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John F. Kennedy Center

FROM INCEPTION TO IMPLEMENTATION:  
STRUCTURING A PROFESSIONAL DEVELOPMENT PROGRAM FOR SPECIAL  
EDUCATION CLASSROOMS  
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>> LISA DAMICO: Good afternoon, and welcome to "From Inception to Implementation: Structuring a Professional Development Program for Special Education Classrooms." I'm Lisa Damico, your moderator and webinar organizer. Today's webinar's part of a monthly series that comes out of the office of VSA and accessibility at the John F. Kennedy center for the Performing Arts. This series addresses topics related to arts, disability and education.

If you would like to view live streamed captioning of this webinar, you can follow the link you see on the slide, and in the chat box of the control panel located on the right side of your screen.

Before we get started, let's take a moment to ensure that you are familiar with the go to webinar control panel on the right side of your screen. This control panel can be hidden by clicking on the orange arrow in the top left corner. If you need to leave the webinar early, you can exit out of the program by clicking on the "X" in the upper right corner. A recording of the webinar will be available afterwards, so you can catch up any parts that you miss.

Make sure that you have selected telephone or mic and speakers to correspond with how you're connected to the webinar. You have the ability to submit questions, which is especially encouraged in this webinar. We've really got four experts with us today. Using the chat pane located near the bottom of the control panel. If you would prefer to say the question instead of typing it, you can click on the "Raise your hand" icon on the control panel and I will unmute your microphone. Your questions will come directly to me, and then during the designated question and answer time at the end of the presentation, I'll relay them to our presenters.

I want to emphasize that following the presentation, within a week, I will send out a follow-up E-mail with a link to the recording of today's presentation, a copy of the PowerPoint presentation, a helpful handout, and a copy of the transcript. This means you don't need to worry about frantically taking notes during the presentation. You can just go back and watch the recording and review the supplemental materials.

If you're active in social media, I encourage you to connect with us using the #VSA webinar on Facebook at VSAInternational. On Twitter, VSAINTL. Instagram, VSAInternational. And with that I will turn it over to today's presenters from Marquis Studios in New York City. We have Hansa Sharma, Joan Merwyn, Erica Rooney and Susan Natacha Gonzalez. Are you all there?

>> Yes we are. Hello.

>> LISA DAMICO: Great. So I am going to turn on your web cam and let you all share your screen. All right. I see you all. Very nice.

>> Hello!

>> Good afternoon from New York City. And we are representing Marquis Studios VSA New York City.

>> JOAN MERWYN: And that's Sharma.

>> SUSAN GONZALEZ: Susan Gonzalez.

>> JOAN MERWYN: I'm Joan Merwyn.

>> ERICA ROONEY: Erica Rooney.

>> JOAN MERWYN: Welcome, everybody.

>> ERICA ROONEY: Welcome.

>> Thank you so much for being here today.

>> LISA DAMICO: Hansa, you're going to need to show the accept the share your screen. There we go. I can see your screen now. And I'm going to turn off your web cam so we can follow along with your presentation. See you all later.

>> Thank you, Lisa. So this presentation is going to be presented by Marquis Studios as the VSA New York City affiliate.

As you all know, our title is "From Inception to Implementation: Structuring a Professional Development Program for Special Education Classrooms." And you all met us. Presented by Joan Merwyn, Erica Rooney, Susan Gonzalez and yours truly, Hansa Sharma.

So a brief road map for our little journey today in this webinar. We will be starting off with the inception of the teaching artist training institute, TATI, why and how it all came together, presented by Erica Rooney. And Erica will then go into exposure to multiple Pell modalities for training, learning in a PD program, and then we'll hand the mic off to Joan Merwyn, who will present context of training learning in a PD program for the special education classroom, and then Susan Gonzalez will present the variety of entry points for training learning in a PD program for special ed classrooms. We will also be suggesting strategies and best practices for implementing the TATI model in your school.

So before we get started, let's define special education. What is special education?

Special education refers to a range of educational and social services provided by the public school system and other educational institutions to individuals with disabilities who are between three and 21 years of age. Special education is an umbrella term for autism spectrum disorders, multiple disabilities, traumatic brain injury, or TBI, deaf-blindness, and emotional disturbance.

So now we're entering our first big idea, the inception of TATI, which will be presented by creative arts therapist and teaching artist, Erica Rooney. So Erica?

>> ERICA ROONEY: Hi. So how did this program come to be? There are many great artists in New York City. There are many great teachers in New York City and there are many great teaching artists in New York City. However, all of us great teaching artists, when placed in a classroom of students with special needs, are faced with a set of issues that challenge our assumptions about communication, about language, about social connection, and even about teaching itself. We really have to re-calibrate ourselves.

So TATI, the teaching artist training institute, was conceived from this realization. David Marquis, executive director of Marquis Studios, Russell Granite, education director at the Center for Arts Education, and Bill Fiorelli, who was then principal of public school 37 R on Staten Island put their resources and heads together and created TATI nine years ago. Steven Yassi, arts and education consultant created critical insights as the program developed, but TATI's goal from the very start has never changed. To help teaching artists learn how to do their work in a classroom of students with special needs.

That said, TATI was created not only for the purpose of training teaching artists to work with students with special needs, but also to give TAs who think they want to work with students with special needs, including autism spectrum disorders, something to think about. This is very, very important for the trainees. Working with students with special needs is difficult. The unforeseen is often our guide in the classroom more than a lesson plan. Meltdowns don't make an appointment. So a teacher in a special ed classroom really needs to look at what kind of a container can I be? Can I model regulation calm and patience for my students if chaos erupts? Do I want to work in this type of situation? In TATI, we really invite the trainees to reflect very seriously on their own reactions and feelings on being in a special ed classroom. Some of our trainees even realize this work isn't for them. We value such personal insight.

So what are some of the factors that come in to play while working with students in special ed classrooms?

Language. This is one of the most important factors we discuss with the trainees. Many students with special needs have language processing disorders and delays. They can talk to us, but appear not to hear us. Or they can hear us, but -- and follow directions, but they don't talk back to us. Even a simple physical prompt, like pointing or turning over a piece of paper might not get processed by a student. Every day the

trainees see these communication issues in the classroom, they see many ways in which we and the teachers work with these issues, but having a handle on how to deal with these language issues is essential for trainees who want to work in special ed classrooms.

Another factor is assumptions. Our assumptions. When basic ways we are used to interacting with students, such as language, don't work, we are brought face-to-face with our assumptions. What assumptions do you make about students? What assumptions do you make about behaviors when communications fail? If a student doesn't answer me, is he being obstinate? If a student doesn't follow directions is she being rebellious? If a student isn't moving his chair, is he being stubborn? The trainees experience situations or tend to look at assumptions they make about students, assumptions about their behaviors, assumptions about teaching, assumptions about the place of language and teaching. We constantly ask ourselves how do our expectations from past experiences in the classroom fit into the reality of a special ed classroom? How much talking should I do when I teach?

The factor of social connection relates very closely. Since it's standard to emphasize a student's need to connect to us, to our lessons, to what we want them to learn, we have to point out to the trainees that in TATI, we emphasize it's even more important for the teaching artist to connect to the students. We ask our trainees, what is our role as teachers? How are we teaching? Or are we facilitators of experiences for the students? Or are we participants with the students, teaching by modeling? The trainees have ample opportunities to see that our connection to the student begins with our connection to the activity we are sharing with the student. In TATI, we enjoy the arts with our students. This is very important for the trainees to see, and it is a very different kind of teaching.

So how do we incorporate these elements into a PD program? What are some of the ways we do that?

One of the ways is by multimodal exposure to the arts. There are four master teaching artists in TATI representing three art forms. Two of the teaching artists representing the same art form. Music, and here you see a picture of Allen playing his trombone with a most attentive student watching. Visual arts, a picture of a student practicing print making while showing her teacher what she's doing. And movement, a picture of a student holding scarves, looking up at his teacher, and we can vision he's about to move around the room with great glee with these scarves.

This slide gives us some insight into why the three art forms. It's a picture that is called the pyramid of learning.

It's a large triangle. The underlying base of it is the central nervous system and at the very tip is what we usually think of as teaching. 2 plus 2, the name of the continents, how do you spell cat. But we invite the trainees to look at everything that lies beneath that tip. At the very base are the seven senses. Above that, our ability to move. Awareness of two sides of the body. Postural security, motor planning. Above that we get into some visual things, eye/hand coordination, auditory language skills, visual spatial perception, attention. All of these functions of the central nervous system are necessary to prepare a student to sit in a classroom and learn. This picture of the pyramid, therefore, helps our trainees understand many things. For one, why multiple art forms are valuable when working with students with special needs. Building blocks of readiness for learning come through many channels with our students and multiple art forms create many channels for our students. Sensory, motor, perceptual and even taste or smell.

For two, this pyramid also helps our trainees re-calibrate their assumptions of our students. A poor sense of balance and body schema in a student may explain why that student doesn't follow directions and move his chair, because he is unable to, not because he is stubborn. Understanding better what many of our students are trying to master helps us TAs devise better lesson plans. And for three, this pyramid helps trainees understand how closely our work in the arts relates to the work of the occupational therapists, physical therapists and speech therapists. They are our partners when we enter a special ed classroom.

Gross motor activities such as movement and music are part of the pyramid. For instance, body schema, motor planning, postural security, awareness of two sides of the body come in to play when students move and make music.

Fine motor activities such as visual art and playing a musical instrument are also part of the pyramid. Eye/hand coordination, ocular motor control, visual spatial perception all come in to play when students build, glue, paint, stuff, draw and play musical instruments.

Students enjoy visual art. We feel it important for the trainees to see how an art project helps students regulate.

Students enjoy music. It is important to see -- it is important for the trainees to see students enjoy, share and sing songs even though maybe they never talk to us.

Students enjoy movement. It is important for the trainees to see how some students can move to a beat and other students can be a good audience.

Some students are very sensory, and it is important for the trainees to see how much authentic and spontaneous pleasure is expressed by the simplest of sensory experiences. A see-through scarf over a student's head.

All of these art forms, music, movement and visual arts, provide channels for the students to show what they can do. Show us skills that might otherwise go unnoticed. Students can shine in an art activity. We see them happy and motivated, engaged agents of their own learning. This is really important for the trainees to see, to see the students' ability, agency and joy. But the various art forms also provide, as mentioned before, entry points for us to connect to the students. So we want our trainees to see how it all works together to create best practices in teaching, engage students and teachers and students sharing together in the excitement and joy of learning.

So let's step back a moment and review some of the big ideas that we want our trainees to experience and understand about TATI philosophy.

Students with special needs get organized, body and mind, while doing art. We recognize this. We value it, and we want our trainees never to forget it.

People who teach art to students with special needs have to pay attention to the kids, to the students, not to their lesson plans. A special ed classroom -- in the special ed classrooms that the trainees visit are not rehearsed. They are real-time, and when we teach in these classrooms, we have to be ready to catch all the curve balls that are thrown to us even when they don't match our lesson plan. We want our trainees to see that, to see this, and to gain confidence that they can do this, too.

People who teach other people to teach art to students with special needs -- that's what we're doing in the TATI program -- have to do it in real-time, where the moment-to-moment interplay of students and teachers lives.

Where does all of this teaching occur? Where can it occur? Certainly having a lecture hall, not in a book, not in a seminar room. We believe there is really only one place. The real-time classroom. And we and the trainees are very lucky to have an entire school on a regular school day as our classroom.

Now, Joan will take us to the larger context of how and where TATI unfolds and some of the nuts and bolts.

>> JOAN MERWYN: Context of TATI training. Implementation number 1. We recommend that arts program administrators create a training program with access to unsanitized, real-time observation in the special education classroom. In other words, let the people come in and see what's really going on.

Here you can see that all the teachers and paraprofessionals are involved and animated as the teaching artist leads an

activity. Their excitement really helps to draw in and actively engage the students.

Applications are accepted in October. TATI accepts a total of 20 trainees who are divided into five groups of four. These groups are comprised of special education classroom teachers and teaching artists of diverse modalities.

Arts organization administrators and school site staff must work together and be flexible with issues such as scheduling, evaluations, and professional development times beyond the classroom observation schedule. School schedules are very tight, and it's important for the arts administration team to be flexible, as well as the schools they have to negotiate back and forth about how to organize all this.

One of the unique aspects of this PD program is its combination of teaching artists and classroom teachers together, learning something, coming to a site to learn something, even though they're already, many of them, special ed classroom teachers.

Classroom teacher trainees receive observation points for each week in order to target their observations for the daily discussions with the master teaching artists. These observation points include personal reflection, how they feel when they are observing a student having a meltdown, for example.

Or how the teaching artist rearranges the room in order to have optimal classroom participation. They also observe how the teaching artist motivates classroom staff to actively participate and help model the activities, which is a very big thing that teaching artists need to learn how to do, get the staff involved. How the teaching artists engage with non-verbal students. And there are many ways that that can happen. And prompting techniques, when to prompt, and when to wait and not prompt. Maybe the student needs an extra 20 or 30 seconds to process the information before they're able to carry out the action that's requested of them. So we need to wait longer, especially in special education classrooms, for the students' processing delays.

Trainees are also provided with lesson plans, created by each master teaching artist, outlining the goal, daily arts activities, steps and intended outcomes of the residency.

>>> And here's a whole stack of teaching artist lesson plans and notes, which includes the teaching artist's goal with relationship to the common core standards and the New York state's blueprint for the arts, plus a day-by-day breakdown, what activities will be covering each class and what the outcomes the teaching artist would like to see with the students.

Differentiated instruction is applied within the context of each lesson in order to make the activities understandable, manageable and appropriate for each student's cognitive level and social interaction ability. Each student in the special ed classroom is completely different, and some may be verbal. Some may be non-verbal. Some may be partially verbal all in the same class, and it's very, very important to be able to apply the same theme of a lesson in different ways of the different cognitive abilities.

Here you see a student choosing a specific color of ribbon sticks offered by a teaching artist. Independent choice making is a teacher's goal, which applies to so many students of special education.

When working with students receiving special ed support services, let's reconsider the term "Teaching." Consider using the term "Facilitating." In this case, facilitating arts experiences. Art media can be used to facilitate social contact and discourage habitual self-stimulating behaviors, enhancing social skills. And Erica already spoke about that a little bit, but it's a very important point.

Here you see a classroom teacher assisting two students in an arts lesson. They are putting small pieces of colored tape on paper. One student appears to need a little bit more support. A related service provider is sitting next to the student who's bending over the table, waiting with the paper, while the classroom teacher is helping the student also, put things on the paper. Purchase Marquis Studios resources page includes a variety of print articles, multimedia links, school guidelines, glossary of terms, and material supply sources. And we provide all the trainees with links to all these different items, as well as a lot more. Articles and books and where to order supplies. It's a great thing. And there are supplies at all these things.

Okay. A typical TATI day. Trainees meet at the Marquis Studios office to be transported by bus to PS 37R in Staten Island. Now, they do that because Staten Island is a long distance, and to travel there would take several hours of ferry boats and trains and buses, so Marquis Studios provides transportation to and from school. And here we are outside PS 37 in Staten Island.

Upon arrival, trainees separate into five sub groups to visit a pre-assigned classroom. In order to observe either a music, a movement or a visual artist in action, or one will be sent to observe a PS 37 classroom teacher in action.

Here's a sample of two of the -- you know, what we hand out every week to the trainees. Two of the groups, group A and group B, and how their schedule rotates, and each week it's

slightly different so they get to see all the teaching artists and have meetings with them.

Another sub-group is shuttled over to the annex site at Great Kills High School to observe visual arts classes with visual art teaching artist and art therapist Susan Gonzalez. And there's Susan in the hallway showing off some of that student artwork. Four sub-groups are at the main site. Trainees rotate to different classrooms each period. They observe visual arts classes, music classes and movement classes. There's Susan again helping a student in a visual arts class. And there's Allen again, a music teaching artist engaging with students at their eye level, and they seem to be really enjoying it.

And there's a picture of myself in a movement class, and the students are waiting enthusiastically for their next direction.

Implementation number 2. We recommend school administrators to allow trainees to observe not only the work of the master teaching artists in their classrooms, but also other professionals at the school who work with the students, the related service providers, the classroom teachers and an art teacher.

TATI trainees are given the opportunity to visit physical therapy rooms and to speak with speech and occupational therapists in order to observe how the related service providers, or RSPs, interact with the students. Often, RSPs push in to the teaching artist' classroom sessions and assist with the individual students they are working with in each class. And here's a picture of an occupational therapist. His name is David and he works at the school and he's pushed into a movement class and he's helping his student there. By modeling.

And now I'm going to turn it over to Susan Gonzalez.

>> SUSAN GONZALEZ: Now we'll discuss a variety of entry points for trainee learning.

Trainees should have a breadth of learning experiences. We structured different activities and different parts of the PD along with observation and they include verbal and non-verbal experiences for the trainee that includes observation, written reflection and hands-on activities and discussion with the teaching artist. So let's begin talking a little bit about observation. Trainees are encouraged to observe all aspects of the session, the students, their process with the different art forms, and the interactions among the students, the paraprofessionals, related service providers, teachers and the master teaching artist.

At times, observers of TATI trainees also participate in the sessions with the students.

Another entry point of learning is the written reflections. So the TATI trainees write observations that they make during

the session, and they also take notes at all different times throughout their training experiences in TATI.

Among the strategies that the observers that the TATI trainees point out, which is discuss, is encouraging the trainee or the teaching artist to address and speak to the students individually, to become familiar with them, and to get down to eye level to greet and make contact.

And when possible, it is also recommended -- as I mentioned before, here is an example of one of the trainees. She is between two students and she's actually squat down to the level of the -- the eye level of the student that she is interacting with.

Another wonderful thing about TATI is the immediate discussion that happens of what has been observed in session. This makes TATI stand out because the experience of observed are processed immediately after they are noted. So following the class sessions, observed trained needs along with the master teaching artists, process what they have seen, and for this, they use the master teaching artists use verbal and non-verbal modalities. For example, trainees at the high school level are asked to draw what they have observed. The trainees then describe this drawing and this actually provides the master teaching artist with an unfiltered response about different aspects as they relate to the sessions observed.

Another part of TATI is the experientials that are facilitated for the trainees. Experientials, like I stated before, incorporate non-verbal experiences that use not only visual arts, but also movement. There are also experientials that limit the senses of the trainees. This supports a further understanding of the student's experiences and can -- which can have a direct impact on planning and the degree of presence of the teaching artist, in other words the trainee, during their future sessions with students.

Collaborative experientials are also incorporated in to TATI training. These experientials also once again emphasize what students experience in the classroom. Social skills. Taking turns. And for the teaching artist, the waiting that sometimes needs to happen when expecting the students to complete a at the time of tasks. These are all highlighted strategies that the master teachers emphasize to the trainees when working with students in special ed. Collaborative experientials also serve the trainees as a reminder of the dynamics that emerge during teamwork, difficult ones and successful ones, and trainees actually take great notice of all the dynamics that occur in the classroom throughout the sessions.

I will now leave you with Joan, who will further elaborate on the professional development piece for the TATI trainees.

>> JOAN MERWYN: Hi, everyone, again. So professional development day. It happens in the middle of the six session visits. It's one full day devoted entirely to PD. Now, TATI is a PD program, so this is just one day where they're not visiting the classroom. They're actually doing a lot of hands-on activities, written reflections and discussions, and they also participate in a panel discussion. So on this day all the trainees come to the main site, including the one that go to Susan at the annex, and participate in hands-on activities with the teaching artists and a school staff in a large all-purpose gymnasium of PS 37R.

The maze. What is the maze? Trainees go through an experience called the Maze on PD day, which is an unexpected surprise experience. They're put in a position where they have experienced physical restrictions and partners. They experience different multi-sensory stimulations without being able to move parts of their body or speak clearly. They must work together in partners and assist each other non-verbally.

Let's go back one. There's a picture of setting up for the maze. Here you see two trainees are bound together. We do this on one with one couple, legs with another couple, back to back with another, or one might be blindfolded. Here's a trainee who is blindfolded and being led by his partner through the maze. He's about to hand his partner a musical instrument. We do this to give the trainees a sense of not having total control over their movements or their decisions. Trainees must work together in silence. That's heightening their sensory awareness while they experience art stimuli inside the maze. Watch trainees identify with the students who often struggle with body and motor control and must constantly adapt themselves to complete a simple task. Everyone must slow down and feel each other's physical front. During the maze, trainees actually experience some of the same activities that they have seen students do in the classroom.

Panel discussion. Trainees then participate in a large panel discussion. The panel consists of teachers, paraprofessionals, school administrators, related service providers, that's speech, physical and occupational therapists. Parents of students. Each panelist presents for a few minutes, and then the floor is open to question and answers from the trainees.

And here we have some panelists. And following that, everyone is given lunch. Well, actually every day of TATI, we provide lunch.

Okay. Role of the teacher. Well, the teachers are actual partners. We want the trainees to see that the teacher is an active partner and participates in all activities, helping to model and assist students with enthusiasm and excitement. And

here's a teacher helping her students, and there's a teacher helping his student, and we couldn't do it without them or the paraprofessionals.

Role of the related service providers. Trainees are also given the opportunity to visit physical therapy rooms, speak with speech and occupational therapists, and observe how related service providers interact with the students. Often RSPs push in to the teaching artist classroom sessions and assist with the individual students they are working with in the classroom. And we really like this because they understand what we're doing and we understand what they're doing, and there are a lot of connections that are made between the therapist and the teaching artists. There you see a RSP working with a student, modeling painting. Here's another one helping, hand under hand, to glue little blocks with glue. And let's talk about the last day. On the last day of TATI, during the final lunchroom discussion, David Marquis, the executive director of Marquis Studios, comes in and addresses all the trainees about different angles of being a teaching artist. And he also talks about how to apply to become a teaching artist at his organization, Marquis Studios. David also asks for feedback and suggestions from the trainees for future TATI program improvement and he takes any questions. Everyone is given a certificate of completion and encouraged to participate for a second year as TATI provides the option of being a two-year program and many of our trainees have really taken advantage of that and come back for a second year. And with that, I turn it over to Hansa.

>> HANSA SHARMA: Hello, everyone. So I will be reading a quote from our recent graduate, Lashanna Williams just a couple of weeks ago to showcase the growth and change that TATI has gone through. The teaching artist training institute has shown me how to find science in my art. I have learned how to appreciate the process and not the product of my work in the classroom. And here to discuss that growth and change that has made all of this possible is Erica Rooney.

>> ERICA ROONEY: Thank you, Hansa. So TATI has expanded and developed over the nine years of its existence. The number of trainees has grown from 10 to 20, so our reach is greater. The number of classes the trainees observe has grown from two to four. Thus, our trainees have more observation time and a greater variety of teaching artists to watch, and the related service providers have become more involved, thus giving our trainees valuable information about the other interventions that our students have received and object how other art forms mesh so beautifully with the interventions of the RSPs. Our trainees have been given an additional period to discuss with the teaching artists what they have just observed. Susan talked a

lot about that. Immediate feedback and reflection, as Susan said, provides very rich ideas and sharing for both trainee and teaching artist.

Our trainees also now observe an entire class period going -- originally they watched us only 15 minutes per period. Now they watch us for an entire 15 minutes. This allows the trainees to see how a TA starts a lesson, ends a lesson. It also enables the trainees to observe all of the attentional and ups and downs of behaviors and emotional issues that our students have over an entire 50-minute period.

Again, we've expanded the TATI program to the high school, the annex, as we call it, to see the trainees with older students, to see how the older students are different than younger students in special ed and to see how older students participate in art activities. Should a trainee take a residence, they can receive a mentor from a -- mentoring from a Marquis Studios master teaching artist.

And of course, ongoingly, we solicit feedback from the trainees about their experience of the program itself, and we record their feedback and we take it very seriously. All of these changes that we just talked about have actually emerged from trainee feedback.

And finally, we invite the trainees to participate in TATI for a second year if they wish.

And now it's Susan who will tie it all up.

>> SUSAN GONZALEZ: How to implement the TATI model in your school. We recommend that an unsanitized, real-time observation opportunities in the special ed classroom be provided for those in training. We also recommend to allow arts program trainees to observe the work of all professionals in the special ed classroom since many a times we, as teaching artists work in collaboration not just with the teachers but also with the paraprofessionals and related service providers.

Also, to be sure that the trainees get a breadth of learning experiences throughout the process of their professional development.

Specific strategies for arts administrators and individuals interested in teaching special education is to reconsider the term teaching and consider using the term facilitating, and in this case, the facilitating of arts experiences for students in special education. We have also recommended to get down to students' eye level to make contact at different times, and also it is important for all parties involved to maintain a degree of flexibility when scheduling, when scheduling sessions, meetings, and keeping in mind evaluations and professional developments that happen outside of class session time.

>> So briefly we are going to have the Q & A session but I just wanted to go over the resources that we have available for you regarding our presentation. If you would like further information regarding any of our resources used in TATI, please visit our Web site at [marquisstudios.org/tatimaterials](http://marquisstudios.org/tatimaterials).

If you would like to watch a short video on TATI to see what the TATI experience is like, please visit our -- our vimeo channels, <https://vimeo.com/marquisstudios> on Vimeo.com, and if you have any other questions on the presentation, you can E-mail me at [Hansa@VSANYC.org](mailto:Hansa@VSANYC.org).

And before we head into our Q & A session, we would like to give a big thank you --

>> Thank you very much.

>> Thank you to whoever is watching. We are obviously going to be here to answer your questions, but that's the end of our PowerPoint.

>> Thanks, everyone.

>> Thank you.

>> LISA DAMICO: All right. Well, I'm going to take control back and put it on my any questions slide. We've already had quite a few questions come in. All right. Of course, I'm having technical difficulties. There we go.

So our first question comes from Lisa. She wants to know, are there examples of lesson plans available to view on the Web site?

>> Yes. All four master teaching artists have made their lesson plans available, and if you visit our [marquisstudios.org/tatimaterials](http://marquisstudios.org/tatimaterials), that's t-a-t-i-m-a-t-e-r-i-a-l-s, we update them every year to reflect the changes. Marquis Studios has three cycles, and the lesson plans are available for each of the special programs at 37R for all the TATI trainings.

>> LISA DAMICO: Thanks, Hansa. Our next question is what would a conversation look like before the workshop? This is from an experience I had with an overworked teacher who took the opportunity for a workshop to catch up on her work, so he really was not engaged.

>> Well, if you're referring to the in-class sessions, by workshops, that's a pretty common problem in schools, but sometimes the teaching artists will come in to a school and the teacher will think, oh, it's my break time, and we really want to emphasize in a pre-planning meeting. We always have planning meetings before we start any kind of a residency in a school, we sit down with the teachers, and we make it very clear that this is a partnership, and that we can't do it without them, without their active participation. And including their staff in all

this as well. We try to meet with the staff before the classes, and Erica is going to come in here.

>> ERICA ROONEY: And one thing the teachers see when the students start engaging with art activities is that the students are engaged and demonstrating things that the teachers might even have on their IEP, their individualized education plan, so we point out, here's an opportunity for you to do some of your paperwork, i.e. assessments. Look at what's happening with this student with eye/hand coordination. Look at what's happening with this student with attention, with this student with being able to communicate with us, even non-verbally. So as soon as the teachers see the power of the arts, often they kind of get really curious and interested in what's happening, and we point this out, and it enables them to actually witness some of the behaviors that they need to work on on their IEPs.

>> LISA DAMICO: Thank you for that. Our next question comes from Lisa. Do your trainees get training in nuts and bolts of special ed such as board maker, basics of language development, basics about sensory integration, et cetera?

>> No. That kind of training would be something that you would receive in an education program that specifically focusses on special education. That's not -- you may get a little bit of it throughout the TATI training, but not fully, no.

>> There is some materials that 37R supplies that talk about the various language -- August language systems that they use, and we do have a glossary to label some terms, but the in depth investigation of that is -- [indiscernible] -- in a different format.

>> Yes. This is specifically focusing on professional development and actually developing professional development for those interested in working with students in special ed.

>> LISA DAMICO: Great. Thank you. Questions are pouring in. Do you have a maze outline for those wanting to construct a training exercise? Lydia would like to know.

>> No, I don't. It's something that I haven't put together yet, but I'll consider it.

>> LISA DAMICO: All right. That works. Our next two questions are related to the TATI program itself. Mya would like to know how is the program marketed to potential trainees? Where do you find most trainees or applicants come from?

>> So I work for the development department, so we send out e-blasts to any art organizations involved, so that includes center for arts organizations, the round tables, New York City arts, any affiliated arts organizations, in New York City. They're on our mailing list, Association of Teaching Artists, and we also make sure to send to -- a list of the TATI graduates from the previous year because we encourage them to come back

and to notice the change in knowledge from the previous years. If they've applied their professional development training in that space of a year, we do encourage that, to test out the implementation, and we also encourage our Marquis Studios teaching artists to attend professional development. And the classroom teachers, they're from district 75 and New York City DOE.

>> Just to be clear, the teachers who come as part of the training program are given permission by their principal to come as professional development and observe us so they come for six days only. So they're only really with us for six days. And it's a combination of classroom teachers that are already teaching special education and teaching artists who may or may not have previously taught in special ed.

>> Yes. And they do receive the certificate, of course, as proof that they've been attending PD and not playing hooky.

>> LISA DAMICO: And sort of -- you addressed some of this in the answer to the previous question, but how do I get to be in TATI as a trainee? David would like to know. Is this something -- you know, who would you accept or not accept, especially in the context, you know, if someone were setting up a similar program in their community?

>> So we send out an application in mid November -- I mean, applications are -- sorry. Applications are required by mid November, and then trainees are notified by -- I would say before the holiday break, and -- and what's the criteria for determining whether or not an applicant will become -- will be invited to be a TATI trainee. Is that the question?

>> LISA DAMICO: Yes. You know, I think some of it for those people that are close to New York, it's a great resource, but one of the things that, you know, I would love for the participants of this webinar to be able to do is to take the ideas and take the structure that you're using and then implement that in their own communities. So if you could give some sense of, you know, what are the criteria? What makes a good TATI trainee?

>> It's funny. This question was asked at our last session, actually, when we were having our last lunch discussion, and we seek to have a ratio of classroom teachers to teaching artists, 50/50 ratio. Sometimes there's an imbalance, sometimes too many classroom teachers apply, and this year -- the recent trend had been a lot of classroom teachers have been applying, so more classroom teachers were accepted, but this year, we had more teaching artists -- not significantly, but it tends to stay around 50/50. We like that because that's one of our most unique aspects. We're not saying we're just looking for teaching artists. We're looking for people who can learn from

each other, whether it's classroom teachers or teaching artists. There's no specific discipline they have to be, but we would like them to have some experience working in a classroom, preferably special ed because we emphasize this is a PD program, it's a professional development program. It's to grow. It's not to learn the basics without having prior application.

>> We also like to say that we have teaching artists and art specialists in schools from the three disciplines, movement, music and visual arts so that there is a rich mix of discussions when the trainees discuss among themselves. But the actual criteria for application, I think Brian handles that, and he's not here. But I get the sense of --

>> But we generally ask for questions regarding what do you want to gain out of this experience. How could -- what's the benefit of having you attend this training? Can people learn from you? Can you learn from this? That's essentially what you must ask yourself if you're looking to structure a PD program. How -- what's the best mix for having classroom teachers and teaching artists learning from each other. Is it important to have a variety of disciplines presented, like having multimodal exposure or do you want to focus on one discipline?

>> Can I just say also that in the beginning of TATI, we did not have classroom teachers involved. It started out just teaching artists. And then over a period of about six years, we started adding teachers to it, because there are more and more teachers who were interested in doing this. Even though they're already working with this population, they may want more tools for their classroom that they can use to implement their curriculum through the arts. Let's move on.

>> LISA DAMICO: Thank you. I think that's an interesting evolution for the program participants to take. I like that.

Going a little bit different direction. Joanne would like to know if you could suggest any resources for classroom management strategies for special ed. I'll plug in we've done some webinars on working with behavioral disorders in the classroom, so I definitely suggest people to check out our archives, but if you all have any resources you could recommend, that would be great.

>> Oh, gosh.

>> Do you have another five hours?

>> LISA DAMICO: A whole other webinar.

>> Resources. Classroom experience. Being in the classroom and seeing what people do is really the best because you can read about all kinds of things, but unless your blood rises and your heart beat speeds up and you see actually what's happening and you see how a teacher responds to it or a related service provider or a teaching artist respond to it, it doesn't really

go into your memory banks because teaching is really a kinesthetic learning experience so expose yourself to situations, as TATI does. Watch and see what people do. Like, a book might just say stand next to a student. Proximity can calm a student. Sometimes it calms a student, sometimes it actually agitates a student. So anything that you read in a rubric might or might not apply. So when you're in the real classroom and see what's happening and what's exploding and what's coming down, you get a kind of I feel a deeper intuitive sense of how to do these behavior interventions.

That said, there are, of course, resources to read about how it's done, and there are probably also videos about it now, because we're all internet connected.

>> I just want to say that as a teaching artist, when I go into the classroom, I really leave it up to the teacher just to decide, like if the student is having a meltdown or if I'm losing control of the class, I will confer with his classroom teacher because his classroom teacher knows the students better than I do and already has strategies in place. Many of the students work with a reward system, where they get little stickers or stars, or they work towards the pizza at the end of the week. Or there are many, many ways that their good behavior is rewarded in the schools, and that's -- you know, whether we like that system or not, that's in place in a lot of schools, so it's very important to discuss with the teacher what their strategies are and try to back them up. We don't want to work in opposition to what the teacher is trying to do. So it's very important whether we agree with it or not that we are clear with the teacher what their troubleshooting strategies are in the classroom.

>> LISA DAMICO: Thank you. Okay. We're coming up on 4:00, so this will likely be our last question. How do you get the buy-in for the public schools to allow teachers six days to be part of the TATI training? I suppose this is with the special education office of New York City Schools?

>> Yes. They're given a mandatory amount of the PD that they have to do every year, and then they're given a list of professional development workshops, and many of them are all day long. They actually are full days, that they can sign up for. And in the school district 75, which is -- there's a whole school district just for special education in New York City because there's so many kids at so many schools that need to serve these kids. So they are -- they sign up for it. And I guess we're on the list of things to sign up for.

>> LISA DAMICO: All right. Well, with that I will wrap it up. I'd like to thank you all for being presenters. I think this has been a super helpful webinar for our participants.

>> Thank you.  
>> Thank you.  
>> Thank you.  
>> Thank you.  
>> Thanks for helping us.  
>> Thank you out there in virtual land.

>> LISA DAMICO: Definitely. And so we're going to ask our participants to remain on the webinar for a few minutes longer. We have a really quick evaluation survey that helps educate how we do future webinars. We get ideas for presenters, so if you all -- you know, I'm in the planning process for the next season, so if you all know of some fabulous presenters that, you know, can present on topics related to arts disability and education, please send them my way. I also share the feedback that you get with the current presenters so that they can get a little professional development themselves.

So that survey will pop up when the webinar closes. And I'd like to thank you for joining us today and hope you'll join us again next month is special. We're doing a Spanish language only webinar, with the museum of art in Puerto Rico. So if you are Spanish speakers, I encourage you to attend, or share the webinar information with people who might benefit from it. If not, for all of our English language speakers, I'll see you again in May.

All right. Thanks, everyone. Good-bye!

>> Bye!  
>> Bye!  
>> Bye!  
>> Bye!

[Webinar concluded].