

CREATIVE TEACHING SUMMER INSTITUTE



INDIANA
DEPARTMENT of
EDUCATION

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***ABOUT THE FELLOWSHIP COHORT**

First of its kind in the state of Indiana, the Indiana Educator Fellowship for Creative Teaching is a partnership between the Indiana Arts Commission and the Indiana Department of Education. The Fellowship for Creative Teaching supports educators with robust training, funding, and a community of experts to inspire and implement creativity-centered innovation in the classroom. Selected through an application process, this year's Fellowship Cohort is composed of twenty educators from across the state representing a variety of grade levels and subjects.

Interested in joining the 2024 Fellowship for Creative Teaching?
Learn more or apply here:



CREATIVE TEACHING SUMMER INSTITUTE

LEARNING OUTCOMES

Today we hope participants will walk away with:

1. Participants will be able to define arts integration and see its place in their work.
2. Participants will feel confident in planning an arts integration residency.
3. Participants will be able to feel confident in their capacity for creativity as well as see the capacity for creativity in others.
4. Participants will understand how arts integration supports student engagement, critical thinking, collaboration, and social and emotional learning skills along with academic standards.



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SCHEDULE

9:00AM	Kick-off and Welcome
9:30AM	Deep-Dive Sessions DANCE and SCIENCE <i>with Melli Hoppe</i> MUSIC and MATH <i>with Eric Salazar</i> THEATRE and ENGLISH LANGUAGE ARTS <i>with Christy Burgess</i>
11:00AM	Small Group Sessions: Making it Relevant to your work
11:30AM	Whole Group Assembly: Peer Learning
12:00PM	Lunch
12:30PM	Panel Discussion: Teacher-Artist Partnership In Real Life
1:00PM	Break
1:15PM	Whole Group Assembly: Creative Arts Brain Break
1:30PM	Breakout Session 1
2:30PM	Breakout Session 2
3:25PM	Break
3:35PM	Whole Group Assembly: Learning How to Make it Happen
4:35PM	Final Thoughts and Closing
5:00PM	Conclude

Afternoon Breakout Session options

Felt Painting Workshop with artist Paula Scott-Frantz

Room: Branigan West

Create and relax with wool painting. Color, shapes, texture, and imagination are all that is required to make your own work of art. This workshop encourages your imagination with helpful step-by-step instructions to create a colorful, hand-felted painting.

Street Art and Mathematics Workshop with artist Leon Crosby

Room: 254

Using rulers, pencils, and pens to create street art style lettering and create 3d designs. Incorporating measurements into drawing is a great way to engage visual learners with math.

Poetry Writing Workshop with artist Chantel Massey

Room: 245

Learn new writing skills from the lens of an artist and poet. Enhance ELA lessons with unique artistic devices and approaches.

GUEST SPEAKERS



Lacey Bohlen-Timm is the Assistant Director of CSSP or “Special Programs” and has been with IDOE for just over 4 years. Currently she oversees the funding for multiple formulaic and competitive grants including Title IV, Rural and Low-Income Schools (RLIS), 21st CCLC, REACH, EANS, CSP, CFGI, and now the BSCA funds for both 21st CCLC and the Stronger Connections Grant through Title IV. With a background in arts education, Lacey consistently searches for opportunities to connect her work with her passions in the arts and supporting the whole child.

Christy Burgess is the lead teacher for the Robinson Shakespeare Company. Christy attended the University of Alaska Fairbanks and received her M.A. in Drama and Theatre Education from the University of Warwick. Christy worked at the Fairbanks Shakespeare Theatre as Education Manager and traveled to parts of rural Alaska to teach youth and Alaska Native Elders. In 2011-2012, she was a North American Teaching Consultant for the Royal Shakespeare Company. In recognition of her work, Christy has been awarded the D. Susan Wisely Youth Worker of the Year Award, a Michiana 40 Under 40 title, and a Journey Fellowship. She is now the Education Co-Chair for the Shakespeare Theatre Association.



Heather Ray Boelke is a central Indiana artist and art educator. She has been teaching visual art and STEM programs in Indianapolis public, charter and out-of-school programs for more than a decade. Boelke has a passion for arts integration and serving all students through arts engagement. She served Indianapolis Public School as a School Arts Coordinator for arts integration and continues to seek opportunities for her students and support other teachers in integrating the arts.

GUEST SPEAKERS



Leon Crosby is an eclectic artist who loves to immerse himself in all styles of art. He began his art journey in Toledo, Ohio where he studied formally and also through an immersion in street art culture.

Lakesha Green is the Executive Director of The Wagon Wheel Center for the Arts. Prior to Lakesha has been director of Youth Programs Coordinator at the Redhouse Arts Center in Syracuse, N.Y., where she worked with community groups, school districts and other nonprofit organizations to build community engagement and audience development. Lakesha has spent the past 25 years consulting and directing all over the northeast building capacities for non-profit organizations. Green earned a Leveraging Engagement and Action in Diversity Executive Certificate from Indiana Tech and serves as a member of the Arts United Cohort for the Northeast Panel. Green holds a B.A. in Theater Arts from The Alabama State University and an MFA in Media and Performing arts from Savannah College of Art and Design.



As a felt artist, **Paula Scott-Frantz** is constantly exploring different forms that might be worked into her foundation medium of felt making. Felt is the most ancient of the textile mediums and Paula enjoys using subject matter and materials that show this to the viewer. Paula creates fiber art that transcends disciplines. Scott-Frantz has a unique process, where she allows the wool and other materials to lead the way to their own creation.

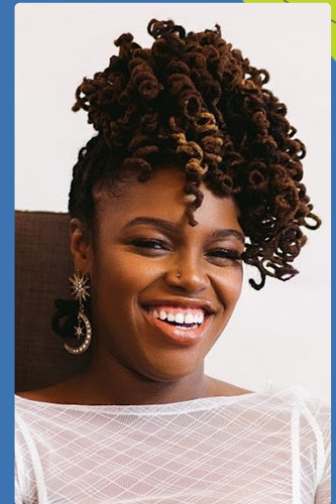
At present Paula teaches art at the Newfields Museum of Art, St. Vincent's Cancer Care Center and gives private workshops in brush painting, watercolors, as well as felt making.

GUEST SPEAKERS



Melli Hoppe, a teaching artist with Arts for Learning Indiana, is a Nationally Credentialed Teaching Artist with Young Audiences Arts for Learning, and is co-chair of the Nationally Credentialed Teaching Artist group. She has a B.A. in Dance from Columbia College in Chicago, MFA in Interdisciplinary Arts from Goddard College in Vermont, and received a Teaching Artist Certificate from Teachers College at Columbia University. Melli taught site-specific theatre and stage movement at Butler University and taught dance at Indiana University (IUPUI), Butler University, Broad Ripple High School and Shortridge Middle School.

Chantel Massey is a storyteller, poet, author, teaching artist, editor, organizer, educator, practicing Afrofuturist, and avid anime lover from Indiana. Massey is a fellow of The Watering Hole, VONA poetry resident, and has received support from Brooklyn Poets, Hurston/Wright Foundation, and Tin House. She is a 2023 Best of Net Award winner and 2020 Indiana Eugene and Marilyn Glick Author Awards Emerging Author finalist for her first collection of poetry, *Bursting At The Seams*, a Midwest Black girl coming of age story. Massey founded the literary arts organization, UnLearn Arts, radically dedicated to amplifying and cultivating the craft and wellness of BIPOC writers in the Midwest and elsewhere.



Josiah McCruiston is a regional actor, teaching artist, and youth pastor/director who believes in the power of the creative spirit. He has performed across the nation, has worked in museum theatre, and has worked in arts education for over eight years. He is currently working on a master's in art education at IUPUI. He works as the program director and youth pastor of Witherspoon Presbyterian Church and believes in community partnerships and responsibility. This past year, he has created art programs for Indianapolis near-west and east side with free piano lessons and visual artist programs. In both programs, students were able to work under accomplished artists, bond with a cohort of their peers, and showcase their work because of their efforts.

GUEST SPEAKERS



Megan Quiring is a Teaching Artist and Operations Coordinator for Kids Dance Outreach. She teaches for KDO's In-School, Dancer with Disabilities, and Advanced Teams programming. Megan has helped pilot in-school programming for Dancers with Disabilities as well as FLOW: Fueling Life on Wheels, a partnership with IU Skills on Wheels. During the spring of 2023, Megan helped develop an arts integration partnership with IPS Christian Park Elementary School 82 with funds from the IAC. She looks forward to sharing how they integrated Math and Dance to help close the achievement gap of 4th grade students.

Eric Salazar holds a B.M. in Clarinet Performance from Ball State University and an M.M. in Clarinet Performance from Bowling Green State University. He serves as Director of Community Engagement and Artist Services for Classical Music Indy. Eric produces albums, composes, performs, and manages projects, including mentorship and booking of independent classical musicians. This group brings music to over 200,000 Indiana residents a year, with a focus on underserved populations. Eric's purpose for writing music is to create art that challenges standards, unites audiences of uncommon backgrounds, and connects souls through creative understanding.



Lauren Shelton is the founding Executive Director of the Indianapolis Center for Arts Education and Innovation at Butler University. Prior to arriving at Butler University, Shelton implemented the return of the visual and performing arts to the Chula Vista Elementary School District. She also served as faculty for the Longy School of Music of Bard College Masters of Arts in Teaching program. Shelton holds a California Teaching Credential, California Administrative Credential, and completed her Masters in Educational Leadership with a focus on Arts Integration and Common Core Standards Implementation with honors. In June 2015 she was a recipient of the Yale School of Music Distinguished Educator of the Year Award and most recently received the Outstanding Administrator Award from the California Music Educators Association at the state and local level.

FELLOWSHIP COHORT



Anna Grant- Jasper High School, Dubois County
8th Grade English, ELA, and Social Studies

Mrs. Grant is a passionate social studies teacher who has a deep love for history and dedication to her students. She works to help each student succeed both academically and personally. She enjoys spending weekends with her family outdoors.



Brittany Bleicher- Northside Middle School, Delaware County
6th-7th Grade English and Social Studies

Brittany Bleicher - Brittany Bleicher is a middle school ELA teacher in Muncie, IN. Ms. Bleicher has been an educator for ten years. She enjoys visiting the zoo and hiking with her son on the weekends.



Darlene Rosario-Reese- Block Middle School, Lake County
7th-8th Grade Arts

Mrs. Rosario-Reese has been teaching art for the last 8 years in the SCEC district. She believes that anyone has the potential to be an artist, but only a few are called to teach art. She enjoys walking and swimming on her time off from school and going to church on Sundays. She loves participating in professional development to bring fresh ideas to her students.



Emily Crapnell- Noblesville West Middle School, Hamilton County
7th Grade Science

Emily Crapnell is a 7th-grade science teacher in Noblesville, IN. Mx. Crapnell has been an educator for nine years and loves infusing creativity into her lessons to reach a variety of learners. Outside of school, she enjoys being outside, teaching yoga, and writing music.



Franklin Oliver- University High School, Hamilton County
9th-12th Grade Social Studies

Franklin Oliver is a veteran high school social studies teacher and educational consultant. He has consistently developed new courses and approaches for his teaching. Oliver remains committed to continuing his education because he believes old dogs NEED new tricks!

FELLOWSHIP COHORT



Hailey Hutzell- Fairview Elementary, Wayne County
Kindergarten, General Education

Hailey Hutzell is a kindergarten teacher in Richmond, IN. Miss Hutzell is a third-year, master's level teacher with a passion for early childhood education. Her absolute passion is the science of reading and teaching children to read!



Heathar Bradbury- Clay High School, St. Joseph County
9th-10th Grade English

Heathar Bradbury is a high school ELA teacher in South Bend, IN. Ms. Bradbury has been an educator for eighteen years. She has always found joy when her students have discovered success in her class and beyond. She appreciates her groovy life with her two dogs and partner who travel on many adventures with her.



Jacquelyn Greer- Muncie Central High School, Delaware County
9th-10th Grade English and Special Education

Jacquelyn Greer is a high school teacher at Muncie Central. She has been a teacher for 25 years. She enjoys nature, symphony, and the theater.



Jennifer Gonzalez- Clarence Farrington School 61, Marion County
7th Grade Science

Jennifer Gonzalez was born and raised in Los Angeles. She moved to Indiana 4 years ago. She has a master's degree in political science and in teaching. She is passionate about her students, she is supportive of them & challenges them everyday to be successful.



Jennifer Stahl- West Washington High School, Washington County
11th-12th Grade English, Literature, and Speech

Jennifer Stahl is a high school ELA teacher at West Washington High School in Campbellsburg, IN. Ms. Stahl has been an educator for twenty years and enjoys working with her students in the school's early college program. In her free time, she enjoys reading, baking, and spending time with her grandson.

FELLOWSHIP COHORT



Josie Engdahl- Meadow's Edge Elementary School, St. Joseph County
4th Grade, General Education

Josie Engdahl is a 5th grade High Ability Teacher. Miss Engdahl has been an educator for 3 years and enjoys building positive relationships with her students, tapping into her students creativity and helping students reach their full potential. She enjoys traveling and learning new things.



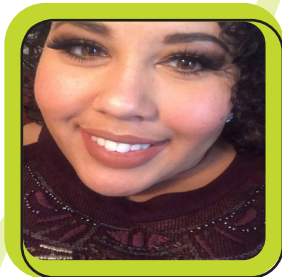
Kaylene Huntsman- Shelbyville Central High School, Shelby County
9th-12th Grade, Agriculture and Animal Science

Kay Huntsman is a high school Agriculture Education Teacher in Shelbyville, IN. Mrs. Huntsman has been an educator for 6 years and enjoys teaching hands on curriculum to engage her students. She enjoys spending time with her family and being outdoors.



Lori Vandeventer- Eastern Greene High School, Greene County
12th Grade, English and Library Sciences

Lori Vandeventer is the corporation librarian for Eastern Greene Schools, and she teaches dual-credit senior English courses at Eastern Greene High School. She has taught in Indiana public schools since 1990 and became a published author in 2019. Lori loves the process of developing programs and curricula to benefit her students.



Nicole Brubaker- Manchester High School, Wabash County
9th - 12th Grade Spanish

Profe Brubaker has a degree in Secondary Spanish Education with a minor in Teaching English as a Second Language from Manchester College. She studied Spanish at the Universidad de Barcelona in Spain. In addition to being a classroom teacher, she is a mother and loves to travel both with and without students.



Paul Satchwill- Batesville High School, Ripley County
10th-12th Grade English

Paul Satchwill is an English teacher at Batesville High School. Paul has been teaching for 8 years and been an active member of the community, serving on the boards of the Batesville Area Arts Council and Safe Passage, Inc. Paul enjoys writing, playing Zelda, and getting 8 hours of sleep.

FELLOWSHIP COHORT



Rachel Campbell-Maher- Christ the King Catholic School, Marion County

11th-12th Grade English, Literature, and Speech

Rachel Campbell-Maher is a kindergarten teacher in Indianapolis, IN. Mrs. Campbell-Maher has taught kindergarten for the past 14 years in both Colorado and Indiana. She loves bringing art and nature into the classroom and loves watching her students blossom. She enjoys road trips with her family and snuggling with her dog, 3 cats, and rabbit!



Rebecca Harris- White River Valley Middle School, Greene County

7th-8th Grade, English

She has been an educator for 24 years teaching all levels from 7th to 12th grade. She enjoys helping students gain confidence in reading and writing as they navigate the often difficult middle school years. She lives on her family's grain farm and enjoys reading, watching drama performances, and traveling with her 4th grade son.



Rita Eblin- Washington High School, Daviess County

9th-12th Grade Spanish

Ms. Eblin has been teaching for ten years. She is currently a life skills teacher for students ranging from 7th grade to age 21. Advocating and communicating are essential to the educator she strives to be. When she isn't working on her latest project at school, Ms. Eblin can be found at the ball field or spending time with family.



Stephanie Dodd- Franklin Central High School, Marion County

11th Grade English

Ms. Steph Dodd is a veteran educator in Franklin Township Schools. She's been teaching there since 1997 and has enjoyed working with many different levels of students over the years. She also enjoys being with her family and camping on the weekends.



Susan Stewart- Riverside Elementary School, Clark County

11th-12th Grade English, Literature, and Speech

Susan Stewart is the advanced program coordinator and a high ability teacher with GCCS. Prior to entering education, she worked as a writer and editor, an outplacement counselor with the military, and a director of training development for a Fortune 500 healthcare company. Away from work, she loves to cook new dishes, kayak, canoe, and hike the state parks with friends and her wheaten terrier Georgia.

ARTS FOR LEARNING'S TOP TIPS

Things to think about when considering inviting an artist into your classroom.



The big idea

Why do you want to bring a teaching artist into your classroom? (make sure to communicate this to the artist)

- Is it for inspiration to kick off a new unit?
- To get your students more engaged?
- To help approach a particularly difficult lesson differently?

Who/What?

- Do you have an artform in mind already? Or do you need someone to help make suggestions on artforms and artists? (there are experts for that!)
- If not a particular artform, what is the connection to be made with what is going on in the classroom (event, theme, SEL goal, or curricular connection)?
- Are you looking for a hands-on or observational experience for your students? Are they the makers or the audience?

When?

- Is this a one-time occurrence or are you looking for multiple, sequential visits from the artist?
**Ask your artist or partner site what the differences are for these. Outcomes will vary based on type of approach.*
- Do you have an idea of when you want this to happen – a semester, month, or specific dates?
- Are there any upcoming school holidays, field trips, or testing windows that need to be avoided?

Where?

- Will this be in your classroom or in another location? If it's a movement-based artform you may need to consider trying to arrange for a more open space like a media center or gymnasium.

How?

- Who else needs to be made aware of or sign off on the idea? Principal? Custodians? Other teachers?

- Do you have funding in place, or do you need to work with a partner to find funding before scheduling?

Money

- Have you checked the artist/organization's website to see if pricing information is posted?
- Does pricing include supplies, if necessary? Are there other fees to be considered (such as travel, planning meeting, etc.)
- Do you know your budget?
- Find out when will payment be due
- Is it payable by credit card or check?
- What is their cancellation policy?
- What happens if the school has a delay or cancellation that day?
- Is there someone at the district who is handling the payment or needs to be aware?

We have visit(s) confirmed, now what?

- Ask about support materials for use in your school newsletters and social media (info about the artist/program; Artist or Org social media handles to tag)
- What do I need to do as the first date approaches?
- Share with the visiting artist/Org your safety protocol such as background check, ID at the front desk, COVID related rules, safety drills, etc.
- Share your school's policy regarding video/photo releases.
- Pay your invoice(s) on time, or inform artist/Org of why you might not be able to (processing time, scheduled check cutting, etc.)

After the visiting artist leaves

- Sometimes the companion documentation has recommended post-visit activities; do those
- Gather and share information that may be needed for grant reporting
- Create lessons where students reflect on the artist program
- Plan your next artist visit!

For more questions about the process:

Angela Yetter- Scheduling Director, Arts for Learning : ayetter@artsforlearningindiana.org

Arts for Learning is the premier provider of arts education programs for youth in Indiana. Each year, we partner with schools and community organizations throughout the state to engage approximately 40,000 youth in the arts. With our roster of teaching artists, we offer creative learning experiences to empower youth and transform education.

www.artsforlearningindiana.org

ARTS INTEGRATION IS EASY: LESSON PLAN TEMPLATE

ARTFORM I WANT TO TEACH	Dance
CURRICULUM CONNECTION	Reading comprehension – 4th grade story events
LEARNING OUTCOME ARTFORM	Students will be able to... demonstrate slow and fast tempo
LEARNING OUTCOME CURRICULUM	Students will be able to... summarize the main events of a folk tale or myth (ELA standard 4.RC - Paraphrase or summarize the main events in a story, myth, legend, or novel; identify the theme and provide evidence for the interpretation. (E))
WARM UP ACTIVITY	Stand up at your desk, without hitting someone, slowly roll your shoulders, arms, head – Today we’re going to be dancing; First let’s talk about what every dancer needs to know, the “Focus” position. <i>Walk through Focus position with students a few times.</i>
START WITH THE ARTS TECHNIQUE INTRO ACTIVITY	The rules for today’s dance activity are: -Respect other people’s space, keep our listening ears on, and always be ready for Focus position; Now let’s talk about the tempo of a dance, some are slow some are fast, some are in-between. Let’s demonstrate at our desks. <i>Walk through fast and slow movements – with or without foot movement</i>
NOW ADD IN THE CURRICULUM INTRO ACTIVITY	Now remember the folk tales and mythology stories we’ve been reading? Let’s read the Folk Tale “Lazy Anansi. Listen carefully for the characters and whether you would dance them fast or slow. Together let’s make up three movements that represent Anansi. That will be the Anansi dance. <i>Read story. Ask the students to demonstrate movements of different characters and events.</i>
NEXT LET THE STUDENTS MAKE SOMETHING OF THEIR OWN	It’s time for you to make your own dance. Pick a folk tale from our last unit and create three movements that represent one character or event. You have ten minutes to create it and then write down your three steps. In small groups or whole group or individually, create dance movements for a folk tale you know
LAST LET THE STUDENTS REFLECT ON WHAT THEY LEARNED	Who would like to share their dance? After you share your dance tell us what the character or event you are dancing and why you chose those movements. Have several or all students demonstrate. Have them write down their reasoning for selecting their steps.
CLOSE IT DOWN WITH A COOL DOWN TECHNIQUE	Now let’s get back into our Focus positions. And let’s do a cool down slowly roll your shoulders, neck, arms, and sit down.

Lesson plan by Stephanie Haines, Indiana Arts Commission

ARTS INTEGRATION IS EASY: LESSON PLAN TEMPLATE

ARTFORM I WANT TO TEACH	
CURRICULUM CONNECTION	
LEARNING OUTCOME ARTFORM	
LEARNING OUTCOME CURRICULUM	
WARM UP ACTIVITY	
START WITH THE ARTS TECHNIQUE INTRO ACTIVITY	
NOW ADD IN THE CURRICULUM INTRO ACTIVITY	
NEXT LET THE STUDENTS MAKE SOMETHING OF THEIR OWN	
LAST LET THE STUDENTS REFLECT ON WHAT THEY LEARNED	
CLOSE IT DOWN WITH A COOL DOWN TECHNIQUE	

Lesson plan by Eric Salazar, Expert teaching artist, Indiana

ARTS INTEGRATION IS EASY: LESSON PLAN TEMPLATE

ARTFORM I WANT TO TEACH	
CURRICULUM CONNECTION	
LEARNING OUTCOME ARTFORM	
LEARNING OUTCOME CURRICULUM	
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CLOSE IT DOWN WITH A COOL DOWN TECHNIQUE	



Arts Integration Partnership and Planning Best Practices Checklist

This checklist is your best practice guide for planning and implementing an Arts Integration residency between a teaching artist and a school, classroom, or grade level.

1. Set the Stage: Initial Planning Meeting (*preferably in-person*) (A)

- Define Your Residency Goal/s
- Discuss the Artist's Role, Teacher's Role, and Administrator's Role
- Determine the Non-Arts Focus Area (e.g. literacy, math...)
- Discuss the artist's repertoire of arts skills and select a specific approach that complements the non-arts focus area
- Discuss the Big Pieces – How will the arts & non-arts areas integrate best? What is the ballpark number of workshops? Will there be a culminating event?
- Budget Basics: Determine how residency will be funded as well as primary budget needs and requirements (if through a grant/PTO/school)
- Create the planning schedule: Meetings should be planned for – 1.Pre-residency, 2.During residency (ongoing check-ins), and 3.Post-Residency (debrief).

2. Get to know each other: Observation (*in-person*) (A)

- Artist observes a class to understand the dynamic
- Artist gets to know the unique culture and customs of the group
- Notice any focus prompts or classroom management strategies that are already in place in the classroom
- Discuss the student group's unique strengths and areas of growth potential and design a residency to support these strengths and areas

3. Finalize the Lesson: Detail Planning Meeting (*email or in-person*) (A)

- Finalize the Main Curriculum connections/standards
- Establish the Learning Outcomes
 - Artistic outcome(s) (can include the processes, elements, and vocabulary of art form)

Credit: This checklist and the support materials have been developed by members of the Indiana Arts Commission's Arts Education Advisory Committee. Master Teaching Artist Melli Hoppe and District Visual Arts Lead Mary Arnold led the design of this document. Created July 2022.

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- Non-arts subject outcome(s) (curriculum connection)
- Social Emotional Learning outcome(s)
- Decide how Outcomes will be assessed
- Plan for Differentiated Instruction
- Define Student Participation
- Include Scaffolded design (for multi-visit residency)
- Finalize the Residency schedule: The exact dates, frequency of visits, length of sessions, etc.
- Finalize materials needed – quantity & type
- Finalize the budget: Using all the details above, what are the actual costs for artist fees, planning fees, supplies etc.

4. Get Ready: Residency Preparation (*independently*) (A)

- Prepare/Purchase Materials
- Prepare Room Setup or Reserve alternate space

5. Make it Happen: Residency Visits (A)

- Continue with Good Communication Throughout the residency
 - Communicate any schedule changes, school issues, or student changes that need to be addressed
- Provide Feedback after sessions as needed
- Do Evaluations/assessments as applicable
- Document the experience along the way

6. How did it go: Debrief meeting (A)

- Teachers, Artists, and often, Admin debrief on successes and challenges
- Review evaluations as applicable

Credit: This checklist and the support materials have been developed by members of the Indiana Arts Commission's Arts Education Advisory Committee. Master Teaching Artist Melli Hoppe and District Visual Arts Lead Mary Arnold led the design of this document. Created July 2022.



Arts Integration Partnership and Planning Checklist Definitions & Explanations

Pro Tip - Best practice residencies are those in which the artist and teacher co-create the residency to meet both arts and classroom curricular goals and objectives.

1. Set the Stage: Initial Planning Meeting (*preferably in-person*)

Defining your big picture artist residency goals: You're excited to do an arts integration residency; the key players are in place. Now it's time to chat about **why** you're coming together to do this work. What exactly do you want to accomplish? **Key Questions:** What are the big goals each of you would each like to accomplish? Will there be a school-wide component like an assembly or perhaps culminating event? What's the main non-arts curricular focus (literacy, math, science)? Which of the artist's many artistic specialties or approaches will best fit these goals?

Artist's role: The artist designs and leads participants through arts-based activities that align with the overall residency goals. They also co-plan the residency with the teacher bringing their knowledge and experience of their artform to inform lesson designs.

Teacher's role: During artist-led residency activities, teachers take an all-star supporting role. The teacher supports the artist by:

- participating in activities and discussions
- documenting residency activities through photographs, video, and/or recording student comments during or in between workshops
- moving from group to group during small group activities
- doing things like adding new words to a word wall; and,
- providing necessary materials (computer, projector).

Teachers also lead in the residency co-planning by bringing their knowledge of their curriculum, academic standards, and the students to the lesson design.

Administrator's role: Critically important, administrators can potentially supply the artist with pertinent building information, give approval on the plan put forth, and provide additional planning, timing, and scheduling support. Make sure to determine who this key player is and keep them in the loop.

Credit: This checklist and the support materials have been developed by members of the Indiana Arts Commission's Arts Education Advisory Committee. Master Teaching Artist Melli Hoppe and District Visual Arts Lead Mary Arnold led the design of this document. Created July 2022.

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Big pieces: Start to shape the big pieces of the partnership. How many visits will it take to achieve the goals of the residency? Is there a minimum or maximum number of sessions expected by the funder (at least five (5) if it's from the IAC) or other requirements? A culminating event can be an impactful part of the residency to connect the students' work with their community – either external community or peers in the school – but it can be a lot of work. Talk through what the expectations are for the conclusion of the residency.

Observation: Every group of students is different. Experienced teaching artists have found that there is no better way to understand the patterns and culture of a classroom than through observation. Observation is also where the artist learns how the teacher manages their classroom to ensure continuity. Look around the room and see if there are rules listed somewhere – these are nice to refer to when needed.

Discuss the unique strengths and areas of growth potential of this group of students and design a residency to support these. Do the students excel at group work and communication? Do the students have room for growth in their understanding of fractions? How can this residency be tailored to this unique group of students?

3. Finalize the Lesson: Detail Planning Meeting (email or in-person)

Finalize Curriculum Connections: Head's up classroom teacher, this is where you share as much detail as possible with your artist. The artist's role is to help advance arts understanding AND your curricular needs, but they need to know what those are. Write them down, chat about them, but be clear. *For example: Are you connecting with character perspectives? Spell out the exact vocabulary that would be most helpful related to character perspective. Connecting to the water cycle? What are the key phrases you want brought up?*

Co-create the lesson plan: **Pro-Tip** - keep the structure, sequence, and pace of the activities developmentally appropriate for the student ages and abilities.

Does your lesson plan:

- Incorporate elements and vocabulary of the art discipline.
- Include these artistic processes: (1) creating, performing/producing/presenting; (2) responding; and, (3) connecting.
- Address academic standards for both arts and non-arts.
- Emphasize student participation and personal choice.
- Include scaffolding.

Learning Outcomes: Use the residency goal(s) as a guide to set some specific and achievable learning outcomes. **Pro-tip - create one learning outcome for each key area: Artistic outcome, Non-Arts curriculum outcome, and SEL outcome.** We suggest using SMART goals for these learning outcomes (Specific, Measurable, Achievable, Realistic, and Timely.)

Credit: This checklist and the support materials have been developed by members of the Indiana Arts Commission's Arts Education Advisory Committee. Master Teaching Artist Melli Hoppe and District Visual Arts Lead Mary Arnold led the design of this document. Created July 2022.

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Assessments: How will your outcomes be measured? Will there be a pre and post survey, observations, or other evaluations?

Differentiated Instruction: Now that you know the strengths and areas of growth for the students in this group, discuss if alternate plans need to be made for any specific groups or contingencies. Does half the class tend to finish quickly? How can you plan to keep them engaged? Do you need to create a visual prompt for the activities every day because several students respond better to visual cues?

Student participation: Be specific about how students will get hands-on in the learning process. They should be making their own versions of the artform by the end of the residency.

Scaffolding – With a scaffolded residency, the lessons connect & build from day to day with continuity. For example, a lesson on dance choreography may start with basic mimicking of the elements of dance in the first workshop, invite students to incorporate those elements in short tableaux in the second workshop, build those tableaux into eight-count dances in the third workshop, and then eventually create a full-length dance in workshops four and five. This building of knowledge creates a deeper, more comprehensive learning experience for students. Additionally, over the course of the residency, students should shift from (1) passive learning recipients to (2) active participants to (3) independent creators. Sometimes, this shift can happen in small ways in each workshop as well as in big ways over the course of the full residency.

Finalize Scheduling: There are three primary considerations when it comes to scheduling: (1) What School-based scheduling conflicts might there be? (2) What are the art-form considerations that need to be taken into account? (3) How many sessions with the artist are needed to be successful?

Examples:

1. *School-based conflicts might include school holidays, early release days, other field trips, testing dates, etc.*
2. *Artform-based considerations might include: time between sessions, how many classes they can visit in a day, and their travel distance to the school.*
An example of why time between sessions is important: A ceramics artist often needs a week between sessions to allow drying time between steps, versus, a dance instructor who wants to keep the choreography fresh in the students' mind so they prefer consecutive days or every other day.
3. *As you plan to scaffold the information over several sessions, consider how many sessions it will take to start where the students currently are to get to the goal you've established for the residency.*
4. *& Don't forget to map in any culminating event or extra activities if planned.*

Finalize Materials & Supplies: Early on, you discussed budget needs. Now it's time to discuss and list all the materials needed to provide the best possible outcome based upon your lesson detail. **Key Questions:** What do we need and what do we already have? How much will materials cost? Who will pay for the materials (artist or teacher)? Who is responsible for

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purchasing the materials? Make sure the budget is approved by administration before moving forward.

Finalize Budget: When it comes to developing your budget, there are a couple important things to keep in mind: (1) If funding is coming from a funder, some items may *not* be eligible, so review any guidelines for eligible and ineligible expenses; and, (2) Artist fees and supply needs are a big budget factor – this may impact what’s feasible in terms of overall budget, number of sessions, and if additional funding needs to be secured. Other things to start considering are *who* will manage the money including tracking spending, purchasing, making payments, and reporting on the budget as well as when to involve the administrator.

2. Get to know each other: Observation (*in-person*).

Observation: Every group of students is different. Experienced teaching artists have found that there is no better way to understand the patterns and culture of a classroom than through observation. Observation is also where the artist learns how the teacher manages their classroom to ensure continuity. Look around the room and see if there are rules listed somewhere – these are nice to refer to when needed.

Discuss the unique strengths and areas of growth potential of this group of students and design a residency to support these. Do the students excel at group work and communication? Do the students have room for growth in their understanding of fractions? How can this residency be tailored to this unique group of students?

4. Get Ready: Residency Preparation (*independently*)

Room setup: If you’ll be using a space outside the classroom, make sure to reserve the space and discuss set-up needs with facility staff or administration.

Discuss culminating event: If there is one, identify who is responsible for which roles of the event to ensure you have all bases covered. Culminating events often require special locations like a gymnasium, invitations to other teachers/students or parents, and sometimes food or drinks to help support attendance. It also might require the help of the building custodian to prepare the space or set up a sound system.

5. Make it Happen: Residency Visits

Continue with Good Communication – Experienced teaching artists will tell you that the best residency outcomes happen when the teacher provides them with real-time feedback. A quick email after a session with ideas of new vocabulary for the next session or tips for better student partner selections can make a big difference in the outcomes of the residency. There may also be last-minute scheduling changes or other events that need communicated. Don’t be afraid to send quick texts or emails to stay in touch.

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Document along the way: Even if you aren't doing a formal assessment. It's always helpful for the teaching artist to document their work in the classroom. Sometimes, photos of students are not allowable, but anonymous photos of hands, group photos from behind, student writing samples, or other ways to capture the progress and success of the residency are a great idea.

6. How did it go: Debrief meeting

Pro-Tip - Schedule the debrief meeting early in the process when you're looking at the calendar to schedule the workshop visits. It's extremely important, but easy to set aside. It's a great time to discuss both how it went, and to plan for the future. We're betting you'll want to do this again, and again, and again. **Key Questions:** When will the debrief happen? Will it be in-person, phone, or email? Who will be invited to debrief? Did we meet the goals we set out? How did the students grow from this experience?

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Arts Integration Partnership and Planning Residency Planning Worksheet

Stage 1 (detail)	
Teaching Artist: Name, Email, Phone/Text Role/Responsibilities	
Classroom Teacher: Name, Email, Phone/Text Role/Responsibilities	
Administrator: Name, Email, Phone/Text Role/Responsibilities	
Arts Integration What are the main arts & non-arts concepts at the core of this residency?	
Arts Integration Residency Summary (in 500 words or less)	
Arts Integration Residency Primary Goal/s:	
Budget Notes: Who is handling budget? Any funding restrictions?	

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Culminating event? YES/NO: If yes, add notes on details:	
When are you meeting to plan, check-in, and debrief?	
Stage 2 (detail)	
When can the artist observe a class?	
List any classroom strategies, routines, or customs to note:	
List the strengths and areas of growth potential of this group of students:	
Stage 3 (detail)	
Curriculum connections or standards:	
Learning outcome 1 (Arts)	
Learning outcome 2 (Non-arts)	

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Learning outcome 3 (SEL)	
Any evaluations, surveys, or assessments?	
Plans for differentiated instruction:	
How will this plan build over the sessions? Make notes on the progressions from teacher-led to independent student learning	
Total # of sessions: # of minutes/session:	
Frequency of sessions: (e.g. twice/week) Dates:	
Supplies/Materials needed? Who will provide them?	

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<p>Budget details: How much for artist fees, travel, planning, and supplies?</p>	
<p>Stage 4 (detail)</p>	
<p>Any special room setup needed? Anyone else need to be contacted for this? Media specialist, custodian?</p>	
<p>Stage 5 (detail)</p>	
<p>Communication plan: How often will you keep in touch and provide feedback? In what ways do you prefer to communicate?</p>	
<p>Residency Day 1 - Outline</p>	
<p>Residency Day 2 - Outline</p>	

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Residency Day 3 - Outline	
Residency Day 4 - Outline	
Residency Day 5 - Outline	
Stage 6 (detail)	
When will the debrief happen? Will it be in- person, phone, or email? Who will be invited?	

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PARTNERING ARTS, COMMUNITIES & EDUCATION (PACE): 2015–2020 PILOT PROJECT SUMMARY REPORT

Submitted by F. Robert Sabol, Ph. D.
Purdue University, June 2022



Introduction

The Partnering Arts, Communities, & Education (PACE) program was created in 2014 by the Indiana Arts Commission to establish long-term, in-depth, and sustainable partnerships between elementary schools with high poverty and low performing populations and arts organizations in order to impact student growth and achievement through extended arts and literacy experiences. The program utilized teaching artists and arts educators in partnership with local community arts organizations to collaboratively create specialized curriculum in dance, music, theatre, and visual arts.

The PACE program was implemented in 2015-2016 academic year and ran through the 2019-2020 academic year. A total of ten elementary schools in eight of twelve Indiana Arts Commission Regions received grants to participate in the pilot program. A pilot study of the program was conducted in all participating schools. Schools chose the arts discipline (dance, music, theatre, or visual arts) focus for their program. Students from first through fifth grades were among subjects included in the pilot study. Schools were asked to commit to the PACE program for three years. Six schools participated for three years. For various reasons three schools participated for two years and two schools participated for a single year.

Methodology

The study utilized quantitative research methodology. Data collection consisted of pretests and posttests using five separate assessment instruments. These assessments examined elementary students': (1.) general knowledge about the arts, (2.) understanding of arts specific knowledge and vocabulary, (3.) arts specific skills, (4.) writing ability about the arts, and (5.) attitudes about the arts and arts education. Data from these assessments were analyzed and summarized with descriptive statistics. The following is a summary of selected findings from the study of the PACE pilot program.

Respondents

A total of 1,853 students from ten elementary schools participated in the PACE pilot program beginning with the 2015-2016 and continuing through the 2019-2020 academic year. Of participating students:

- 589 studied dance, (32%);
- 573 studied theatre, (31%);
- 572 studied visual arts, (31%);
- 119 studied music. (6%). The music program was added in 2018-2019 and only had participants for two years in the study.

Instruction was provided in 15 to 30 weekly class periods. Instructional periods varied from 35 to 60 minutes in length. Instruction was provided by teaching artists and by arts educators licensed in the arts discipline chosen by the participating schools.

Selected Findings

1.) Students General Knowledge about the Arts.

Students were asked about their general knowledge about the arts and about their interest in the arts discipline they studied. (Assessment A/B). A total of 1,849 students completed this assessment. This assessment produced the highest aggregated average fall pretest score of 2.45 on a three-point scale. It also produced the lowest percentage of growth among all assessments on the posttest with an aggregated spring average score of 2.55 or an increase of only 5%.

Although modest positive growth occurred, PACE students said they liked being engaged in

arts learning; they wanted to learn more about the arts; and they felt that arts learning is an important part of school. Students felt positively about their engagement with the arts and arts education and their general knowledge about the arts improved during their involvement with the PACE program.

(2.) Students Understanding of Knowledge in the Arts Discipline and Related Vocabulary.

Students' discipline specific knowledge of the art form they studied and its related vocabulary were assessed (Assessment C). A total of 1,821 students completed this assessment. Three items on this assessment were generalized and used in each of the arts discipline assessments. Five additional vocabulary items measured vocabulary selected by the teaching artists and arts educators from the respective participating schools. This assessment produced the third highest level of improvement among all PACE assessments with an increase of 16% across all items. The increase was from 1.54 points on the fall pretest to 1.82 points on the spring assessment on a three-point scale.

Findings indicate that PACE students increased their ability to describe different kinds of art forms (18%); their knowledge of where to go to see art forms (17%); their understanding that people engage in the arts for enjoyment as well as employment for earning money (12%); and their knowledge of arts vocabulary (18%). Findings from the knowledge and vocabulary assessment suggest that the PACE program collectively contributed to improving students' discipline specific knowledge and understanding of arts vocabulary. This improvement was evident in all schools and among all grade levels. Variations on degrees of improvement existed across grade levels, within schools, and across arts disciplines.

(3.) Students Skills in the Arts

Arts skills of students were assessed (Assessment D). This assessment included three items that were used across all arts disciplines. Three additional discipline specific skills items that measured site-specific skills taught in participating schools were added to this assessment. These additional skills were identified by the teaching artists and arts educators from each school. The assessment was completed by 1,845 students. This assessment produced the highest levels of improvement among all PACE assessments (.57 points or 25%) from fall pretests (1.81) to spring posttests (2.38). A three-point scale was used on this assessment.

Findings suggest that students' basic arts specific skills rose from fall to spring by 22% or .52 points, which was the smallest increase among all items on this assessment.

Students' ability to effectively apply practices, tools, or materials in the creative process for the arts rose by 29%. This increase was the highest on this assessment and it increased by .67 points from the fall to the spring measurements. The item with the second highest increase (24% or .54 points), measured students' ability to understand and apply sequences or processes for creating in the arts. Site-specific skills items produced an increase of .54 points from the fall to spring assessments or an increase of 23%. The combined Skills Assessment scores for all schools and grade levels and for all skills, suggest that the PACE program was instrumental in contributing to arts skills development among all students in all schools and in each arts discipline in the PACE program.

(4.) Students Writing Samples in the Arts

Students' writing skills about their engagement with arts learning were assessed (Assessment E). Students were asked to provide written responses to prompts provided by the IAC or to site-specific prompts created by the teaching artists and arts educators in PACE schools. This assessment used a four-point scale and 1,818 students completed this assessment. The assessment included six items of which three were clustered under evaluation of students' Ideas and

Content, two under students' Organization, and a final item for evaluating Writing Conventions. The aggregated spring average for this assessment rose .39 points (17%) from 1.96 on the fall assessment to 2.35 on the spring assessment.

For the item category, Ideas and Content, an increase of 19% was produced on the item that measured students' inclusion of creative, unique, and/or new thoughts and ideas, which was the highest performing item on this assessment. Students' appropriate uses of arts vocabulary (18%), was the second highest performance in this category, followed by students' demonstrations of understanding of the arts activity (16%). For the category of Organization, the highest student performance was under the criterion of expressing ideas in complete sentences (17%), followed by students' writing samples having as defined beginning, middle, and end (16%). In the final category, Writing Conventions, students' applications of proper grammar, punctuation, spelling, and capitalization tied with appropriate uses of vocabulary as the second highest performing item on this assessment (18%).

Findings from this assessment indicate that students writing about their engagement with arts learning improved over time in all assessed areas. These results do not suggest that there is a causal relationship between arts learning and language arts learning. Findings for this assessment provide some intriguing evidence that there may be positive relationships between literacy development and arts literacy development. However, conclusive evidence of this possibility cannot be supported by the data at this time.

(5.) Students Attitudes about the Arts

Students' attitudes about their engagement with the arts were assessed (Assessment F). This assessment included three items that were used across all arts disciplines and all participating schools. Teaching artists and arts educators evaluated each student's attitudes as demonstrated by the student during arts activities. The items focused on students' Engagement in arts learning; students' Self-Esteem and Confidence; and on students' Communication and Interaction with classmates and their expression of ideas and thoughts about the arts. This assessment used a three-point scale and 1,143 students completed this assessment. Data for this assessment were collected for all years of the pilot with the exception of the 2016-2017 academic year. The aggregated spring average for this assessment rose .44 points (18%) from 2.12 on the fall assessment to 2.52 on the spring assessment. This assessment produced the second highest level of improvement among all PACE assessment from fall pretests to spring posttests.

Students Self Esteem and Confidence produced the highest increase with an improvement of .52 points or 21%. Students' attitudes about Communication and Interaction, including their interactions with the teaching artist and classmates and their ability to express thoughts and ideas freely and with clarity improved by 17%. Students' attitudes related to their Engagement, attention, interest, and curiosity about the arts improved by 15% from the fall to spring assessments.

Discussion

The PACE program is a comprehensive program for providing an integrated approach to arts education and literacy development in elementary schools. The program included input from arts educators, classroom teachers, teaching artists, and administrators in the schools conducting PACE programs. The program incorporated five assessments that addressed students' general knowledge of the arts, discipline specific knowledge, discipline specific skills, students' writing about the arts, and students' demonstrated attitudes about their involvement in the PACE program. Aggregated statistics were included in order to provide summary markers for understanding how well the PACE program functioned relative to the goals of the program and

to determine the overall impact the PACE program has had on students learning and attitudes toward the arts and arts education.

Findings suggest that in all assessed areas, students' learning in the arts made significant improvements. Although there were variations in improvements among schools, among instructional levels, and within discipline specific areas, improvements in assessment results were consistently produced in all participating schools over the course of the pilot. Aggregated average scores from all PACE assessments produced an increase of 16% from pretests to posttests. The highest degrees of improvements were made in the development of student arts skills, followed by improvements in their attitudes about the arts, their writing skills related to arts learning, and their learning about arts knowledge and vocabulary. These improvements were consistent across arts disciplines, instructional levels, and among PACE schools.

Over the course of the study, and on a number of assessments, the average fall (pre-test) scores were higher than average scores from the previous spring (post-test). This occurred with some degree of regularity on the PACE assessments and within PACE schools. Higher fall scores than the previous spring scores suggests that PACE students may be retaining arts learning from year to year or expanding their learning in the arts between spring and fall assessments.

Conclusion

The PACE program has provided glimpses of what a focused education in the arts could provide for learners over time. Findings from the five-year study of the impact the PACE program is having on students' learning demonstrated clear growth and a positive impact on the overall development of the arts education and attitudes of young people involved in the program. Although the levels of growth were modest in a few cases, nonetheless, growth was consistently positive and suggests that the PACE program made measurable progress in moving toward accomplishing its goals and the vision created for the program. Comparisons of findings from the 2015-2016, through 2019-2020 PACE program provide an emerging and intriguing portrait of how the PACE program is providing consistent growth and advancement of students' knowledge and skills in the arts. Based on these conclusions, continuation of the program, expansion and further development of it, and maintaining ongoing support for it, holds undeniable potential for enhancing the development of a comprehensively educated population in Indiana that is highly literate in the arts.

Moreover, the PACE program is ideally positioned to contribute to the artistic literacy development of students engaged in the program. It is widely known that providing a comprehensive education in the arts, that includes all of its varied forms and the full array of disciplines, contributes to developing positive attitudes, instilling knowledge and skills, and creating capacities of students that persist into adulthood, when provided during the earliest stages of children's development and education. This outcome is being pursued through the PACE program. With expansion and development of the PACE program, the Indiana Arts Commission will position itself as an institution that has enabled the citizens of Indiana to pursue their individual potentials and to enjoy aspects of their lives and occupations that the arts capture, celebrate, and preserve for all time and for all people.

The Indiana Arts Commission thanks the Arts Education Advisory Committee and the Indiana Department of Education for helping develop the Fellowship for Creative Teaching!

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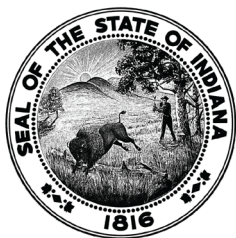
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