**Teaching Artist Interview Protocol**

**Purpose of the Survey:** AIR is reviewing the residency plans, lesson plans, PD institute notes, and notes from a variety of meetings to describe the professional development in which you have been both a participant and a provider. We have a few questions about your experience as a teaching artist and your views about the teachers with whom you worked from cohort 1.

**Sponsor:** The study is sponsored by the U.S. Department of Education, the Arts in Education Development and Dissemination Grant (AEMDD) and is being conducted by American Institutes for Research® (AIR®) in partnership with the Wolf Trap Foundation for the Performing Arts, early childhood institute.

**Confidentiality:** All information collected will be confidential. We will not provide any information that identifies you to anyone outside the study team, except as required by law.

**Response Burden:** The interview will take approximately 30-40 minutes to complete.

**Benefits:** Your participation will help AIR analyze the implementation of the PD provided by Wolf Trap. The goal is to provide formative information to Wolf Trap to inform further development efforts.

**Voluntary Participation:** Taking part in this interview is voluntary. Your relationship to Wolf Trap will not be affected if you decide not to complete the interview.

**More Information:** For questions or more information about this study, you may contact the Principal Investigator, Meredith Ludwig at [muldwig@air.org](mailto:muldwig@air.org) .

Thank you for your cooperation in this very important effort!

*If you have concerns or questions about your rights as a participant, contact the Chair of AIR’s Institutional Review Board (which is responsible for the protection of study participants) at* [*IRBChair@air.org*](mailto:IRBChair@air.org)*; toll free at 800-634-0797; or c/o AIR, 1000 Thomas Jefferson Street, NW, Washington, DC 20007.*

# Your Preparation and Experience as a Teaching Artist

1. Would you provide an overview of your history with working with Wolf Trap as a teaching artist?
   1. What was the first year you worked with Wolf Trap as a teaching artist?
   2. What school districts have you worked in?
   3. What grade levels have you worked with?
   4. What aspects of the Wolf Trap training for the AEMDD grant did you participate in?
2. What was the most important type of preparation for you as you took on the role of the teaching artist in this study? Could you rank these in order of importance to you?
   1. The planning year?
   2. The institute in the summer?
   3. The scheduled meetings?
   4. The residency and work with WT staff?
   5. Other?
3. Why were these important-what did they contribute to your feeling of being prepared?
4. Would you describe the collaborative process of working with other TAs on content development, connections between art form and math concepts?
   1. How important was this as an approach to learning and preparing for your role?
   2. Were there any drawbacks to preparing this way?
   3. What additional approaches would you recommend?
5. Please describe the changes in your knowledge about *coaching, math instruction, classroom organization* as a result of the preparation and work as a teaching artist? Would you elaborate on changes in each area of knowledge?
   1. Would you describe the 2-3 most important skills or areas of knowledge you developed in the process?
   2. Was there a point at which your integration of math and arts became “second nature” in the way that someone learning a language becomes comfortable and speaking fluently?
6. Which of the math topics or standards resonated best with your art form?
   1. What were the natural connections you identified?

# Your Work with Teachers in Cohort 1

1. Thus far, in the AEMDD grant,
   1. With how many teachers (in how many schools) have you worked ?
   2. How frequently and what duration?
   3. As a teaching artist, would you characterize your work with teachers as primarily one on one or small group?
   4. What content - which math topics and which arts components – did you cover in the residencies?
   5. Was there a math content area that was more a frequent focus of your residencies? Did you cover all the math topics in the curriculum for the year, or just a subset of selected topics? (If the latter, how were the topics selected and how many topics were covered)Feel free to refer us to a specific lesson plan or residency form you used; we’d be happy to look it up in the binders.
   6. What strategies did you use to teach this content?
      1. Did your coaching include modeling, or co-teaching, or joint-planning, or observing/giving feedback, or discussing students work? Please describe
2. How important were the lesson plans you developed for the institute binders? To what extent did you work with them when you began the residencies?
   1. Did you base the residency lessons on the lesson plans in the binders?
   2. Did you modify them? Or create new ones? How and why?
   3. Did you make any changes in your work (approach, content of coaching) with cohort two teachers, based on your experience with cohort one teachers?
3. To what extent were you able to ensure lessons were consistent with district standards?
   1. Which district standards did the teachers focus on? Which lessons or strategies were most coherent with the district standards or the pacing guide?
4. To what extent did the coaching give teachers the opportunity to engage in active learning? “Active learning” means engaging teachers through: meaningful discussion, practice, and reflection. (to a great extent, to some extent, not at all)
   * 1. Teachers appear to benefit through opportunities to observe and be observed by expert teachers,
     2. Opportunities to integrate learning into classroom practice,
     3. Opportunities to review student work with others,
     4. Opportunities to reflect, discuss and write about their learning.

1. As you were working with teachers, were you able to determine whether they were also becoming fluent users of arts-based strategies as applied to the math topics? How did you know if teachers were ‘getting” the content? Or when did you know that teachers were able to use the content and strategies on their own or with a little assistance from you?
2. Could you tell us whether the PD institute gave teachers the opportunity to do the following things: (not at all, to some extent, to a great extent)
   1. Participants observed demonstrations of teaching techniques.
   2. Participants practiced what they learned and received feedback.
   3. Participants co-led team activities.
   4. Participants conducted a demonstration of a lesson, unit, or skill with the teaching artist.
   5. Participants developed and practiced using student materials (such as puppets, plastic spots, hats, toys, instruments).
   6. Participants reviewed student work or scored assessments.
3. Would you reflect on how the WT PD institute helped teachers (not at all, to some extent, to a great extent)
   1. Link arts and math
   2. Teach math and arts topics
   3. Use research-based early childhood pedagogy strategies
4. Could you reflect on how your coaching helped teachers: (not at all, to some extent, to a great extent)
   1. Link arts and math
   2. Teach math and arts topics
   3. Use research-based early childhood pedagogy strategies
5. What type of feedback did you get from teachers about the usefulness of the PD institute and the coaching?
   1. The teachers noted the arts strategies were helpful to achieve goals for students
   2. The teachers suggested there was not enough time in the school day to incorporate arts-based strategies
   3. The teachers appreciated working with a teaching artist as a coach
   4. Other
6. If you could provide advice to a teaching artist coaching teachers at another school, what would you tell them? What lessons have you learned?