personal experiences they chose to share with their students. Conversely, their educator roles impacted their desire to stay current in their art field. This desire came from the need to guide a new generation of artists in a forever-changing artistic landscape.

I Keep Working and Learning

Erin had been a lifelong student, from her formal education to learning from multiple mentors. She spoke of bringing what she learned as an artist into the classroom. Interestingly, it was not just what she learned during her formal educational experiences but her performing rehearsal processes. Thus, Erin's experiences from her artistic endeavors were experimented with in the classroom:

> So, I think my students teach me what it is to be a student over and over and over. And to be an artist, I feel like you always have to be a student and willing to learn and have this curious, intellectual approach to things, and it just feeds on each other. If I had a rehearsal that I was just blown away collaborating with another artist that would come into my classroom, and we would experiment with it. (Erin, Interview 1)

> Similarly, as Erin spoke of continued curiosity, Megan mentioned her continued self-

work partly because of her students:

> It makes me want to continue to work on myself because I can't ask the student to do anything that I am not willing to do. If I'm asking the students to keep up with their bodies and take care of themselves, I have to make sure that I am doing that for myself, so that I can stay sharp. So, if they come to me with questions, I am not pulling stuff out of my ass. (Megan, Interview 1)

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Megan and Erin saw part of their roles as educators as staying current in the artistic field and keeping up with themselves physically and mentally. This is important in the arts because the landscape is consistently changing. In contrast, Andrew looked at his experience slightly differently; the impact from the classroom came as small reminders to follow and reflect on the processes he teaches his students:

> It's good to remind myself to do the little steps that I teach the kids, like mark up your piece with beats and what's your objective, rather than just, "Okay, I'm going to read it." What do I think? "Go." (Andrew, Interview 1)

This resonated with me because there are many times that I am reminded that using a metronome is helpful, or taking the time to do warm-ups for breath is very useful. These are common practice strategies that are taught to my students but not always part of my personal practice.

Reframing Personal Experiences for Students

Andrew had an extensive performance career as an actor. He talked about sharing some of his experiences as an actor with his students. Specifically, he shared some of the struggles he experienced within the acting profession: "Also, I think it's important for the kids to know, and we've talked, that you don't get everything you go out for. Rejection is a huge part of the business" (Andrew, Interview 1). However, he reframed the experience of rejection as part of the learning and growth process in the performing arts: "Then also saying that even when you don't, if you put the time and effort into the preparation and you do the audition, even if you don't get it, you learned. In my mind, you've learned something from it" (Andrew, Interview 1).

Ryan reframed his personal experiences for students differently from Andrew. Ryan was much closer to his formal education experience. He saw his personal experiences as an opportunity to reflect on what he did not have in his education and provide students with the knowledge and skills he wished he had as part of his training:

I try to teach them all the things that I wish I would've also gotten during my K–12 experience because I did music things and theatre things—middle school and high school—but they were always the extra clubs, and there was no training portion of it. There was no technique portion of it or deeper understanding. (Ryan, Interview 1)

Thus, Ryan reframed his experience as a student to provide his present-day students with what he thought would be helpful to their art education.

Sharing personal experiences with students showed vulnerability. Andrew and Ryan shared their past experiences in hopes their students would learn from them and be more successful. Therefore, they were not always the experiences where they won an award or received a stand ovation. However, sharing these stories strengthened their teaching and student relationships.

Student Relationships

"The Community is the Expert"

The relationships between the artistic team and the actors are essential for the success of any production. This positive relationship creates a more enjoyable working environment and motivates both parties to collaborate and create a performance for themselves and their audiences. Indeed, a natural power hierarchy exists between the artistic staff and the actors. The artistic staff decides the scheduling and the overarching vision for the production. They teach and coach the actors on the music, chorography, and scene work. However, this relationship usually consists of shared power where actors have artistic voice in their character development.

The high school classroom also has a power hierarchy. The teacher decides what will be taught and the rehearsal structure for the day. Nevertheless, building relationships with students is usually at the forefront of many teachers' minds. This shared power can create an environment where everyone is safe and welcomed. The relationships created with students help guide instruction and construct an atmosphere for learning. As a result, the real main characters in any

school are the students. Thus, the teaching artists discussed their relationships with students and their role in their education.

Not Just Empty Slates

Megan spoke the most about her relationship with students as one of mutual learning. She discussed the importance of being an ally and letting students know she was there to support them. She appreciated the balance between ensuring students learned everything they needed to be successful and not dictating their every movement. She celebrated the brilliance of her students and developed their ability to make their own artistic choices and cited the abundance of knowledge students bring to the classroom and how educators can nurture their growth:

> What is a student who can't think for themselves? That is just a carbon copy. I heard this the other day, and I feel like if my ego was in the way, I could have taken it the wrong way, but if your students don't come out better than you, then you aren't really a good teacher. How can they be better than you if they aren't thinking for themselves? We're constantly evolving, and I don't know everything, and we're not going to know everything. And our students, they're brilliant. The youth, they're brilliant. We got to knock off some of the dust that's clouding that for them. But I think sometimes adults can discredit the wealth of knowledge that they already have, that they intrinsically have. It's our job to take our ego out of the picture and just pour into them, nurture them so that they can come into that. And we can learn from them. (Megan, Interview 1)

Comparably, Erin believed in meeting the students where they were and being flexible in their learning experiences. The students brought to the classroom their knowledge of the arts and their personal experiences:

> I believe the community is the expert. So, there's a lot of being in the here and now with my students. And if I have to adapt and sit on the floor in a circle and talk about what's your favorite cereal for 45 minutes, we'll do that because maybe we need to talk about cereal rather than thinking about maybe the trauma you went through 2 days ago. You know what I mean? (Erin, Interview 1)

Erin recognized that students might be going through difficult situations outside of school. She felt students viewed her as a safe and trusted adult. "They're not scared to talk to me.

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You know what I mean? They share things with me, sometimes too much. And I feel like safety and trust are big themes" (Erin Interview, 1).

Megan and Erin honored the experiences and knowledge their students brought to the classroom. They both recognized there were many external factors that influenced student learning and were willing to be flexible with their instructional plan for the day. They realized that teaching is complicated and made adjustments to fit the needs of their students.

"It's Complicated"

Andrew and Ryan both remarked on their positive relationships with students. They also spoke of situations or classes where these relationships were sometimes challenging:

> And then the students are super complicated. It's all over. I've got everything. I'm a hyperpolarizing teacher. Either they hate the snot out of me, or I'm their favorite person in the building. With a good bunch of them just being, not so much in the middle, undecided. But spread just in the grumbling, "Man, this class sucks." Or, "This class may not be the best, but I really like that guy." (Ryan, Interview 1)

One of the classes that Ryan taught was music theory. The class was often unpopular with many students but was required for all music students. The class was one of the largest, with usually 20–25 students in the room with little or no prior education in music theory. The reputation of the class was never very strong with students, which made it a challenging course to teach. This could have led to students not being sure how they felt about Ryan because of the unpopular class content. Outside the large class setting, Ryan spoke positively about relationships with his private voice students: "With my private students, rapport is great. It's really fun" (Ryan, Interview 1). The one-to-one instruction was a highlight for Ryan. In the private lesson setting, the teacher does not have to worry about classroom management or meeting the needs of several students all at once. It is not surprising that Ryan enjoyed this teaching setting because he was able to connect with another person through music.

Andrew also referenced having a positive rapport with students. He mentioned them

returning after graduating from PAHS and greeting him in the hallway. Interestingly, he

mentioned how his experience with one ensemble caused him to rethink and adjust his teaching

within the last few years:

> Okay. Students. I like to think it's a good relationship. I've been there. I have students
> who come back and like "[Andrew]," with the caveat that I think I've adjusted my
> teaching in the last 3 years. I think 4 or 6 years ago, there was one ensemble in particular
> that we did not mesh well, and it became this whole thing (Andrew, Interview 1).

Andrew had taught at the school longer than any of the other participants. However, he

was not stuck in how he taught and adjusted his teaching to meet the needs of his students. These

adjustments led to positive relationships and students being engaged in the classroom.

Current Mentorship

The teaching artists spoke of mentorship exclusively in their past, with many positive

relationships that inspired, motivated, and guided them to become teaching artists. The teaching

artists did not reference any current mentorship at PAHS or outside of PAHS. They discussed

their desire to learn from one another but did not mention any individual who was taking them

under their wing and guiding their pedagogy. In many ways, the teaching artists spoke of

themselves as a mentor figure to their students. This could be the natural cycle of mentee

becoming mentor, or it could be because of lack of resources and scheduling that does not allow

for even an informal mentorship relationship to develop. Regardless, it should be noted that the

theme of mentorship did not carry over from the past to present.

Discussion

The discussion for this chapter explores the three emergent themes in the order presented

in the chapter. This discussion begins by exploring identity, segues to the influences of the arts

on teaching, and finishes with student relationships. Additionally, a short section on the lack of

current mentorship is addressed. Literature regarding the three emergent themes is presented before connections to findings from this study.

Throughout this discussion, an intentional attempt was made to reference only literature that specifically focused on teaching artists and their experiences in the classroom, which proved to be very simple for some of the findings because of the abundance of research on identity but more challenging for topics such as student relationships and the influences of teaching on artistic practices. The articles from the preservice teacher literature were selected based on their congruence with the experiences of teaching artists. Hopefully, more empirical research will investigate teaching artistry to expand the growing body of literature.

Identity

The theme of identity overlapped in many of the findings of this study. This section examines and explores how the artists developed their identities as teachers. Andrew, Erin, and Megan all held multiple identities with perceived ease. They had been teaching for several years, so being an educator was part of their professional identity. Their experiences teaching in schools contributed to their development as educators (Sieger, 2019), as aligned with the findings from the other literature on teacher identity.

Identity Literature

Triantafyllaki (2010) studied 28 instrumental music teachers at the college level (conservatory, $n = 18$; music school, $n = 10$) to investigate their professional identities and the various forms of pedagogical knowledge these educators brought to the work. Many teaching artists enjoyed learning more about how to become effective educators. Data were collected through interviews with the teachers and observations from four case studies at each type of institution. The study findings showed that these educators enjoyed being role models for their

students and sharing their content and occupational knowledge. They identified as teachers

regardless of their performance practices outside of teaching. However, they acknowledged that

being a performer and an educator took different skills and knowledge. The merging of these

professional identities and knowledge is depicted in Figure 5.

Figure 5

Merging Professional Identity and Knowledge in Advanced Music Teaching (Triantafyllaki, 2010, p. 93)
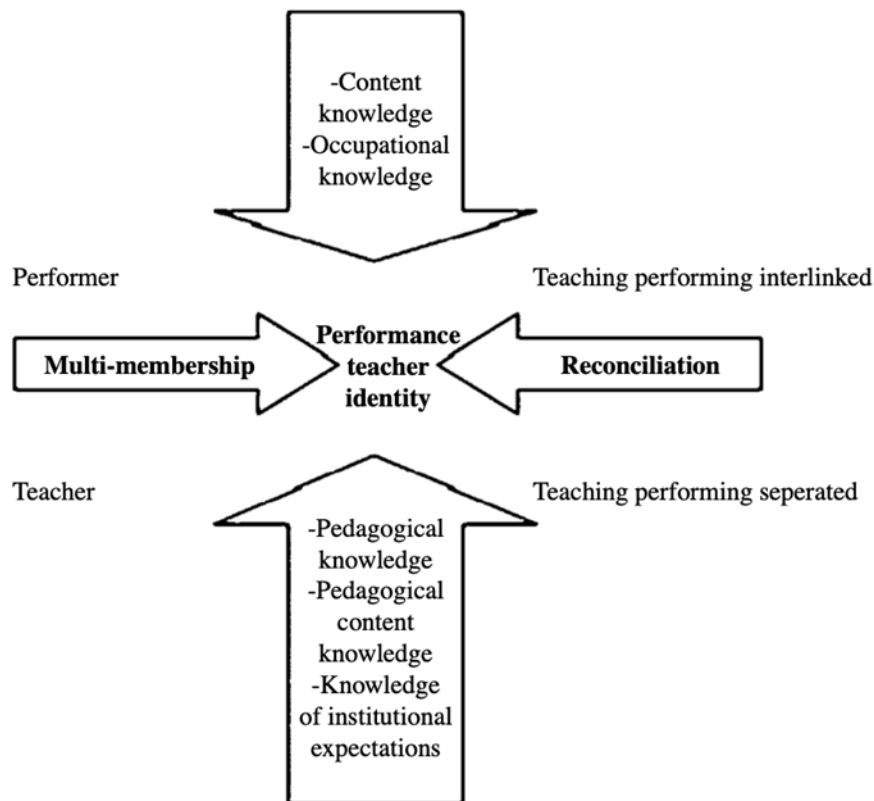
In another study, Kempe (2012) surveyed 104 drama students from four postgraduate teacher training courses in England. The study's findings revealed that most participants wanted to teach drama while earning a degree in the subject and that a teacher had influenced their career path. Furthermore, the intersections between drama and teaching were examined in the findings. The teacher trainees "stated they were aware of consciously using performance skills in the classroom and sometimes deliberately position the class as an audience to their performance" (p. 532). They distinguished between using performing skills as a teacher and performing skills for the functional purpose of teaching drama.

Furthermore, In a study of 172 theatre and dance teaching artists working in Australia, New Zealand, Southeast Asia, the United Kingdom, and the United States, Anderson et al. (2013) found that teaching artists brought their entire life experiences into the classroom. Many participants developed their own curricula and teaching materials, and their "individualized paths of professional development are interwoven with their professional identity" (p. 18).

Additionally, from the survey findings, the researchers selected three case studies to better understand the lives of teaching artists. The further findings concluded that the teaching artists received substantial training in their art form. They worked in a wide range of employment settings, and the participants in the study found many challenges with underemployment and low pay. However, they still had a high level of satisfaction with their work.

Sieger (2019) examined four students enrolled in a 3-year master's program that led to teacher certification. Similarly to Erin, the students had earned undergraduate degrees in their art form and were returning to become certified educators. Data were collected through two interviews, a focus group, and teaching observations. Sieger discovered four salient themes: socialization, independence, self-justification, and outsiders. The theme of socialization encompassed teacher education coursework, the perceived menial tasks of educators, and interactions with peers and professors. The teacher education coursework and menial tasks like filling folders with music increased the teachers' identities. This form of socialization made them feel more like teachers.

However, they sometimes found that their interactions with peers and professions negatively influenced their identity as teachers. Reverse socialization happened when their professor and other graduate students dismissed their previous teaching skills. This supported

another finding from Sieger—self-justification—the need to justify your presence and your past teaching experiences. The four master students felt they needed to justify their past experiences, because their experiences were different from their peers, they often felt like an outsider.

Identity Findings

Regardless of their current performance practices, the participant teaching artists seemed happy to include the educator role in their identities. This attitude has not been uncommon in the literature examining teaching artistry (Triantafyllaki, (2010). The professional identities held by the teaching artists in this study were not a simple binary of artist and educator (Anderson et al., 2013). All held multiple identities.

Megan found the work of a teaching artist to be "satisfying both in humanistic and artistic terms" (Kempe, 2012, p. 531). Additionally, holding multiple identities could provide rich experiences for students and educators alike. "Given the right conditions of participating in educational communities *and* crossing the boundaries into artistic communities, performance teachers can contribute to promoting authentic learning experiences for both themselves and their students by assuming multiple roles" (Triantafyllaki, 2010, p. 84).

All the teaching artists in this study found some fulfillment in their work as educators. They spoke of their students' accomplishments with pride. They collaborated with their students to create art. For instance, Andrew interacted with students and asked for feedback from the class on the performances. He gave students an artistic voice to make choices. Moreover, Erin spoke of viewing her teaching as an artistic collaboration. She believed strongly in listening to the voices in the room and not just disseminating information.

Megan collaborated with her students to figure out the choreography, accounting for a portion of their performance. They celebrated when they accomplished their goal together. Ryan

spoke fondly of working with his private students and guiding their musical journey. Hence, these positive interactions drew on pedagogical and artistic skills. Research has shown that collaboration with students produces a more fixed identity as an educator because of "the recognition that teaching could afford satisfying artistic rewards just as well as a career in the industry and perhaps on a more regular and even-keeled basis while fulfilling their interest and commitment to the education of young people" (Kempe, 2012, p. 530).

However, there were times when reverse socialization could have occurred (Sieger, 2019). Reverse socialization could have happened when the teaching artists previous knowledge and teaching skills were dismissed by academic at PAHS. Since the academic teachers were all certified teachers, the teaching artists sometimes expressed concerns about their colleagues' lack of respect for their teaching skills. This supported another finding from Sieger—self-justification—the need to justify your presence and your past teaching experiences. The teaching artists all had experience teaching in some capacity, but it was not as valued as the experiences of the certified teachers.

Finally, this outcome could lead to another finding: feeling like an outsider. Teaching artists are consistently outsiders. They are usually outsiders in the school setting because they are not a permanent part of the community. Furthermore, they are outsiders in the teaching profession because they are not certified teachers. Nevertheless, most of the teaching artists in this study held multiple identities, one of which was "educator."

Ryan was still figuring out his path and identity. He had not been a teaching artist for long and originally had his sights on performing. He was learning what it meant to be a teaching artist on the job (Anderson et al., 2013). Interestingly, Ryan also spoke of his many identities within

the arts. He was a singer, composer, and director. He also had an identity shift from being a student and leaving the world of higher education.

Nevertheless, Ryan sought out opportunities to learn more about being an educator. While he was still figuring out his identity, he was aware that he had more content knowledge than pedagogical knowledge. He realized his music and teaching skills were unequal (Kenny, 2020), which gave him a drive to learn more and continue to work on developing himself as an educator and human.

The Influences of Teaching on the Arts

Teaching artists can hold multiple identities simultaneously (Hall, 2010). The influences of these identities can be seen through the intersection of the teaching artists' pedagogical and artistic lives. The teaching artists in this study spoke of how these multiple identities influenced their work as educators and artists. The impact of holding these multiple identities was seen through what they decided to teach, how they presented the material and the increased curiosity and reflection of their work as artists. These findings were also present in the literature regarding teaching artistry.

The Influences of Teaching on the Arts Literature

Hall (2010) investigated the interactions between making, teaching, and learning art. Through a reflective study and interviews with teaching artists and other stakeholders, the researcher examined the practices within the Artist Teacher Scheme and an MA Art Education program. The Artist Teacher Scheme was a partnership program between museums and university schools that provided professional development and encouraged artists to develop their personal practice in the arts. Hall had several findings, some specific to these particular programs.

However, some of Hall's (2010) findings were about teaching artistry overall. Hall found that teaching artists had hybrid identities: practicing their art renewed their curiosity in their art while wanting to give their students an authentic art experience. This description was very much how Erin worked as a teaching artist. As a performer, Erin drew on her current rehearsal experiences for inspiration in the classroom. She emphasized the importance of continuous curiosity and always being a student.

In another study, Graham and Zwirn (2010) surveyed 30 teachers about their roles as teaching artists. The researchers selected 16 teachers from the initial pool for further interviews and observations. The data were collected over 9 months. The research questions for the study included the following:

1) How does artmaking influence the content of an artist's teaching?

2) How do teaching artists' artistic practices influence their interactions with students?

3) How do teaching artists construct and use learning environments?

4) How does artistry inform teaching, and how does teaching influence artistic practice? (Graham & Zwirn, 2010, p. 222)

Several findings emerged from the study. Firstly, art making influenced the teaching content because it incentivized the teachers to stay current, not just for teaching but for their art. Furthermore, they wanted to engage students with art experiences outside school and community art projects connected to the real world. Moreover, their artistic practices influenced their interactions with students. The teachers found that their experiences as artists led them to create opportunities for creativity and exploration for their students. The artistic experience these teachers brought was an inspiration to their students.

Another finding was that teachers strove to build positive relationships with their students through personal conversations in the studio. "The critical factor in these conversations was that, as artists, these teachers had rich experiences to draw upon when they interpreted and discussed student artwork" (Graham & Zwirn, 2010, p. 224). One teacher self-referenced as a "knowledgeable friend" (Graham & Zwirn, 2010, p. 224). Additionally, the teaching artists developed interests in media they might not have explored because of their teaching and felt that their work as artists kept the work up-to-date.

Garber et al. (2020) examined how making art influenced teaching and how teaching influenced creating art. The researchers interviewed 19 maker-teachers, which included six researchers. Additionally, four of the researchers kept a maker journal for additional data. The study revealed that most maker-teachers felt that making art influenced their teaching by giving them "inspiration, interest, and confidence to teach" (Garber et al., 2020, p. 446).

Teaching motivated the teacher-makers to learn new skills in their art, be more reflective, and produce art that was more relatable to others. In addition to the teacher-makers' personal experiences with teaching and making art, they had desired outcomes for their students. The teacher-makers took on the role of facilitators for their students and wanted them to feel comfortable being creative. They stressed the importance of problem-solving, gaining confidence in art making, having fun, and enjoying the arts as many of their goals. The teacher-makers tried to foster positive interpersonal relationships to meet many of these goals.

The Influence of Teaching on the Arts Findings

These studies support the findings and experiences of the teaching artists in this dissertation. For example, Megan stressed the importance of caring for herself as a dancer because she would not ask her students to do anything she was unwilling to do herself. Being

teachers inspired the teaching artists to continue to want to grow and learn to share current knowledge with their students (Garber et al., 2020; Graham & Zwirn, 2010). Hence, drawing on current artistic experiences in the field allowed for a more authentic student experience within the school context.

Andrew also drew on his experiences as an artist to convey lessons he had learned as an actor. Indeed, many teachers demonstrate how to use particular artistic skills they learn through their studies as artists. For instance, a dancer may show students how to do a step-ball change, or a singer may demonstrate how to find the right placement for a high-mix belt. Andrew demonstrated his artistic skills while also giving life skills as an artist. He was vulnerable and shared with students what he learned from that experience when he did not book an audition and how a large part of theatre can be rejected, yet another way in which current artistic experiences influenced what was taught in the classroom (Garber et al., 2020; Graham & Zwirn, 2010).

Ryan did not speak directly about how he brought his current artistic practices into the classroom. Instead, he emphasized what he felt was missing from his music education. This reference might be because Ryan was newer to teaching and did not have as much time to invest in his artistic work. New teachers cannot always devote much time to their artistic works because they lack time and energy (Garber et al., 2020). Nevertheless, Ryan drew on his past student work to inform his teaching.

Student Relationships

The teacher-student relationship was important to all the study participants. All the teaching artists had positive relationships with students and reported feeling comfortable talking to them and using them as a resource. They wanted to be supportive adults for their students as they developed as artists and humans. Similarly, the desire to create a positive classroom

environment and foster encouraging interpersonal relationships between the teacher and student

is present throughout the teaching artist literature (Davidoff & Hunt, 2015; Garber et al., 2020).

Additionally, the personal artistic growth of the teaching artists influenced how they interacted

with their students. They mentored students and brought their learning into the classroom

(Garber et al., 2020).

Student Relationship Literature

The literature for student relationships intersected with previous themes. The studies have

already been presented in earlier sections. The following section connects the literature to the

findings from the present study.

Student Relationship Findings

Erin and Megan discussed how students bring knowledge and life experiences into the

classroom (Garber et al., 2020). They celebrated and drew on their students' knowledge and

experiences to inform their teaching. They wanted students to find their own artistic voice

(Anderson & Risner, 2012b). Andrew remarked on how students returned to see him after

graduation or would try to greet him in the hallway. These relationships were sustained past the

end of the class period (Garber et al., 2020). Ryan had many positive relationships with his

private voice students and some music theory students. He was still navigating teaching music

theory (a challenging class for many students) and making it engaging and impactful for his large

class size.

Conclusion

The setting for this story took place at one school. However, the experiences of our cast

members at the school were not the same. Consequently, the members of the cast viewed

themselves and their identities differently. Furthermore, each teaching artist had unique settings,

curricula, and students daily. Nevertheless, the community and relationships built through and in the arts extended beyond a single classroom. The identities of teaching artists transformed how they interacted with their students and art.

Indeed, these experiences and relationships guided these teaching artists' vision and hope for the future. However, the next chapter no longer tells the story of their experiences. Instead, I offer their words for what they hope the future of teaching artistry will be for students and other educators.

And the curtain falls.

CHAPTER VI

The Curtain Falls

When a show ends, the impact of the work can last far beyond the actual span of the performance. In its simplest form, the audience members can continue to speak and interpret what they have just experienced. The cast members reflect and move on to their next gig with new insights. The critics and journalists evaluate the success of the work in comparison to what has come before. Some of these works have long-lasting impacts that reflect and change a community, while others seem to fall out of the spotlight for most of the public. Similarly, educators can have a long-lasting impact on their students beyond graduation. Just as with a good piece of art, these impacts might not be felt at the time, but they begin to be appreciated through growth and reflection.

As the curtain fell on our characters, they reflected on their sources of pride that kept them on the journey, what they wished they knew before they started as educators, and their advice for budding teaching artists. These reflections lead us to the future of teaching artistry, allowing us to examine what makes this work meaningful and how to better prepare others to become teaching artists. It is through the insights of people currently working in the field that we can better guide a future generation of teaching artists "because it is a village. It takes a village to raise a child, and we are all part of a village. And being a teacher, that's a high regard in the village" (Megan, Interview 2).

Advice for Future Teaching Artists

All the teaching artists drew from their experiences to advise future educators. Broadly, the advice diverged into two categories: learning from others and learning about oneself. However, these two categories intersected with developing a unique teaching style. Just as a person may listen to a recording to learn a new song, eventually, the goal is to find one's voice and create an interpretation of the piece. In this vein, Andrew provided meaningful advice to learn from other educators but also from other artists and students:

> Listen to other teachers, draw from others, observe people. Draw, but not just teachers, but other artists in your field, I guess. Don't get stuck in a rut. Try new things, I mean, find things that work and go with them, but also be open to change, and discovery, and growth from input from the students, but also from other teachers or just broadening the curriculum. (Andrew, Interview 2)

Andrew and Erin warned about mimicking or becoming a copy of other teachers instead of finding your style and what works in your teaching environment. Thus, the goal is to learn from others while learning about yourself as an educator. Erin expanded the definition of art to include teaching, giving future teaching artists the notion that teaching is its own art form:

> I think the biggest thing is teaching is an art form in and of itself. You have experience as a performer and dance and music and theatre, and that's wonderful and the expertise is there, but learning how to teach is its own language. (Erin, Interview 2)

Artists in musical theatre often learn a musical language and a movement language, which are valuable in the field. However, the distinction of a teaching language could be underdeveloped for many beginning teaching artists. Just as a musician learns from someone who speaks a musical language, it is helpful for a person to learn the language and art of teaching from another educator.

While learning from others is one way to develop one's teaching language, Megan and Ryan addressed learning about oneself as an educator and as a person: "You're going to learn a lot about yourself, so be open to it. Keep your ego out of the way. It's okay to be wrong in front

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of the group" (Megan, Interview 2). Thus, Megan gave cautionary advice to not let ego overtake personal growth.

Ryan examined his experiences and how the hours of solo work in a practice room led to not always being able to socially relate to people. Additionally, having a different musical background from students could make musical connections challenging:

> I'd say, particularly for performance majors, do some sort of therapy or inner work and work through those . . . or work through types of self-development books. Just because a lot of the focus in that portion of education is on skills, you forget that you are a human being, and you either bury a lot of trauma from school or things that happened to you as a kid, or you are underdeveloped socially in some sort of way. (Ryan Interview 2)

Again, Ryan was the closest to his conservatory-style education in terms of years since his postsecondary graduation. Hence, his insights could differ slightly from those of his peers who had taught longer. However, these findings could benefit anyone just starting a career as a teaching artist.

The advice given by these teaching artists provided another glance into their world and the future of the field. They drew on their personal thoughts and experiences to frame what they felt would be helpful to other artists. The two broad categories—learning from others and learning about oneself—provided a way to examine this advice. Another way to structure giving advice is reflecting on what you wish you knew before you started teaching. What are the things that would have made your life a little easier the first time you walked into the classroom? The next section examines what our main characters would have liked to know before they became teaching artists.

I Wish I Knew . . .

The audience of a show often watches from the outside of a production. They watch people perform whom they have never met. Nevertheless, they can feel they know the performers by how the character is portrayed or a connection via social media with the actor. In

the same way, people can feel they have a good understanding of the education system because they went through it as a student. They spent many years watching their teachers and determining what makes a strong educator. However, until a person has lived the experience of being an educator, it is not easy to truly understand the reality of the work, and there will always be things you wish you knew before starting a new path.

The teaching artists all had at least one thing they wished they knew before becoming educators. For instance, Andrew and Megan mentioned being yourself in front of the students and giving yourself permission to not know everything: "That it's okay to say you don't know something, to ask for help, and to be yourself. Kids respond to seeing you be your true self, I think, and letting them discover who they are" (Andrew, Interview 2). Likewise, Megan shared similar advice:

> You know what? That it's okay to make a mistake. Yeah, I feel like if I would've grasped onto that concept at a younger age, it would've quieted a lot of noise for me, and I wouldn't have tried to walk with this extra weight or pressure that could have just been alleviated with being authentically human. (Megan, Interview 2)

Inversely, Erin wished she had a better understanding of her privilege when she first started teaching. She warned of being a "White savior" and reflected on how a person collaborates with their students:

> I don't think I fully understood my own privilege and the way that I would enter certain communities and want to teach and give and not collaborate. I wish that I had more training and development within: "What does it mean to have a culturally responsive classroom? What does it mean to understand those things?" When I was 22 years old, entering schools on the south side, I just wanted to teach them to dance, and I didn't really have that context of what was in the room other than the children with their backgrounds. So, I think I wish I had more training in that way and more preparation in that way. Because now. being 38, I'm just now understanding where I might have caused harm, not where anyone would've noticed, but there were things that maybe I was doing or saying or regurgitating or modeling that weren't in the practice with what I am aligned with now. (Erin Interview 2)

This aligns with not mimicking how you were taught and building relationships with your students. It also gestures towards the many professional development sessions offered on culturally responsive teaching at PAHS. There was an effort by the school to educate the teaching artists on what Erin wished she had known before she started teaching.

Lastly, what Ryan wished he had known before teaching was slightly more practical for a new educator: "It's not as easy as the job postings make it seem, or simple as the job postings make it seem" (Ryan, Interview 2). Teaching requires many hours of work outside the classroom, with many additional complexities working in a large school system. It can be easy to feel overwhelmed and unsure of the working culture. He wished he knew some of the requirements and expectations required of him as a teaching artist:

> But yeah, the amount of extra work that goes into it is surprising, and I didn't anticipate it. Shoot, I didn't anticipate being in a space where I am constantly working on the repertoire and the curriculum. I thought it'd be like, oh, here's your curriculum, here's a subject that you know and love, teach, talk about it, I can do that, grade some papers, I can do that. But yeah, the amount of extra work that's involved, it's just surprising (Ryan, Interview 2)

What these teaching artists wish they knew before they started teaching provides another way to prepare future teaching artists. They shared many vulnerable examples of where there might have been missteps or how they were personally feeling when they started teaching. Nevertheless, even with moments that could have been uncomfortable at the beginning of their teaching career, they decided to stay in the classroom. The impact of their students became a source of pride, and they saw the future of their work.

Sources of Pride

People continue a career path for many reasons. A career in the arts can be challenging and often met with financial uncertainty and a busy schedule with multiple jobs. A career in education can be equally challenging, with long hours, low pay, and emotional stressors.

However, many people still decide to stay in these professions and have a lifelong dedication to their work.

The proudest moments for each teaching artist were seeing their students succeed. Andrew commented on the growth he witnessed over the year:

> I saw growth in the students over the year. You know when they do their culminating performances of the semester of the year—just seeing them from where they are in the middle of August or whenever they started—just how they each grow and develop, I think. (Andrew, Interview 2)

Erin also commented on student growth. Additionally, she mentioned her pride when she knew she was an effective educator:

> I think it's reflected in the students. I don't know what I . . . There's moments that I go home and I'm like, "Oh yeah, I killed that class. That was awesome." I knew I was right in the zone, and that's great. That's validating to know that I'm doing well. But, I think there are tangible moments in the room, like when you see that a student connects to something or gets something, or sits taller or connects to a person next to them when they were super shy, or now they're standing in the center and they have the spotlight, and things like that. (Erin, Interview 2)

Megan's proudest moment as an educator was seeing her students in their element. She saw herself in her students and viewed them as future colleagues:

> When I see them in their element, it's touching. And I think it's because, again, I am them. And it's just really cool when I think about the educators and mentors that I had growing up and how they're still in my life. And it's like, wow, this is going to just continue to unfold. And who knows who's going to be working side by side with me in a couple of years when my students become my colleagues? And that's how my life has been with me being a student. And a lot of my colleagues, my aunts and mamas, and everyone who's still in the village, they're still there supporting me, and we're loving on each other. And it's different now, but it's just beautiful to see the lines of life. (Megan, Interview 2)

Ryan's biggest source of pride was witnessing students grow to enjoy music theory. It was rewarding for him when a student who did not enjoy music theory eventually found sitting and doing the work relaxing. These sources of pride for the teaching artists were motivating and kept them on the journey.

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Discussion

In the following section, I share my advice for future teaching artists, what I wish I had known before I started working as a teaching artist, and my greatest sources of pride as a teaching artist. I draw on my experiences as a teaching artist, the literature surrounding this work, and my conversations with the teaching artists to develop and present my ideas. I made connections between my lived experience as an educator and the experiences of the teaching artists in the study.

Advice for Future Teaching Artists

The advice for future teaching artists was broadly categorized as learning from others and learning about oneself. These two categories are helpful when developing a teaching style. As an observer, I drew on many qualities and dispositions from past teachers in my work. This process went beyond simply using a vocal exercise or having my students perform the same piece of music. I remember how these educators used humor to connect with students or taught using a constructivist approach. They were always trying new ideas and asking for our opinions. Andrew warned future teaching artists not to get into a rut and look to teachers and artists for inspiration. I have been performing or in a degree program for most of my teaching career, so Andrew's advice was a good reminder to keep learning even after the structure of school or a performance process is over.

Ryan and Megan both advised future teaching artists to learn about themselves. Additionally, Megan cautioned future teaching artists not to let their egos get in the way. This advice resonated with me. I think many people who pursue the arts have been praised for their artistic abilities from a young age. It can be challenging to enter the teaching profession, and you

may no longer feel the same artistic success in teaching your art form. I think teachers must push their egos to the side so they can grow and not become frustrated in their teaching careers.

Furthermore, Ryan reminded us to investigate our lived experiences and how they might show up in the classroom. This great advice could help teaching artists to examine their assumptions and biases. I often question my assumptions and biases and try to reflect on how they could have played a role in my teaching if something had not gone as planned that day.

I Wish I Knew . . .

There is so much I wish I would have known before becoming a teaching artist at PAHS. I related to many of the comments made by the teaching artists, but they fell into two categories for me: what I wish I had known before becoming an educator and what I wish I had known before teaching at PAHS.

Ryan was practical in what he wished he knew before becoming a teaching artist at PAHS. He wished he knew how much time, energy, and extra work teaching took. I started my career teaching elementary school general music because I thought it would be easier and give me more time to perform. I thought if I took a high school job, I would have too many evening commitments. I was wrong. Teaching elementary school students, preparing lessons and materials for multiple grades, and having over 500 students was extremely challenging and time-consuming. I related to Ryan and his desire for more practical information as a beginning educator.

Andrew and Megan both mentioned being yourself in front of students. I wish I had also known this in my first teaching job. During my first few years of teaching, I also felt I needed to have all the answers and know everything about music. I became a better teacher when I told my students I would look something up after class. It relieved the pressure of always having to

answer in front of students. I also learned from my mistakes and apologized to students as necessary, which deepened my relationships with them. I feel I learned these skills before I came to PAHS.

However, there were many things I wished I had known before teaching at PAHS. Like Erin, I wish I had better understood my privilege and culturally responsive education before becoming a teaching artist. I had read about culturally responsive education, yet I still felt I did not understand what it looked like in practice when I started working at PAHS. I struggled my first-year teaching at the school, which impacted my identity as an educator. I had to reevaluate and learn how to communicate and build relationships with students. It felt like I was a first-year teacher all over again, and not a very good one. Some days, I would teach at PAHS and then leave to teach in the suburbs. I felt I had to switch between two different styles of communication and teaching to meet the needs of my students. I wish I had known how to navigate this transition better when I started working at PAHS.

Sources of Pride

The teaching artists' sources of pride were student-centered. They were proud of their students' growth and seeing them perform their art. These are my greatest sources of pride as well. I find that, as I have become a more experienced educator, I view growth more holistically. I look for artistic growth and personal growth in my students. My syllabi (Appendix C) for my classes have objectives for growing as an artist, a thinker, and a human. It is a huge source of pride for me when a student makes musical progress and shows up for themselves or our learning community. Watching these moments and helping students find their artistic voices gives me the most joy in my work.

Conclusion

The teaching artists in our story provided many insights for the future of teaching artistry. Additionally, I provided my insights and connections to their ideas from my perspective. The next chapter provides suggestions for future research on teaching artistry. Additionally, the chapter discusses the findings related to Kolb's (2015) experiential learning cycle.

CHAPTER VII

Summary and Conclusion

Key Research Question

A key research question guided the study: How do participant teaching artists describe their learning experiences as educators?

Use of Kolb's ELT

The theoretical framework used for the development of this study was Kolb's (2015) ELT. Specifically, the experiential learning cycle provided the lens for the study's design, including the four learning modes of the experiential learning cycle: CE, RO, AC, and AE. The interview questions were constructed to allow the opportunity for reflection (i.e., RO) on their teaching. The observation led to my experience in the classroom with the participants (i.e., CE). The debriefing after their teaching was to examine what abstract conceptualizations or theories (i.e., AC) they had created for what they had just experienced in the classroom. The framework provided the lens for which the study was designed.

Participants' Perceived Interactions with the Experiential Learning Cycle

The interviews with the participants allowed for RO. The participants were highly reflective in their teaching. For instance, Andrew mentioned how his teaching had evolved as he determined what worked and did not work in the classroom. Andrew's many years of teaching allowed him to reflect and create ideas for changing lesson plans (i.e., AC) and refining his teaching (i.e., AE).

Erin was also incredibly reflective. Erin completed a teacher certification program and spoke like a certified educator. She noticed where she could have caused harm in her beginning years of teaching because she was less aware and educated in culturally responsive education. This observation is not to fault Erin, as culturally responsive education did not have the research and status it has in today's education field. However, her reflection led to her changing her teaching practices philosophy. Erin viewed the classroom as a space to collaborate with students and learn from one another. She stated how some of the practices she had learned in her education might not have been right for her students (i.e., AC) and changed her practices (i.e., AE). Additionally, her desire for continuous growth led to AE in her classroom, bringing what she was currently learning as an artist to her students.

Megan also thoughtfully reflected on her teaching. Megan reflected on the community that raised her as an artist and human (i.e., RO) and was creating that community in her classroom. She never asked her students to do something she was unwilling to do. Megan actively experimented with her creativity and art. The experimentation (i.e., AE) she exhibited as an artist was brought into her classroom as an educator as she choreographed new dance numbers for students.

Ryan was reflective (i.e., RO) but did not always have concrete theories (i.e., AC) for why certain classroom behaviors or outcomes occurred. He had less experience (i.e., CE) to draw from as a teaching artist. The lack of experience could explain why Ryan knew what was happening in the classroom but did not necessarily know the next steps to change the outcomes. However, he was not static in his teaching. He tried many new approaches (i.e., AE) to see what might work.

Kolb (2015) was explicit when referring to people entering the learning cycle at different points and spending more time in one learning mode of the cycle. Ryan experimented often, and in the short time he had been at PAHS, I witnessed the amount of additional structure in his classroom. Through our conversations and observations, it did not seem like this additional structure always yielded the desired outcomes he had for the class. Nevertheless, Ryan continuously wanted to learn and would reflect (i.e., RO) on what was happening in the classroom and then try a new approach (i.e., AE).

Limitations of the Experiential Learning Cycle

The experiential learning cycle worked well when designing my interview questions and observation protocol. It provided a lens for me to focus my work. However, there were challenges when implementing the cycle in the study. For example, to understand a person's teaching in depth, I would have needed the resources to observe multiple times over a longer period. I had seen Ryan teach before, so I knew he was experimenting and trying new teaching strategies. I did not have that same insight for the other teaching artists, and it would have been helpful when examining how they learned from their current experiences.

The debriefing questions helped me acquire immediate reflections on teaching. Nevertheless, I think it would have been helpful if the participants had interacted with these questions multiple times. I think the practice of re-answering the questions would have yielded more specific and detailed results, which could be because they would have become more reflective over time by answering the questions. However, I found all the teaching artists to be reflective in some capacity. I think reflecting and creating theories for an experience that has happened immediately is a different skill. My goal was for the participants to create theories on

why certain interactions had just happened in the classroom and how they would inform their teaching for the next class.

The Kolb (2015) ELT had limitations in this research study. However, I have found the framework to be very helpful when working in the role of a mentor or instructional coach. I recently finished an independent study with a college senior theatre major. In this setting, the framework worked well because we met to reflect, theorize, and experiment on teaching situations that might not have gone as planned. The purpose was not to learn about her lived experiences but to help her in developing her instructional practice. In the future, the use of Kolb's ELT could be helpful in designing studies or professional development that are purposefully trying to move a teaching artist's practice forward.

Methodological Design

The research design for the study was a single-case study of PAHS. Merriam and Tisdell (2016) defined a qualitative case study as "an in-depth description and analysis of a bounded system" (p. 37). For this study, the case was bound by time (8 weeks), location (a single high school), and the teaching specialty of the participants (musical theatre). The participants for the study were currently employed at PAHS and worked within the musical theatre department as teaching artists. All members of the musical theatre department were invited to join the study unless they also worked in the voice department and were directly supervised by me. These participants were demographically diverse in gender, race, and ethnicity. Two administrators also agreed to be interviewed: the artistic director and the theatre department head. The data sets included (a) two individual interviews with each artist teacher, (b) one classroom observation for each teaching artist, (c) one post-observation debrief, and (d) one individual interview with the artistic director and theatre department head.

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Analysis

The data analysis was ongoing throughout the study. The interviews were transcribed using a company specializing in qualitative research transcriptions, and I printed and organized all the transcripts into a binder to read. I read each interview and marked anything that stood out to me or had a clear connection to the research questions. A few tentative a priori codes based on Kolb's (2015) ELT were developed for the study (experiences, reflections, theories, and experimentation) and were utilized during a second round of coding. Four themes emerged for the study: mentorship, identity, influences of teaching on the arts, and student relationships. At this point, three broad time periods emerged in the data: the past, the present, and the future. The quotes or supporting data for the four main themes were added to a single document under these chronological categories and color-coded per participant (Appendix B). In the past section, the participants spoke of how mentors influenced their path to becoming teaching artists. This code was titled mentorship. The present section reflected their current teaching and explored themes of identity, student relationships, and how teaching influenced their art. These three themes were individually coded as identity, impact of arts on teaching, and student relationships.

Finally, the future section is not part of the findings or four emergent themes but did originate from the data. This section produced advice for future teaching artists, what they wished they had known before becoming educators, and their biggest sources of pride being a teaching artist. Furthermore, I provided my own advice and sources of pride from my experiences as a teaching artist.

The observation data were triangulated with the interview data and used to support the emergent themes from the interviews. The post-observation debriefing was coded using the same system as the interviews and added to the findings document. I also had some classroom

materials produced by the teaching artists during observations. I went back and examined those documents again as I went through my observation notes to reconstruct the classroom experience and support the findings from the study. The administrators acted as informants for the study and provided context for the hiring of teaching artists.

Findings

The findings were organized under the past and present and conceptualized as a theatrical production. I was the narrator and the teaching artists were the main characters telling their own unscripted stories. Four themes emerged within these two broad categories. Chapter IV, Previews: Before the Curtain Rises on PAHS, provided a rich description of the participant teaching artists and how mentorship played a role in their development as educators. The mentorship these teaching artists experienced guided and inspired many of them to do this work themselves. Chapter V, The Curtain Rises, explored a day in the life of teaching, identity, student relationships, and how teaching influenced participants' artistic work. The teaching artists held the identity of educator with pride. They brought what they had learned in their artistic life to the classroom and kept current on new trends and practices in their field. Lasty, student relationships were important to all of the teaching artists. They cared about the lives of their students and how they could help guide their artistic futures. Additionally, this chapter examined the lack of mentorship currently taking place at the school. The teaching artists spoke highly of their mentorship in their past but not in the present.

The findings from this study provided important data and implications for future policy and research. The case study highlighted some changes that are unique to the research site and some recommendations that can be applied more broadly to teaching artistry. The next sections detail my recommendations for policy and future research.

Suggestions for Future Policy

The field of education can be challenging regardless of your role or title. There are usually long hours, low pay, and many emotional stressors. The typical K-12 educator is not able to work from home and is responsible for the safety and learning of the children in their care. The work of an educator is incredibly rewarding but comes with many challenges to navigate.

The teaching artists at PAHS made a good hourly rate in comparison to minimum wage. However, because of the teaching hours of the school day, they were only able to teach a maximum of 15 hours a week or five classes. Most of the teaching artists at the school did not teach five classes. I taught four classes at the school and found that to feel like a full load. All of the classes I taught were different (ranging from keyboarding skills to chorus), so there were many different preps and grading that needed to be done each day. The hourly teaching rate for the school is high because it includes planning and grading done outside of class time. A future policy suggestion is to compensate teaching artists for their class preparation and grading. These are not characteristically compensated activities for certified educators. However, teaching artists are hourly employees with no benefits, so the need to clearly show how their time is being used and compensated is crucial. The teaching artists at the school only worked at one location. However, it is not uncharacteristic for teaching artists to work for one large organization and travel to multiple schools. Teaching artists should be compensated for gas milage and time spent traveling from one teaching location to another.

There was professional development offered at PAHS, with teaching artists being compensated at a lower, non-instructional rate to participate. The mechanics of the school schedule made it difficult for everyone to attend, as many worked multiple jobs that made it difficult to be in the building on days they were not already scheduled to teach. I think providing

arts instructional coaches would be very helpful. These would be people who do not teach any classes but only focus on creating professional development, observing teachers, differentiating instruction, and having conversations with teaching artists. This would create more positions and be a financial investment, but could have a positive impact on the teaching and learning at the school. I found having an instructional coach during my first few years of teaching to be very beneficial, and I attribute a lot of my own learning and survival as a new teacher to those conversations.

For one year while I was at PAHS, there was a diverse learning teacher for the arts. I feel strongly that this should be standard practice. There are students who have Individualized Education Program (IEP) and have supports during the day that are not present during arts instruction. At PAHS, the diverse learning teachers leave at the end of the academic day. The teaching artists are responsible by law for following a student's IEP, providing grades, and differentiating content. Yet, these teaching artists have very little education on working with diverse learners. This type of teaching needs and deserves more attention. During my teaching career, I have had many meetings with diverse learning teachers and found those conversations and co-planning to be incredibly beneficial to myself and student learning.

The suggestions presented for policy would take extra resources. The arts part of the school day at PAHS is funded by grants and donors, and finding these extra resources could be challenging. Nevertheless, prioritizing the working conditions of the teaching artists is worth further investigation.

Suggestions for Future Research

I feel fortunate to bring multiple vantage points from my experience working as a teaching artist, researching teaching artistry, and educating future teaching artists to my

recommendations for future research. Teaching artistry is a relatively young and under-researched area of arts education with a need for more empirical studies. The field would benefit from more large data sets and quantitative measures. It would be helpful to have more generalizable data to gain a broader understanding of the field as a whole. Multiple organizations hire teaching artists to work in schools, and these contexts could be starting points for gaining access to many of these educators.

In addition to quantitative measures, further qualitative studies would also be valuable. Since teaching artists learn a lot from their experiences in the classroom, it would be advantageous to design studies that privileged observation data. If possible, following a teaching artist through multiple teaching settings while navigating a nomadic teaching schedule could highlight how to better support them as educators. A longitudinal study following these teaching artists for an entire school year could track shifts in professional identity and their growth as educators.

Kolb's (2015) experiential learning cycle was used as the theoretical framework in the design of this study. However, other frameworks in the adult learning literature could also provide insight into how teaching artists navigate the classroom and profession. The teaching artist profession could also be examined through the lens of the findings of this study: mentorship, identity, student relationships, and the impact of teaching on the arts.

This study examined teaching artists who were already working in the field. It would be valuable to examine preservice teaching artists. These students might be enrolled in a teaching artist course at a university or be performance majors who know they will have a private studio or work for arts organizations after graduation. I have taught a teaching artist course at the college level and have facilitated independent studies for theatre performance majors. I have

found through these experiences that their needs are very different from those of preservice music education majors, and more research needs to be devoted to designing curricula for teaching artists.

There is a lack of empirical research in the field of teaching artistry. As the field continues to grow and evolve, it is essential for more research to be done on the experiences of these educators. The robust development of teaching artists could open a world of possibilities for arts education and the students we serve.

Concluding Thoughts

As a certified teacher, I came to the work of teaching artists with doubt. I had studied pedagogy and valued my artistic and pedagogical knowledge. Through my experiences working as a teaching artist, I learned these educators were not that different from myself. They valued student relationships and growth as a practitioner. The teaching artists talked about their students with pride and the growth they had made over the course of the year. They looked for ways to stay current and grow as an educator. They sought out resources to aid in their teaching and wanted to reach all of their students. In contrast to many preservice teachers, they did not struggle with the identity of educator. In my undergraduate years, I had difficulty taking pride in my identity as an educator. These teaching artists were able to hold multiple identities and were proud of being educator. While they might have come to this work as a way to support themselves financially, they stayed with this work because they valued their impact on students.

I can now say without a doubt that I value the work of teaching artists, and they, like many educators, are undervalued. It is my hope that arts researchers will devote more time and energy into investigating the lived experiences of these individuals. Additionally, it is my hope that their opportunities for professional development and collaboration continue to grow. Lastly,

many artists choose to have teaching as part of their life. It would be wonderful to see more opportunities at the undergraduate level for performances majors to get practical experience as a teaching artist.

Encore

In Fall 2022, I pitched a new course at my university entitled "Teaching Arts in the Community" (Appendix D). The course aimed to provide senior theatre performance majors with supervised experience teaching in a large metropolitan area. The students taught at PAHS. The students collaborated to create theatre lessons for high school sophomores with little theatre experience. The course was designed to examine different teaching artist models they could encounter after graduation, explore their teaching philosophy, and study how to design and implement high school theatre lessons. The class meant once a week for 3 hours on days we stayed on campus or 5 hours for days we went into the field to teach. The college students worked with high school sophomores on basic theatre terms and character development through acting the song. They developed lessons using the National Core Art Standards and we revised and workshopped them during class. The high school students learned a lot through this experience, and they started to let their guard down and have fun in the process. The college students learned how difficult it is to be a teaching artist and the time that goes into developing lessons, traveling from the high school to other commitments, and engaging a group of students. However, one of the college students recently asked if I would be a professional reference for a teaching artist job in New York City. She said the class gave her the confidence to apply for teaching artist work. The syllabus for the course can be found in Appendix C.

It was my first time teaching a course on teaching artistry, and I had just finished collecting data at the school. Through this experience, I found the need for a research-based

approach to developing a curriculum for future teaching artists. I came into teaching this course as a certified educator, a teaching artist, and a researcher of teaching artistry. I tried to teach the course like an introductory music education class and had to modify my approach by the third week.

The theatre majors had spent 4 years grounding their identity in performance. They saw teaching as something that might be part of their lives to support their performing career. They were seniors, and this class was their first on pedagogy. They were not underclassmen taking a music education course. They would graduate in 10 weeks and wanted practical knowledge they could use right after leaving university. These realizations shifted our class time to be much more focused on workshopping ideas, lesson design, and student engagement. The lesson plans went through many revisions and an example can be found in Appendix E.

We carpooled down to the school every Friday afternoon. The students in my car would reflect on their teaching experience. They would laugh and support one another when something did not go as planned, and eventually, they knew all of the student's names and would speak positively of their high school class. The high school students had been my former choir members. They were excited when the college students arrived in the classroom. After the class together, the high school students gave notes to college teaching artists. Here are a few of their words:

Figure 6

Thank you messages one from high school students to the college teaching artists

Figure 7
Thank you messages two from high school students to the college teaching artists

Thank You

She was fun. Very respectful attitude & good at explaining. She cared we understood & very inclusive. Relaxed energy. She was laid back and relaxed – but not boring. She was cool.

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APPENDICES

Teaching Artist:_____

Time:_____

Date:_____

Class:_____

<u>Time</u>	<u>Observation Notes</u>	<u>Reflective Observation</u> *What are my (researcher) **in-the-moment** reflections?*	<u>Abstract</u> <u>**Conceptualization**</u> *What **in-the-moment theories** do I (researcher) have about what is happening in the classroom?*

<u>Reflective Observation</u>	<u>Abstract Conceptualization</u>

*What are my (researcher) **post-observation reflections** on the experience?*	*What are my (researcher) **post-observation theories** about what is happening in the classroom?*

<u>What questions do I have after the observation?</u>

Appendix B: Sample Coding Document

CODES

P   Past
PR   Present
F   Future
I   Identity
E   Experience
EW   Experience Wish (the experience they wish they would have had)
R   Relationships
CG   Continued Growth
SG   Student Growth

CODES FOR FRAMEWORK
CE
R
AC
AE

They lean more into some areas than others based on this teaching context.

PAST

Andrew (04:36):

When I started, I had access to Larry's lesson plans for that class that I was taking over, and I had good conversations with Rob Chambers, who was the department head, as well as other teachers who were on faculty at the time as to what they do and don't do. (interview one, p.4) (P/E/R)

Andrew (35:46):

Yeah. Yeah. I think I learned a lot with Barrel of Monkeys over those 20 years from other teaching artists because we are in. In that, we would go in teams of five. Eventually, I was leading some of those teams, but it's still learning from other artists who've been doing it for 10–12 years.

(36:06):

That, again, had to be . . .I had to get myself out of the rut of, well, on week 1, we do this, week 2, we do this, and be like, "Let's try this. That's a great idea. Let's do that." (interview one, p. 19) (P/E)

Sarah (04:01):

What do you wish you knew before becoming a teaching artist?

Andrew (04:12):

That's a good question. Ways to relate to different ages, I think, because I don't remember if we talked about this before, but I came up teaching third-, fourth-, and fifth-grade Barrel of Monkeys, and then I did a lot of junior high stuff. So, when I started at ChiArts in 2011, it was a new age for me to teach. And when I started, some other instructors who were there were saying what had worked for them, like you got to be really strict, and then you can loosen stuff up and make sure they know the guidelines. So I think I was, and I think back on some of the stuff that I did or said, I was like, "That's not really . . . " (interview 2, p. 3) (P/EW)

Erin (10:58):

Yeah. So in 2008, a friend of mine and I started a nonprofit. We became an affiliate of the National Dance Institute in New York. And just a brief history of that: the founder of New York City Ballet decided to go into a school full of boys and strip the technique away from ballet and lead the pedestrian movement. And it was about making dance really accessible to all sorts of communities, abilities, and populations. And 40+ years later, they're this massive model of excellence in teaching.

(11:33):

So I began training under them in 2008, going to New York and teaching with them. And we did; it was work in schools. And I feel like that expertise, these master teaching artists who understand intention, language, and pacing, and all of these classroom management school tools that are just kind of woven into what we're doing, I'd never seen teaching like that in my entire life. It was mind-blowing.

(12:04):

So a lot of that really prepared me to be able to reach every child in the room. That's what the philosophy was about. Everyone is seen, and there are so many creative tools to use in that method and pedagogy. So that pedagogy really prepared me to be in schools and to do what I do at Chi Arts, and it just kept building on that. (interview one, p. 5) (P/E)

Erin (06:32):

I love these questions. This sounds kind of intense, but in the populations that I choose and want to work with, be careful of White savior stuff. Be mindful of how you're entering communities, and be mindful of your role and the role that you're . . . I don't think I fully understood my own privilege and the way that I would enter certain communities and want to teach and give, not collaborate. I wish that I had more training and development within. What does it mean to have a culturally responsive curriculum? What does it mean to understand those things? I didn't have any sort... When I was 22 years old and entering schools on the south side, I just wanted to teach them to dance, and I didn't really have that context of what was in the room other than the children with their backgrounds.

(07:27):

So, I think I wish I had more training in that way and more preparation in that way. Because now that I'm 38, I'm just now understanding where I might have caused harm, not where anyone would've noticed—but there were things that maybe I was doing, saying, regurgitating, or modeling that weren't in best practice with what I'm aligned with now. So I think I wish I had more of that. And something I had to continuously learn because I am a performer, and I do the

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thing that it's just not about you. I have to constantly remind myself of that—that it's not about me in every way you could possibly think of. Yeah. (interview two, p. 2-3). (P/EW)

Megan (02:25):

You know what? I started teaching, well, as a TA, at the age of 12. At first, I always saw in my dance studio the teaching artists teaching in my class, and I knew that was something I wanted to do because I loved the way that they were able to be closer in age and just there for me. So I was like, "I want to do that for the students as well." So when they had their tryouts, if you will, for the teaching artist, I had a lot of [inaudible 00:02:56]. My teachers weren't necessarily, they didn't think I was ready to step into that role. So I didn't make the first cut, but halfway into the year, because my younger sister had started dancing, she was very shy. So, I went into the classroom with her, and her teacher was Flo, and she saw the way that I was working with her. Halfway into the year, she pulled me in, and once, she told me I couldn't go in with my sister anymore. She was like, "Cut it off, no."

Megan (03:34):

"Let her cry because she'll be fine." And she was.

Megan (03:39):

But halfway into the year, she asked me, Did I take tap? And I had taken a break from tap for 2 years just because I wanted to take hip hop, and it was an either/or thing for me at that time. But she was like, "Are you still proficient?" I'm like, "Yeah." So she told me to come into her 9:00 AM tap class with the seven- to eight-year-olds, and she started mentoring me from there. After that year, it was rough because she was on me. But ever since then, I've been TA-ing. By the time I was 14, I had actually started leading her classes. I have been teaching since 14 on my own. (interview one, p. 4) (P/E/R)

Ryan (29:37):

Yeah, yeah. Battered books that colleagues have, self-study, yeah. That folks have recommended or have. And honestly, last year I spent so much time with our ninth-grade diverse learner lead that . . . And I asked a lot of questions, so I didn't end up learning a lot through that. And that wasn't something that she was necessarily getting paid to do. That wasn't a session that people could attend. (interview two p.11) P/E)

PRESENT

Andrew (09:07):

Professionally, as an actor and a teacher, and because I haven't really done improv for a while, I use it in my teaching. I have training in improv, so I say I am an actor and teacher, although mostly . . . My wife noticed when I introduced myself to someone a year ago that I said, "I said I'm a teacher," because I hadn't been performing. She's like, "That's the first time I think you've self-identified as a teacher rather than an actor." I would like to ideally be doing both. (interview one, p. 6) (PR/I)

Erin (14:35):

That's a good question. I'm thinking about my Instagram.

Erin (14:40):

You know the little thing we have at the top? I think I literally have because I'm the artistic director of a nonprofit. I think I have an artistic director; I have an educator on there. I don't have a dance educator. I have an educator. I identify as a student, a writer, and a performer. I mean, I think about all of those things. There are many things, I think.

Sarah (15:07):

Yeah. Do you feel that you hold all of them kind of equally?

Erin (15:12):

I do. And as a dancer, my training has been very, very intense and very, very strict since I was 5. And when you're... I didn't have the option to play sports or have a hobby. That was what it was because that's what the training required, and I loved it and I wanted to do it. But you get very confused about what else I am other than a dancer because your worth is so intertwined with what you do, and that's hard. So, I feel like in my early 30s, maybe I started to give myself permission to enjoy other things. And as I like to write, I'm going to start investigating that. So now, I feel like I hold more than I used to. (interview one, p. 7) (PR/I)

Megan (13:30):

A creative artist. A human.

Megan (13:44):

Dance . . . Well, I wouldn't even say just dance educators. Just like an educator. I don't want to just put it inside the realm of this dance because as an educator, it's an umbrella, right? You have different techniques or subject matters, but I do see myself as an educator. No less than anyone who was in an academic classroom. More or less, we're equal, and we both have our jobs to do. I feel like the most important job is to help our students learn how to think for themselves. (interview one, p. 8) (PR/I)

Ryan (00:58:48):

No, that's tricky. It has been very tricky for me, as I've been grappling with that idea for a while. I'd say these days, I identify just as a teaching artist, but that's the thing that I do, and I'm trying to pivot into more directing. But I've gone through just a little bit of everything at this point just because my goal was always to, right after grad school, do the straight opera track. So doing summer programs, residencies, and then hopefully getting swept off my feet with an agent eventually. (interview one, p. 16) (PR/I)

Sarah (17:26):

Yeah. Do you find that professional development is helpful?

Andrew (17:32):

It can be. At ChiArts in particular, no. I mean, there's been one or two, but largely they've been geared toward the academic staff.

(17:46):

To be fair, some of them are needed. How do you deal with DL students? Or technology stuff.

Andrew (18:00):

Because teaching the arts there, or in general, is so different than teaching math, English, or science. A lot of it is not as geared toward the art staff, I don't think. (interview one, p. 11) (PR/CG)

Andrew (10:51):

Okay. Students. I like to think it's a good relationship. I've been there. I have students who come back and say, "Sperling," with the caveat that I think I've adjusted my teaching in the last 3 years. I think 4 or 5 years ago, there was one ensemble in particular that we did not mesh well with, and it became this whole thing. For me . . . Thank you. It looks great. Thank you. (interview one, p. 8)

Andrew (14:34):

Talking to some of the other teachers, theatre teachers as well. We enjoy our students and our colleagues, but we just come and do our thing and go. (interview one, p. 9) (PR/R)

Erin (16:13):

Yes. My relationship with students, from what they tell me, is that they feel really safe in my class. It's very, it's open with boundaries. We, obviously, there's dance, that's what we're doing, but there is a lot of reflection, discussion, and skill-building just as a person. So I think there is just a lack of—what is the word? They're not scared to talk to me. You know what I mean. They share things with me, sometimes too much. And I feel like safety and trust are big themes.

(16:56):

I would say we are able to be silly, and we are able to just kind of be authentic together. I don't like to walk into the room and be like, "This is what I have planned, and this is what we're doing regardless of how you're feeling." I believe the community is the expert. So there's a lot of being in the here and now with my students. And if I have to adapt and sit on the floor in a circle and talk about what's your favorite cereal for 45 minutes, we'll do that because maybe we need to talk about cereal rather than thinking about maybe the trauma you went through 2 days ago. You know what I mean. (interview one, p. 7) (PR/R)

Sarah (19:28):

Yeah. Your position's a little bit different now since you're the assistant, the department assistant. How do you feel about your relationship with faculty before being the department assistant and now being the department assistant?

Megan (19:42):

Yeah, so I mean, you get to know more of your coworkers because when I was first there for an hour once a week, I didn't really know anybody outside of Greer and Tracey, the dance department, and then maybe a few other teachers, but now I at least feel like the door is open and I'm getting to know a lot more people inside of the building, people that I'm sharing space with every single day. And not just in the department but also among office staff, security guards, and custodians. Just seeing everybody because I'm just in the building more, but then I have more responsibilities as well, and I feel like it's important for me to get to know who I'm with in the fight. (interview one, p. 10). (PR/R)

Sarah (09:17):
What are your biggest sources of pride since becoming a teaching artist?

Megan (09:31):
You know, every time that I do see specifically . . . I am not even specifically a shy artist, but whenever I see my students perform, it touches me. Especially when they're shining and they're being that light that I always knew was in there that they're still fighting to see.
(09:59):
I can be such a sap, but I always [inaudible 00:10:03] like I'm crying, and... They don't see it all the time. Sometimes, I feel like they think that I don't care because I'm so tough. But I've been working on sharing my acknowledgments of how proud I am, how much I see them, and their growth so that they feel that appreciation.
(10:28):
But when I see them in their element, it's touching. And I think it's because, again, I am them.

Megan (10:50):
And it's just really cool when I think about the educators and the mentors that I had growing up and how they're still in my life. And it's like, "Wow, this is going to just continue to unfold." And who knows who's going to be working side by side with me in a couple of years when my students become my colleagues?
(11:14):
And that's how my life has been with me being a student. And a lot of my colleagues, my aunts and mamas, and everybody who's still in the village, they're still there and supporting me, and we're loving on each other. And it's different now, but it's just beautiful to see the lines of life.
(11:42):
But my proudest moment of being a teaching artist is any moment that I get to see my students shine in their element when they perform. (interview two, p. 5) (PR/R)

Ryan
And then the students are super complicated. It's all over. I've got everything. I'm a hyperpolarizing teacher. Either they hate the snot out of me, or I'm their favorite person in the building. With a good bunch of them just being, not so much in the middle, undecided, but spread just in the grumbling, "Man, this class sucks." Or, "This class may not be the best, but I really like that guy." Mostly because I spend most of my time in theory land; that's just the deal,

and I've had to make my peace with it. Hold people accountable where they need to be held accountable and go home at the end of the day.

(01:10:44):

But I had a teacher 2 weeks ago; we were just hanging out on a Friday. And he looks at me, and he's like, "Yo, I have your kids for advisory." "Yeah? Which ones do you have?" "Well, I have all the ones that hate you, and they hate your class, but they specifically say that they hate you." I'm like, "That's good. Okay. Are they doing their work?" "No." "Do they have enough?" "Yes." But I've changed up the sequences where we have a class, I put in grades, we have a class, and I put in grades immediately as if I were working full-time. (interview one, p.17). (PR/R)

Erin (03:13):

I also think it's important to see who's in front of you. As much as we want to. . . It's a very humble thing to be a teaching artist, specifically. Because as much as we want to plan these lesson plans and go in and teach this thing, and we have this great plan, oftentimes in the settings that we go into, you have to be ready to throw all of that out immediately and think on your feet and be able to kind of allow the room to be the expert in what they need. So yes, trust that you do have expertise and that you have that knowledge to give, but it is a collaboration. It's not just you in the room. And that being said, culturally, who's in the room? What are you delivering, and what are you giving? Are you giving mainly Eurocentric curriculum that nobody in the room is going to connect to, and then there's behavioral issues, and you think they're just a bad class? So, I think just knowing all of that takes time. But also, reflection is a deep part of my practice as a teaching artist.

(04:11):

I don't ever teach a class where I don't go home and think about it and say, What could I have done differently? Who could I have seen? More? Things like that, and just keeping up with those practices. It's not something that you . . . It's like your art form. It's not something that you learn and then you're done. It's a continuous growth journey. (interview 2, p. 1) (P/CG)

FURTURE

Andrew (00:21):

But, working as a teaching artist means using my experience and expertise to help guide the new generation of up-and-coming artists to discover their own voice and abilities. I mean, what I always say to my students is, "I'm going to teach you a bunch of acting tools. Some will work for you, some won't. Pick what works for you and find your own process and [inaudible 00:00:50]." (interview two, p.1) (F/R)

Megan (15:32):

What is a student who can't think for themselves? That is just a carbon copy. I heard this the other day, and I feel like if my ego was in the way, I could have taken it the wrong way, but if your students don't come out better than you, then you aren't really a good teacher. How can they be better than you if they aren't thinking for themselves? We're constantly evolving, and I don't

know everything, and we're not going to know everything. And our students—they're brilliant. The youth—they're brilliant. We got to knock off some of the dust that's clouding that for them. But I think sometimes adults can discredit the wealth of knowledge that they already have, that they intrinsically have. It's our job to take our egos out of the picture and just pour into them and nurture them so that they can come into that. And we can learn from them. (interview one p. 9). (F/R)

Andrew (16:42):

We've talked about, over the years, having the opportunity to learn to watch each other more because we never do. We're like, "I know you're a good teacher. I know the kids enjoy you and seem to come out of your class knowing things. Just knowing you personally, I know you're good, but I never get to see you teach." (interview one, p. 11) (F/CG)

Andrew (01:47):

Listen to other teachers, draw from others . . . observe people, draw . . . but, not just teachers, but other artists in your field, I guess. Don't get stuck in a rut. Try new things. I mean, find things that work and go with them, but also be open to change, discovery, and growth from input from the students, other teachers, or just broadening the curriculum. (interview two, p. 1) (F/CG)

Erin (10:04):

So, it's also about keeping yourself current. And yes, I watch TikTok, and I try to get in there. But, yeah, I mean, my life as a dancer was very, very rich, not in finances but in just so much experience and connection. And my program at Columbia was very life-altering, too. So all of that. I have mentors of mine in my brain that are coming out in certain ways. You know what I mean? (interview one, p. 5) (F/CG)

Erin (24:13):

Yeah. It's a really great topic. I guess I can just go off of some random thoughts I have about that. I feel like, as far as supporting teachers and teaching artists, as you said, not everyone goes through how to learn to be a teacher. It's a lot of dancers, like in my field, it's a lot of dancers post-career who decide to teach to make money. And I think there are so many things lacking in the teaching artist dance community to understand curriculum and assessment. And a lot of that is very much lost. So I think that would be a way to support it because it's not a dance studio, it's not a company, and it's a public school, right? And it has different needs. And I don't always know that that skill set is present.

(25:08):

I think sharing, I don't think there's a lot of sharing; at least at Chi Arts, there isn't a lot of sharing best practices. There isn't a lot of sharing tools, observing each other teach, and things like that. And I think people learn in all different ways, so learning by watching and learning by doing. I just feel like there are innovative approaches to addressing the same thing, a variety of ways to address the same thing, and reinforcing it. And, yeah, there's been some good leaders there who have tried to do that, but I would say that's one of the big things. Being prepared to work in a public school is something that, in general, someone should be prepared to do. It's not. Yeah, that would be my thought. (F/CG)

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Erin (02:16):

Yeah, that's great. Yeah, I used to train upcoming teaching artists for a while. And I think the biggest thing is that teaching is an art form in and of itself. You could have experience as a performer in dance, music, and theatre, and that's wonderful, and the expertise is there, but learning how to teach is its own language. It's its own skill. So I think just really taking that seriously and really understanding if there are a lot of structural things that are important, like understanding how to build curriculum, how to have that kind of backwards planning approach, and bringing and marrying who you are to your teaching delivery, which takes time. It's not something that really happens right away. A lot of the time, there's a lot of mimicry and mentors that you look up to, and you teach them or things like that, but eventually, you start to follow your own instincts and impulses and see the style in which you teach. (F/CG)

Megan

And I'm still a fairly new teaching artist inside of a school structure because that's 4 years for me. I have been teaching in general since I was 12, but . . . Again, there's a level to it. You grow and evolve as a human. And so that means that your teaching practices should grow and evolve as well. It's okay to stick to tradition and roots that keep you grounded, but I think it's also important to grow with the times as well.

(20:02):

But finding that balance. Everything is in balance.

Megan (20:07):

And especially as a teacher, finding the balance between yourself and the work that you do. They're not separate, but you do need to create boundaries for yourself.

Megan (20:29):

And I'm still learning that, too, so yeah. (interview two, p.11) (F/CG)

Ryan (00:48):

To me, it means being flexible, being malleable, and definitely doing a lot of your own personal research and growth, but also chatting with folks and being sociable enough to know when there are holes in either your education or your experience to address and fix issues that you see as they come up. So, just chatting with folks, maybe have more experience or different experience about that, just to get help. It means that there's going to be a lot of variability in day-to-day endeavors, which is both fun and exciting and can also be very scary at times. (interview two p.1) (F/CG)

Appendix C: Teaching Artist Syllabus

University School of Communication
Spring 2023 THEATRE 350-0-21 Teaching Arts in the Community
Instructor: Sarah Inendino
Room: Wirtz 230
Office Hours: By Appointment
Cell: (517-449-1868)

Class Description and Layout

The class is divided into three categories: teaching artistry models, pedagogical foundations, and teaching experience.

Teaching Artistry Models

    1)   Arts Integration: Collaborating with a teacher to integrate the arts into other subjects, which usually takes place within the school setting.
    2)   Arts Organizations: Art programs implemented within schools but are planned and developed by larger arts organizations.
    3)   Out-of-School Programs: These art programs include arts camps, theatre companies that run in-house programs, and other youth organizations (e.g., the YMCA, After School Matters, and Park Districts).

Pedagogical Foundations

Additionally, the course would lay the foundation for developing a teaching philosophy and examine multiple pedagogical strategies:

    1)   Culturally Responsive Pedagogy/Pedagogy of the Oppressed
    2)   Social-Emotional Learning
    3)   Educational Philosophies/Constructivism
    4)   Developmentally Age-Appropriate Pedagogy
    5)   Lesson Design/Measuring Learning
    6)   Peer Practice Teaching
    7)   Classroom Procedures/Management
    8)   Critical Reflection

Teaching Experience

Students will work with high school students after creating a strong foundation and understanding of teaching artistry, which will give students the opportunity to practice teaching with the support of the instructor and their peers. This opportunity for collaboration and feedback is typically not found in the field of teaching artistry and is a valuable experience as students develop their identities as artists.

Learning Aspirations

Pedagogical

- Students will be able to write a lesson plan with clear objectives and assessments developed from arts standards.
- Students will have an understanding of the National Core Arts Standards, Social-Emotional (SEL) standards, and Common Core Standards.
- Students will create lessons that are culturally responsive to their student population.
- Students will study and compose their own educational philosophy.
- Students will deliver arts-integrative lessons.
- Students will research the educational offerings of arts organizations.
- Students will explore current research on arts education
- Students will critically reflect on their own teaching.

Thinker

- Students will reflect on their growth through journal assignments and discussions.
- Students will come with an open mind to experiment.
- Students will reflect on how learning in other classes can inform their teaching.

Human

- Students can set boundaries and take care of their physical and emotional health.
- Students can communicate and ask questions to move a conversation forward.
- Students can show themselves and others grace.
- Students can support and compliment their colleagues.

Grading

This course meets once a week for 170 minutes (2 hours and 50 minutes each week). The course is worth 1.0 course credits (4 semester hours). Students are expected to devote a minimum of 12 hours of total work per week (in class + out of class) to this course.

Assignment	Points	Portion of Final Grade
Attendance, participation	100	20%
Article Presentation	50	10%
Micro-Teaching Demos	100	20%
Art Resource Screencast	50	10%

Teaching Reflections/Observation	100	20%
Final Reflection:	20%	
TOTAL	500	100%

Course Assignments

Classroom Engagement (20% of final grade)

Your class participation is imperative. "Engagement" is defined as a willingness to answer and ask questions both in and out of class, a demonstration of preparedness in performance, and taking an active role in discussions. The rubric for assessing your level of classroom engagement is as follows:

Score	Description
4	*Well prepared for class, actively engages in class activities, makes appropriate and thoughtful contributions to learning experiences, and is in attendance for the entire class session.*
3	*Moderately prepared for class and engages in activities by making worthwhile comments and taking notes, and/or is absent and/or late for a portion of the class.*
2	*Pays attention passively and/or is absent and/or late for a portion of the class.*
1	*Does not work productively, does not engage in class activities, and/or is absent and/or late for a portion of the class.*
0	*Engages in side conversations or interrupts or is absent from class. Does not demonstrate an interest in the subject matter.*

Teaching Demonstrations and Evaluations: (20% of final grade)

You will teach 3–4 times over the course of the semester for your peers. This will be a collaborative micro-teaching demonstration with 2–3 students in a group or individual teaching. Each lesson will last 10–15 minutes. The instructor reserves the right to assign materials and other parameters. The lesson is to illustrate one of the integrative approaches covered and identify applicable state and national standards. Specific instructions for each lesson will be distributed in class.

Micro-Teaching Lesson Plans

Plans for the above lesson must follow the outline posted to Canvas. Micro-teaching allows students: 1) an opportunity to develop confidence in their teaching potential in the discipline of theatre as integrated with other subjects and the other arts; 2) an opportunity to share creative integrative ideas or musical theatre content that they develop or discover; and 3) an opportunity to plan and organize content and presentation. The evaluation of micro-teaching is completed by the

instructor, as is the assessment of the lesson plan. Opportunities for constructive peer feedback will be facilitated.

Ongoing throughout the semester.

Article Presentation (10% of final grade)

Throughout the quarter, each student will present one of the article readings. You will be assigned the date and article. Students should expect to lead the discussion on their assigned article and synthesize the material for the group with PowerPoint or another presentation program. Please provide at least three discussion questions for the class.

Ongoing throughout the semester.

Arts Resource Website Screencast (10% of final grade)

Create a screencast + voice-over exploring an arts organization's website or resources for a classroom application (recommended: Screencast-omatic or just press record on your personal device). Write a brief 2-page paper outlining the resources you found in your analysis and ways you might utilize two or more specific items (e.g., videos, images, and lesson plans from your website) as part of a lesson you might teach.

DUE April 14

Teaching Reflections/Observations (20% of final grade)
You will complete one observation paper during the quarter. Additionally, you will write a reflection after every teaching experience in the school. The reflection is due in the following class period. Specific guidelines for the reflection will be posted on Canvas.

Final Project PRESENTATIONS and PHILOSOPHY/REFLECTION PAPER (20% of final grade)

Guidelines will be given for the reflection paper and presentations.

June 2

Spring 2023 TENTATIVE Course Schedule

Week 1: March 31
Course Overview, Introductions, Teaching Artistry, and National Core Arts Standards

Week 2: April 7
What is meaningful integration? What are the Common Core Standards?
How to Write a Lesson Plan
Assessment
SEL Standards

Week 3: April 14
First Micro-Teaching Demonstrations (SEL)!
Educational Philosophy in the Arts
STEAM

Week 4: April 21
Second Micro-Teaching Demonstration (STEAM)!
Culturally Responsive Pedagogy
SPECIAL GUEST: MEXODUS (3–5 pm)

Week 5 (April 24–28)
Individual Meetings – Get Ready for Practice Teaching

Week 6: May 5
Classroom Management/Procedures
Third Micro-Teaching (high school workshop prep)
- Keep Lab Time Free (possible observation/teaching)

DUE: Arts Resource Website Screencast (10% of final grade)

Week 7: May 12

High School Workshop at NU (tentative date)

Week 8: May 19

Practice Teaching
Pedagogy of the Oppressed
- Keep Lab Time Free (teaching)

Week 9: May 26

Practice Teaching
Arts Administration/Interview Practice
Meeting the Needs of All Students
- Keep Lab Time Free (teaching)

Week 10: June 2

FINAL PRESENTATIONS (20% of final grade)
- Keep Lab Time Free (possible teaching)

Appendix D: Course Proposal

Title: Teaching Arts in the Community

Sarah Inendino

Rationale

Individuals in the performing arts are educating audiences, performers, and communities on a daily basis. Research suggests that over 90% percent of artists will teach at some point in their career as a way to share and interact within multiple community settings. However, many artists graduate from their undergraduate program and feel unprepared to teach.

Most undergraduate students in the performing arts do not have access to coursework to prepare them for working as a teaching artist (an individual who provides arts instruction but typically does not have a degree in education). Teaching artists typically have not had the opportunity to learn how to integrate the arts with a classroom teacher, lead an after-school arts program, or teach within communities that might be different from their own. The proposed course is designed to develop the knowledge, skills, and experience for students to work successfully as a teaching artist.

Class Description and Layout

The class would be split into three broad categories: Teaching Artistry Models, Pedagogical Foundations, and Teaching Experience.

Teaching Artistry Models
WEEKS 1-3

The course I am proposing would examine three common models for teaching artistry:

4) Arts Integration: Collaborating with a teacher to integrate the arts into other subjects. This usually takes place within the school setting.
5) Arts Organizations: Art programs that are implemented within schools but are planned and developed by larger arts organizations.
6) Out-Of-School Programs: These art programs include arts camps, theatre companies that run in-house programs, and other youth organizations (YMCA, After School Matters, Park Districts, etc.).

Pedagogical Foundations
WEEKS 4-7

Additionally, the course would lay the foundation for developing a teaching philosophy and examine multiple pedagogical strategies:

9) Culturally Responsive Pedagogy/Pedagogy of the Oppressed
10) Social Emotional Learning
11) Constructivism
12) Developmentally Age-Appropriate Pedagogy
13) Lesson Design/Measuring Learning
14) Peer Practice Teaching
15) Classroom Procedures/Management
16) Critical Reflection

Teaching Experience
WEEKS 8-10

Lastly, after creating a strong foundation and understanding of teaching artistry, the students would work with an after-school program with kids in the Evanston community. The goal would be to partner with an organization like YMCA that runs after school programs while kids wait for their parents to pick them up after work. This would give students the opportunity to practice teaching with the support of the instructor and their peers. This opportunity for collaboration and feedback is typically not found in the field of teaching artistry and would be valuable experience as students are developing their identities as artists.

Conclusion

Several of these subjects could be taught as their own stand-alone courses. However, the proposed course is designed with the idea that this might be the only pedagogical course an undergraduate student takes during their four years. Therefore, the class is comprehensive while also allowing further growth as a teaching artist. The opportunity to work in the community, and have Northwestern students connect with kids in Evanston, has the potential to positively impact many lives far after the course ends.

Appendix E: Lesson Plan

Lesson Plan
Context: Acting the Song / Public arts high school, wide range of training/skill **Grade level:** 11th-12th **Prerequisite Skills and Knowledge and Prior Experience:** choir, voice lessons, music theory. students didn't get into a cappella
National Standards: TH:Pr5.1.I. a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance. **SEL Standard:** Use appropriate non-verbal cues to communicate your understanding of another's perspective
Goals: To augment non-verbal acting skills and be present for a scene partner. **Objectives:** Students will… Listen and identify what their scene partner wants. Interpret their scene partners actions and words into a clear perspective. Respond (without words) to the emotions being expressed.
Academic Language (Vocabulary): Scene partner, Want, Being Present
Differentiation (Modifications): *EL students:* Print out defined terms in English. Check in with students during individual activities. If their primary language is Spanish, make the connection between the terms in both languages (if needed). *Experienced in music (or the arts) students:* See extensions below. *Diverse Learners:* Extended time to review acting terms. Non-verbal emotional cues might be challenging to interpret for some. Might be useful to match certain expressions or body language to an emotion.
Materials, resources and technology: Lyrics printed

Instructional Sequence: **Assessment:**
 	
Intro - What does it mean to be present in a scene?
  ● When a friend, or family member, or teacher…is talking or expressing themselves, what are some ways you can signal with your body and your face that you are listening carefully and have an understanding and/or opinion about what they are saying
  ● If it is quiet - get the ball rolling with…

- Eye contact (sometimes, but not always)
- Engaged & honest facial expressions (visual reactions to a person's words or actions)

How does this translate to a scene?
- Not all acting takes place when words are said. Often, it is the moments in which we do not have lines or lyrics that can truly bring out the inner life of a character
- A lot of this is comes when we are actively listening to a scene partner
- Being a emotionally present can also be helpful to your scene partner

Let's define some acting terms:

SCENE PARTNER - the person or people the character is talking to. In every scene or song, character's have a **WANT** - something they desire or need, the thing that drives them to say what they say. Sometimes two characters can want opposing things, but it's important that each one listens and knows what the other is communicating.

This is what we are going to practice today. We are going to look at an excerpt from a song (just lyrics). One person will be the character speaking the text and the other will be receiving and reacting truthfully to that text. This is a pop song so we will have to do some context and character creating here too.

PAUSE FOR QUESTIONS ABOUT TERMS.

Read the text together without a whole lot of "acting" or emotional backing. Just the words.

Without knowing who/where/when or what the circumstances are:
- Who is talking?
- Who can this person be talking to?
- What is their relationship?
- What do they want?
- How can the scene partner support or oppose that character's want (non-verbally)?
  - *How might one feel if these words were said to them?
    - Would they fight back?
    - Would they be hurt?

Discuss.

Let's read it again.

Then, let's have a volunteer be the character and one be the scene partner.

Discuss that exercise-
- What did we notice about the foil?
- What did their non verbal cues say about how they felt about what the other character was saying?
- How did the presence of the foil affect the other character's performance?

Recap what we just talked about.

Extensions:
How does the presence of another actor or character in a scene change the dynamic of the song?

Post Reflection/Next Time:
Next class we will work on individual pieces by partnering up and practicing being each other's scene partner.

Assessment:
Can the students define what a character in a scene wants?
Can the student remain actively, and nonverbally engaged while in a scene with another student?

Lyrics for example

Grenade - Bruno Mars

Easy come, easy go, that's just how you live, oh

Take, take, take it all, but you never give

Shoulda known you was trouble from the first kiss

Had your eyes wide open

Why were they open? (Ooh-ooh)

Gave you all I had and you tossed it in the trash (ooh-ooh)

You tossed it in the trash, you did (ooh-ooh)

To give me all your love is all I ever ask

'Cause what you don't understand is

I'd catch a grenade for ya (yeah, yeah, yeah)

Throw my hand on a blade for ya (yeah, yeah, yeah)

I'd jump in front of a train for ya (yeah, yeah, yeah)

You know I'd do anything for ya (yeah, yeah, yeah)

Oh, oh, I would go through all this pain

Take a bullet straight through my brain

Yes, I would die for ya, baby

But you won't do the same