

**Title:** Professional Development Residency Program

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# Professional Development Residency Program

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**By Richard Colwell**

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**M**edical researchers often conduct double blind experiments — neither the researcher nor the patient is aware of who is receiving the placebo and who is receiving the experimental treatment. If the opposite of double blind is double vision, then this manuscript is a report of double vision through double evaluation. An evaluation was conducted of an arts program whose primary purpose was the evaluation of teacher strengths and weaknesses. The uniqueness of the teacher evaluation program was that the evaluator remained with the teacher for a week, modeling, instructing, critiquing, supplying resources; and the evaluator was responsible to do whatever was necessary to improve the teaching and learning in the evaluated classroom. Even though cities and states with professional development centers, school districts and colleges have long attempted to aid teachers who are having instructional problems, the Iowa Professional Development Residency Program for the Arts Educators is special and unique. The program has sufficient promise that dissemination of its results is critical and should be critiqued by the leaders in arts teacher education. I shall briefly attempt to describe the program and its evaluation.

## **Description of PDRP**

The charge to the external evaluation team was to describe and evaluate any and all as-

pects of the Professional Development Residency Program sponsored by the Iowa Arts Council. Initiation of the Professional Development Residency Program (PDRP) was marked by its serendipity. Origination of the idea for a PDRP program began with Arts Education Director of the Iowa Arts Council Kay Swan and her PDRP designee, Dr. Dennis Darling, Director of Music Education at Luther College in Decorah, Iowa. The external evaluation was inspected on cost, impact, effectiveness, possible research projects and recommendations for change, a few of which are here. Such evaluations are often among the most helpful in education, even though it is not possible in this evaluation to compare art and music outcomes, nor curriculum evaluation with assessments of teacher effectiveness, which are two objectives of the program.

## **Origin**

Dennis Darling is a well-known choral educator in Iowa who for two decades has provided workshops to school districts and professional associations on a variety of music and education topics. Along with Kay Swan, he believed that the future of in-service education is not the one-half or one-day workshop that teachers attend in their own school or at a regional or state location, but professional development that consists of experts working with teachers in their own situations. Darling said that his goal was not only to train teachers but to train experts so the state will have a cadre of well-trained arts education consultants and the PDRP program can become both permanent and widely available. His extensive experience in teacher education indicated to him that teachers do value one-day workshops and

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they become excited about new ideas that might improve their teaching, but this excitement and enthusiasm lasts for only a short time. This enthusiasm for improving their teaching often stems from the interaction among those attending the workshop as well as from the artificial learning situation that removes them from the familiarities and inhibitions of their own classroom. Although appearing to be relevant and timely when they are introduced at the workshop, the ideas gained in this format of professional development seminars do not gel in the teachers' own classrooms on the few occasions they are tried. The fault is not the quality of the ideas presented. Workshop ideas, of course, are presented in a generalized mode with which all attendees can identify. This generalizable mode does not contain the classroom nuances that determine success and failure in a particular context and does not inform participants about interactions arising from the particular context of the workshop that will not be present in the classroom.

Darling suggested that what was lacking in in-service teacher education was an opportunity for the teacher to try out new ideas under supervision and to receive immediate feedback from a professional. He suggested that additional continuing feedback could be provided through video tapes filmed periodically throughout the school year by the teacher and critiqued by the PDRP counselor. A single day of on-site instruction and feedback is also not sufficient. Reinforcement over a period of days, preferably consecutive, is necessary if the teacher is to feel comfortable in trying new ways and/or improving upon old ways that could lead to greater teacher effectiveness. There is sufficient variety in many music and art classes from day to day that generalizations of what works and what needs improvement cannot be confidently made based on a single observation. Thus, the basic idea for PDRP was focused on improving teacher effectiveness.

To provide initial financial and professional support, Darling approached the Iowa Choral Directors Association for assistance in a professional development program for choral teachers, while Swan sought funds from the National Endowment of the Arts. Swan was able to promise only limited state funds available to her through the Iowa Arts Council. Their efforts were successful both from the Iowa Choral Directors and the NEA, and the program was initiated in 1989. Announcements of the program through publications of the Iowa Arts Council brought few applicants; for the first and succeeding years, applicants came through personal recruiting efforts by Dennis Darling in his extensive contact with Iowa music educators. The ideas seemed worthwhile to potential applicants, but few were clear about the details, scope, and secondary purposes of the Iowa PDRP. They applied to the program on faith. In the first two years of the program, Darling conducted residencies in eleven Iowa communities.

Darling saw improved teacher effectiveness as the greatest need of most Iowa arts (music) teachers; however, one does not initiate a new program by suggesting that one's colleagues are professionally inadequate. Thus, professional development offered by the PDRP was not limited to instruction; assistance was available on curriculum, on improved articulation of the arts, infusion techniques with classroom teachers, better networking among colleagues, and greater arts advocacy efforts as well as the opportunity for improved teacher effectiveness. Three of the four first-year participants elected to receive help in curriculum; the fourth teacher requested assistance in teaching, administration, and curriculum.

The PDRP, as Darling structured it, stressed the validity of a variety of arts programs which broadened its scope and attractiveness. The differing emphases and foci from one school to the next required that an evaluation report of the effort be more descriptive than prescriptive.

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### **Traditional Professional Development**

For some time teachers and administrators have been disappointed in the degree of relevance and the impact of teacher in-service programs. This disappointment has been due, in large measure, to the assumptions that have traditionally driven these programs, including the following:

- Periodic in-service days are sufficient to introduce teachers to new ideas and to improve practice.
- Professional development should improve and remediate individual teaching practice.
- The goal of professional development is to transfer knowledge and discrete skills from “experts” to teachers.
- The most effective way for teachers to learn is for them to listen to a speaker.
- Professional development is more of a luxury than an essential element of a district’s educational program.
- “Pull-out” training at the district level is the most effective delivery mode.

Programs based on the above assumptions are add-ons to the regular school day or students are released early in order to accommodate this model of professional development. An examination of the research and best practice in professional development, however, reveals this set of assumptions:

- Ongoing professional development is required if it is to result in significant change.
- School change is the result of both individual and organizational development.
- The goal of professional development is to support inquiry into and study of teaching and learning.
- Teachers learn as a result of training, practice, and feedback, as well as individual reflection and group inquiry into their practices.
- Professional development is essential to school development.

- Professional development should be primarily school-focused and embedded in the job.

Professional development programs based on these assumptions are quite different from those based on traditional assumptions. The Swan-Darling model better reflects the latest and best thinking in professional development, and it is upon this thinking that comments are based. While district-wide workshops still will be appropriate on occasion, most professional development should be school-based. Professional development will consist of involving teachers in job-embedded learning activities such as study groups, action research, peer coaching, curriculum development and case discussions. Through collegial study, dialogue, and joint problem solving, teachers form professional learning communities that have a direct impact on instructional improvement.

Admittedly many arts teachers work in isolation from the rest of the staff. This on-the-job isolationism is a reason for more intensive professional development with arts teachers than with any other member of the faculty. If this were not to occur, arts teachers can be expected to stick with what they know and have experienced in their own education. There is no reason for them to become adventuresome or to attempt to achieve the school-based objectives presently being circulated in Iowa. Teachers have to be a part of the community before tackling change; ideas must be tried out in the company of a discipline-based colleague.

There is an expectation that the establishment and publication of voluntary national standards will change education. These cannot do it alone; there must be an alignment of curriculum, instruction, and assessment practices with research on teaching and learning. Teachers also need time to study, to implement, and to reflect upon what is being requested of them. The changes being



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asked reach to the core of their beliefs and practices; professional support is crucial.

Because of the depth of the requested change, some have suggested that summer is the ideal time for teachers to participate in "retooling" at a more leisurely pace. But Joyce and Showers (1982) have found that teachers are more likely to apply new instructional strategies if they receive coaching while trying the new ideas in their classrooms. These findings suggest that teachers need regular opportunities for reflection and problem solving at the same time the students are in school. We learn while doing, and we learn from doing. One cannot learn while doing if students are not present. The gap between summer and the time for school-based exploration in the fall is too long for the learning to be understood; at best it can be remembered. In the context of these recommendations, the forward looking professional development plans of Swan-Darling can best be discussed and evaluated.

### **The Iowa Arts Council's Role**

Few, if any, state arts councils in the United States sponsor an on-site professional development program. Minnesota has a Professional Teachers Development Program that offers one thousand dollar grants for teachers to participate in specified programs of professional development, programs normally held on college campuses. The first evaluation question considered was to what extent a state arts council should be involved in the professional development of the arts teachers in the state. Arts councils have been known to accept responsibility for aiding professional artists teaching in the schools who do not possess teacher certification, but should an arts council become involved with a program that is more about education than about the art itself? The affirmative answer to this question is easy but requires a complex explanation.

Professional development of teachers is

increasingly important but the responsibility for developing and conducting programs is a cloudy issue. State departments of education seldom conduct professional in-service education or develop programs. They traditionally write the regulations recommending or mandating in-service education but their action pattern has been to give responsibility for implementation to accredited teacher training colleges and universities. State departments of education operate bully pulpits on behalf of education; they are good at identifying needs and effective at persuading and writing regulations in exercising their responsibility to improve American schools. Colleges and universities provide in-service education primarily through advanced degree programs, consisting of a body of formal course work. In an attempt to find similar or comparable programs funded by state arts councils, we found many exciting programs designed to assist arts teachers.

State arts councils are known for their sponsorship of artists in the schools, a program designed to enlarge arts instruction and to broaden the experience of students. In the process, arts councils support local artists by providing them opportunities to work in education and for public performing experience. The beneficiaries of this program are two-fold: first, the artist and — if the artist is successful with the in-school presentation — secondly, the students. Other arts council programs are less well-known but they are many and varied. They include programs promoting and advocating the arts in American society and ensuring a political and financial support base for the arts. The Iowa PDRP supports the attainment of many of the objectives associated with these varied programs. Cooperative ventures in the arts and partnerships of various kinds are among the most valued relationships.

Accomplishments of the PDRP that are related to the various programs and goals of the Iowa Arts Council include audience de-

velopment; improvement of teaching; curriculum, and administrative support for arts programs in the schools; acting as an advocate for the arts; encouraging partnerships in the arts; increasing awareness among political leaders about arts programs; informing teachers and the public on the latest in research; increasing involvement and cooperation among professional organizations in the arts; and bringing together the education and the arts communities on topics of common interest.

### **The PDRP Structure**

The PDRP in Iowa began as a means of improving instruction in music; it has since been expanded to include visual arts and theater. Presently, development programs extend beyond teacher effectiveness to include curriculum development and improved school environments. The stated purpose of the PDRP is:

- 1) to assist arts teachers with effective teaching techniques for classrooms, e.g., rehearsing, conducting, studio art, directing, improvisation,
- 2) consideration of the impact on the arts curriculum of the environment, and physical, social, psychological and/or cultural factors, and
- 3) teacher participation in individualized self-study, program assessments, and extended residencies by the consultant.

Program goals are to be established, worked toward, and evaluated.

Darling states the difficulty of evaluating PDRP by program focus; he observes that opportunities to improve arts education in a school through PDRP should not be ignored because of the residencies' objectives and/or restrictions agreed upon before the program was initiated. These serendipitous opportunities are clearly reported in many PDRP final reports; but in others, the milieu, teacher effectiveness, and curriculum outcomes blend together with their varying degrees of emphasis depending upon the visit and the seriousness of the deficiency. In some school situations objectives formulated during the residency are having a greater impact than the objectives stated in the residency proposal.

The program recipient was often unsure of

the focus of the program at the time of his or her application; thus a change of focus was often desirable and in the best interest of the residency. Surprisingly, despite the vagueness of intent in the minds of many applicants, the match between what was requested and occurred was quite good. In one instance, the emphasis of the program switched from a milieu-curriculum program to one focused on teacher effectiveness, a change based on the consultant's initial impression that teaching difficulties were of the first priority. There is no evidence, however, that any changes in the focus or direction of the PDRP program were not accepted by all parties. In one example, which entailed a major change in program intent, that teacher is presently one of the stronger supporters of the PDRP and of Dr. Darling. That project, along with most others, had no unhappy participants.

Teachers identified issues and the entire school and cultural community worked together to find solutions. The examples of working partnerships within and without the school are many. A requirement of the residency was that an initial meeting be held with school administrators, mentor teachers, the consultant and other possible participants, i.e., local artists, curriculum directors, colleagues, and local arts councils. Examples useful for program promotion on a state and national level include student and parent involvement, ownership by local arts councils, as well as local museum, festival, gallery, and even business leader participation. The PDRP was presented by Darling to participants and school officials as if these programs, especially teacher effectiveness training, were something that everyone underwent in career development. Although weaknesses in teaching and in program structure were identified in the application to the Iowa Arts Council, these weaknesses were not taken personally by PDRP participants nor highlighted to the educated community during the training. Rather, large and small issues were incorporated in a holistic fashion into the week-long residency and the follow-up visits; news releases emphasized the selectivity of the program and the potential value to the school district and the arts curriculum.

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Initial, interim, and final reports were circulated to all parties: the teacher, the school administration, and the arts council. Darling encouraged school officials to inform their legislative representatives of the value of this program supported by the IAC.

There was no definite calendar length to the teacher-school improvement program — the residency itself was a week's duration (5 days) with one or more follow-up visits. The year-long program has many crucial advantages, and programs should be initiated in the fall. A few programs, however, terminated following the residency. The urgency for continuation and follow-up was less evident in programs with curricular or environmental focus. Variations in the program also included the presence or absence of regular correspondence and communication between the teacher and the counselor; in the case of music, several subjects regularly submitted to Dr. Darling video tapes of their teaching for his critique and reaction.

Although this continuing feedback is possible with curriculum development emphasis as curriculum evaluation is a part of any curriculum project, there was less communication between teacher and consultant during the writing and implementation of most curricula. Teachers were given curriculum construction training during the residency and then the assignment to complete the curriculum. Most of the work on curriculum development — and good work it was — seems to have been accomplished during the actual residency or soon thereafter.

Teachers continued to write objectives, but sometimes the two-way interaction curriculum assistance differed among visual arts, music and theater. Music and visual arts were both precise, but in different ways. Music participants constructed grade level curricula based on a behaviorist taxonomic format. The consultant required them to reflect upon what they wanted the student to

know and be able to do and when this learning should occur. These taxonomies were based upon a general philosophy of music education and often contained special emphasis on individual student evaluation. The visual art curricula were organized by themes and the consultant encouraged inclusion of the state's general education goals. He emphasized cross-disciplinary topics and encouraged teachers to teach more than painting, drawing, and sculpting — to include not only the interrelationships with other subjects but art history, art criticism and aesthetics. The curriculum was built on these theme units and laid out in a practical format that included the purpose of the lesson and all of the materials (art supplies) needed to complete the unit. Theater was much less formal and without a sequence. The curricular effort was more a teaching emphasis focused on transfer-of-training principles. The consultant worked on developing a course of study that incorporated the outcomes students attain from participating in an actual performance/production.

Conceptually, a mentoring phase was to be incorporated into all teacher effectiveness residencies. The mentors were to be supplied by the school district but identified by the program participant. The mentor was to perform most of the same duties as those of the consultant, only over a longer time frame, perhaps for as much as a year. The consultancy was an in-depth program: observing, correcting, modeling (before, during, and after school), almost without let-up for an entire week. The mentor's role was one of observing a single class, probably on a weekly basis, and providing feedback to the program participant based on that observation. The mentors were recognized as expert teachers in their respective disciplines who were experienced teachers in the school district. It was not only their teaching expertise that was valued but their willingness to be

supportive of the improvement efforts of the PDRP participant. Watching a video of the teacher in action and discussing the teaching-learning events as they occurred was important and helpful to all instructors. These discussions occurred in a collegial context as well as from mentor to mentee.

The mentor was a participant in the initial discussions, was fully aware of the proposal, had observed the consultant at work, as well as participated in a training session with the consultant. The consultant emphasized the importance of continued mentoring after the completion of the residency. This continual mentoring, however, varied in quality and quantity at the various sites. At some sites full mentoring never occurred. Scheduling, commitments, and a lack of administrative support were only a few of the interferences with intentions, plans, and commitments. The mentor who was initiated quickly realized the importance and value of the PDRP and that he or she could also learn, and thus was usually a helpful and more faithful mentor. Other designated mentors found the press of professional duties and family responsibilities too great to complete the intended program. Mentors were given minimal training and when they were not able to attend the meetings between teacher and consultant during the residency, their interest waned. Mentoring was best accomplished when the mentor had a free period during critical instruction time for the subject, e.g. full rehearsals of musical groups. When release time from their own teaching responsibilities was required, both physical and psychological difficulties emerged.

An effective mentoring program will require the school district to provide support to the mentor teacher. This support may consist of release time and the hiring of a substitute teacher for certain hours of the day and week and/or extra compensation for the mentor. These costs should be a part of the original proposal for teacher effectiveness residencies that require a major mentor component. The mentor program appears to be an extremely valuable component to the residency regardless of its effectiveness to date in the PDRP.

The effectiveness of the PDRP program was enhanced by the addition in 1992 of a

summer workshop for past and future program participants and their administrators. This workshop allowed music, visual arts, and theater teachers to interact in a non-threatening, noncompetitive situation, removed from the classroom. Teacher evaluations of the summer workshop attest to the value of informal, yet professional, conversations in a bucolic setting and indicate that some PDRP goals are better accomplished away from the pressure of maintaining the daily classroom routine.

Despite the importance of the workshop, and its being an integral part of the PDRP, the basic premise of the PDRP continues to be that professional development is context specific. Program organizers learned, however, that reviews of one's own teaching and program direction, orientations, discussions about future direction, and focus on establishing priorities are also needed. These reviews are best discussed when not scheduled at the end of a demanding school day. The importance of teacher-to-teacher (peer) communication in professional development and a program designed to effect change is often underestimated. At the workshop, the sharing of personal examples of what one can expect during the PDRP not only built an *esprit de corps* among the participants but made the actual residency program more efficient and profitable. Ideas and procedures could be accepted, understood, and processed more quickly during the residency as a result of these informal conversations held at the summer workshop — well in advance of the project's initiation.

Student involvement in PDRP was usually indirect, and nonexistent in programs with a curriculum revision focus. Most students in the teacher effectiveness models knew that a project was being conducted but were not aware of the objectives, progress, or expected outcomes. At one point in the history of this program, the designers of the PDRP residency expected that public school arts students would be the immediate recipients if the program were successful. Later it became obvious to everyone that the primary focus of PDRP and the measure of its success was change in the teacher. The relative emphasis of the professional development inter-

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vention on the teacher, curriculum, or environment was a determining factor in the immediate impact upon students, teacher effectiveness models having a more immediate and direct impact.

PDRP was well-designed to make school administrators more aware of their arts program, its strengths and weaknesses. Administrator support was always voluntary as was the mentor participation. Neither should be. The degree of participation by administrators made a major difference in program results. The degree to which the instruction improved and learning was facilitated was affected by the degree of emphasis given it by individual principals and superintendents.

The program designed by PDRP authors required a multi-level commitment from the school district and its administration. At one level of commitment an administrator was required to endorse the program, verify the teachers' needs, and agree to pay minimum expenses for the consultant, such as living expenses on-site, phone, and travel. The district was also responsible for teacher and administration expense to attend a site planning orientation. The second level of commitment was administrator time and selected resources for the teacher. These resources included video taping of classes, tolerance during the week of the residency, involvement in the program including teacher observation, and support for the teacher's efforts. The follow-up program requires \$300 from the arts council plus \$100 from the school. This provides a \$400 honorarium to the consultant, who is supposed to work in the district for about eight hours conducting the follow-up.

### **Overall Evaluation of the Program**

The indications are that the program was very successful. The participants were unanimous in their acclaim for the program, especially for Dennis Darling, the primary consultant in teacher effectiveness. The more personal nature of this focus and the

interaction between consultant and teacher made this program very visible. Administrators, mentors, and students were positive in their opinions about all three programs in the various sites. No teacher or school district dropped out of the program after being accepted, and those teachers who changed positions after undergoing the PDRP teacher effectiveness phase continued to speak highly of the experience in their new positions. The National Endowment for the Arts should be interested in promoting this program as a major benefit of arts councils to states, communities and schools within these communities. The endowment has searched for worthwhile ventures in arts education; professional development of arts educators appears to be such a venture.

In-service staff development programs seldom produce deep changes. The Iowa program is different. Instead of presenting isolated new approaches to teaching, curriculum, or assessment during short term professional day workshops, the Professional Development Residency Program takes a novel and well thought-out approach to staff development and is effective because it is based on a few simple principles. These principles are: change takes time; change requires focus; change involves both individuals and their environment; and change needs support.

The PDRP is not short term. It has been constructed so that it takes place over extended periods of time — up to a year or more. At the outset it is clear that this program is not a drop-in exercise. Its duration suggests that participating teachers are expected to make substantial changes during the course of the program.

The PDRP is not a one-size-fits-all program. A carefully considered needs assessment is part of the proposal and guides every aspect of the program. Each residency is flexible; teachers volunteer and together with their administration sharply focus on the unique requirements of each setting.



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The PDRP is not based on a single lecture, text, or approach. PDRPs employ multiple approaches to change: an orientation period with other program members past and present; individualized and personalized work with individual teachers in their own schools, classrooms, studios and rehearsal spaces; and follow-ups and reviews for closing the program that involve all the participants.

The PDRP does not involve only one teacher in a building. Teacher effectiveness will make use of PDRP's social support that distributes the responsibility among a number of people. It uses a teacher-colleague as a mentor to continue support of the lessons of the residency. It involves members of the school administration who must provide the setting in which change can occur. It allows students to be part of the change process by taking place in the teacher's classroom.

### **Strengths**

The school that uses the PDRP to strengthen teachers, programs, and the environment makes a strong statement to its constituents about the importance of the arts in students' development, the value of the arts in schools and communities, and the role and position of arts teachers in schools. Sponsoring a PDRP makes a strong statement about the value of the arts in schools and communities. Funding of the PDRP by the Iowa Arts Council demonstrates to Iowa citizens that the council is interested in education in local schools. The attendant publicity in local papers, and the contact with community leaders, as well as the involvement of other teachers, make it clear that the arts are important because they are on the same footing with other disciplines.

The PDRP makes a strong statement of support by Iowa for the role and position of arts teachers in schools. By providing professional development, curriculum development, or opportunities to redesign the edu-

cational environment in which the arts are situated, the school district and the state of Iowa are publicly acknowledging the importance of arts teachers.

The PDRP is not limited to the most visible of teachers. It provides staff development at all levels and in all subjects in the arts. Beginning as well as experienced teachers, elementary as well as middle and high school teachers are eligible to apply.

Because the teacher effectiveness of PDRP is sharply focused on specific needs as defined by the teacher, the administration, and the PDRP staff person, and because the PDRP staff developers are so well prepared for their work, the range of options for solutions to given issues is vast. The work may be focused on class management techniques, more effective ways of presenting content, creating a more informed public, and even creating citizen groups that are devoted to the arts.

A program with the scope and resources of the PDRP curriculum, environment and in-service teacher training provides administrators, teachers and schools with many opportunities to strengthen arts programs in the community. Administrators can use the PDRP to help open new channels for school-community communication, something that is becoming increasingly important in districts where school reform efforts and new management designs are being initiated. Additional staff, innovative scheduling, and a change of priorities can be justified.

The PDRP is a tool that an administration can use to "recharge" a department. A single or combined arts department can be re-energized by working to develop a common vision that aligns it with the school mission.

The PDRP is cost effective. There is a shared mission or partnership among colleges, school districts, and the state arts council, with the school district and the state sharing the external costs.

PDRP support by the Iowa Arts Council positively portrays the council as committed

to the arts education of all students. The educational programs of arts councils are often perceived as using the schools to provide employment for non-certified community artists. State arts councils are also perceived as focusing on advocacy issues rather than education issues. Teacher education programs have the opposite strength; professional development experiences for teachers have an impact that lasts indefinitely.

A PDRP offers the support that can transform the skills and attitude of an overworked or burned-out teacher. Teachers who have been part of the program enthusiastically report new resources, sense of mission, and renewed vigor.

The PDRP results in improved musical performances and consequently increased community support. Teacher effectiveness programs contributed to improved rehearsal efficiency which, in turn, affected student morale and motivation.

The PDRP teacher effectiveness model contributed to increased teacher self-esteem. As their competence increased, teachers viewed themselves and their school responsibilities more positively.

### **Participant and General Concerns**

Four major concerns are apparent: the lack of widespread knowledge of the program among teachers and schools, the collaborative nature of the program, its cost, and the small number of PDRP staff developers.

- The Arts Council needs to take steps to ensure that arts teachers and school administrators are aware of the program.
- To realize the full potential of the program, the Arts Council must work with school administrators to ensure that they are fully involved and supportive of collaborative efforts with and among teachers.
- A Professional Development Residency does not take place behind the doors of a rehearsal space or classroom. It is a collaborative program that is highly visible in a school. The successful administrator must be willing to make adjustments in coverage, schedule, and assignments during the residency to ensure that the work can be carried out in the most effective manner.

- Administrators may not be accustomed to participating in staff development programs to the extent necessary to make a residency maximally successful. Not only do they play a role in shaping the focus of the program, they also make it possible for mentor teachers to participate during and beyond the residency.

Because it is explicitly designed for individual teachers or small departments, the PDRP can be seen as expensive. This perception can be countered in two ways: impact and considering the cost per pupil. The impact on the participants and the resulting changes in teacher morale, school-community relations, and student learning make the investment in the program well worthwhile. In the evaluation, no school administrator mentioned cost and when queried reported the program to be very cost effective.

The availability of the present program is limited by the number of PDRP staff who can spend the necessary time in schools. This program is time-intensive. That is one of the reasons it is so successful. Additional staff developers would help make the program available to more districts. Additional funding to support this training should be available from the council and private, state, or federal sources.

### **Residency**

How is the on-site time of a residency spent? According to the teachers' reports, the major amount of time in a residency is spent in conference and discussion. This takes between 43 and 70 percent of the total time of a residency. In contrast, the modeling and demonstration phase of the residency is relatively brief. Direct instruction takes only six to thirteen percent of the time. Observation takes a somewhat larger percentage of the time, between 10 and 43 percent. (Table 1)

The teachers make it clear that the work is time-intensive and sharply focused. One teacher commented on the work thus, "Examples and even other curricula were brought in. The instruments really helped by asking questions and making me think."

### **Follow-up and Review**

"It gave me tremendous support at a needed time." These words summarized one

teacher's evaluation of the follow-up. The residency concludes with a mutually arranged follow-up visit. Every teacher but one (who was on maternity leave) felt this follow-up was a critical part of the residency. They had many ways of describing its effect, for example to:

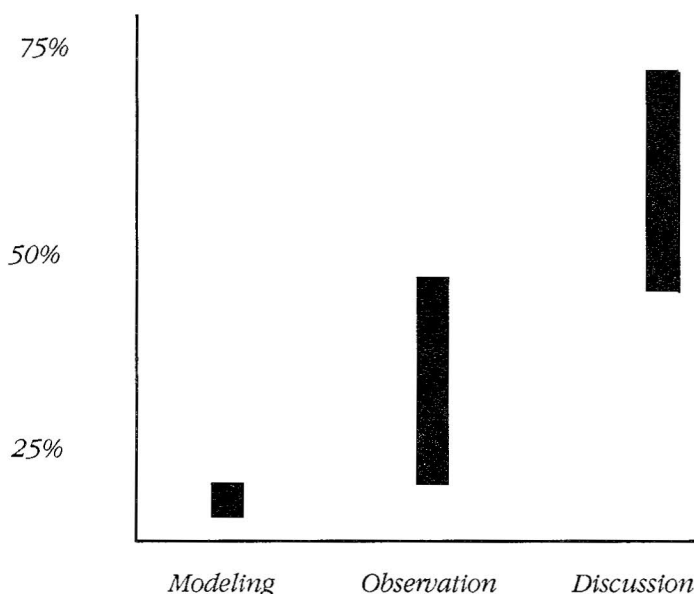
- affirm and confirm the achievement of the residency;
- provide a period of accountability;
- keep the focus of the residency with the administration;
- provide time to continue and extend the learning because of the rapport with the staff member;
- establish direction for future work;
- refocus the work and changes already taking place;
- provide encouragement to take further steps;
- give an opportunity to reflect on the entire process and see the results of the efforts.

### PDRP Staff Role

How did the PDRP staff member spend his

or her time outside the immediate classroom, or when not working with the teacher? The range or scope of the program is revealed by considering the consultant's schedule. Participants in consultant-led meetings included members of the school's administration, school board members either individually or in groups, various members of the community, local arts council personnel, and the media. As many as ten hours in a single residency were spent with the school's administration. Clearly, the administrators play an important role in this work. Overall, working with the administration during a PDRP residency took up to 43 percent of the time not spent with the teacher. The next largest block of time was spent with members of the local arts council (17 percent), media (16 percent), school board members (13 percent) and members of the community (11 percent). In the case of the PDRP that resulted in the fine arts division and establishment of a new arts council, two days were spent with the administration of the school and two additional days with community leaders.

**Table 1 - Ranges of Expenditure of Time During Residency**



## Design of PDRP Programs

It is important to know if the teachers participating in the PDRP represented atypical or typical programs, that is, unique and one-of-a-kind programs or programs that one can expect to find in other communities around the state. Nine teachers felt their programs were typical of others, while nine other teachers felt their programs were atypical. The difference in tone between the spokespersons of these two groups was striking. The teachers who believed their programs were typical emphasized the more general and structural aspects that often plague arts programs in schools. Those who saw their programs as unique and atypical spoke more about their own contributions to the programs and community.

Teachers gave a variety of reasons for their categorization of their programs and justification of their impressions. Some who believed their programs were typical spoke about issues of work load and class size. For example, one teacher speaking about the large ratio of students to teacher, said, "Only one or two teachers do everything." Another teacher saw the small number of minutes per week and programs that were not a basic part of the elementary school curriculum as a common theme across the state. "The arts classes provide planning time for the classroom teachers," he said. Others looked at the demand for performances and participation in local activities as the factor that linked arts programs. Finally, another teacher believed that both time and budget cuts in arts programs forced changes that were not necessarily good for students.

On the other hand, the nine teachers who believed their programs were not typical gave a wider variety of reasons for their conclusions: a curriculum based on the principles of Orff, Kodály and Dalcroze; a program based on interactive learning; the use of new approaches to assessment and portfolio developments; the presence of a collegial fine arts department staff; energetic and successful participation in area and state contests, show choirs, all-state, musicals, etc.; control of own budget and experience in developing curriculum; close working relationships with the classroom teachers; excellent

equipment and resources; and year-long requirements for participation in arts programs.

Whether or not the arts programs are required is not a factor determining typical or atypical programs. Roughly equal numbers of programs judged to be typical and atypical are required of students (12). Seven of the programs are elective (four atypical programs are elective while three typical programs are elective).

## Arts Program — Change and Quality

It appears that, overall, the twenty teachers who participated in PDRP have growing programs. Asked whether the size of their programs has grown, remained the same, or diminished over the past 10 years: 10 percent said their programs served fewer students now, 15 percent said their programs were about the same size as they were ten years ago, while 75 percent of the teachers said their programs had grown an average of 26 percent. The range of responses was wide (from three percent to 100 percent).

Two teachers who reported their program to be serving 33 and 40 percent more students respectively also said that the quality of their program had declined. The reason, for one of them, was that the school schedule changed. The other teacher reported greater student enrollment but no corresponding increase in the number of hours for teaching. Two other teachers felt their programs were pretty much the same as 10 years ago, but one anticipated that a stronger feeder program would make a difference in the upper grades.

The remaining 16 teachers report positive changes in the quality of their programs for various reasons: better facilities, better teaching skills, better performances, more collaborative efforts, improved relations with administration and community, and more openness to the opinions of students. In one case, the local radio station was enlisted to help the teacher get needed playback equipment for her classroom. Those who felt their teaching had improved stated that they became more organized, more student-centered, and that they used more peer helping and student self-evaluation. Nine teachers felt they had a better curriculum, better course offerings,

...The twenty teachers who participated in PDRP have growing programs.

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and improved student involvement. They reported they were teaching a more well rounded curriculum, more listening and history and, in some cases, a little less performing. The curriculum they had developed was more cohesive; there was more emphasis on music education than performance. Even so, the quality of performance had improved; in the words of one teacher, "We used to play grade 2 music, now we play grade 4 difficulty." One teacher reported that there is less time for a choir program and more time on music concepts, etc. But again, even with more emphasis on music education than performance, performance had improved. Music programs were reported to be updated and accountable in new ways; curriculum and grades were used as guidelines for standard setting, not only the ensemble performances. On the other hand, for one teacher the significant change over the past ten years is participation in marching and stage band, as well as being a part of the annual musical.

Another teacher reported increased arts requirements: "First semester, Visual Explorations is required for all high school students." There was also much more focus on basics and attempts to relate the study of fine arts to its use in life (as opposed to keeping the connection to some obscure factor in history).

Teachers also reported better rapport with peers and colleagues, members of administration and staff, and members of the school board and community. In one case the teacher initiated and developed an arts council in the county. Connected to the school, the arts council sponsors events that provide and support arts education for the students.

Several teachers spoke about working with other teachers, working as a team, and using the PDRP to develop a new curriculum. They mentioned bringing arts faculty together to work with the art team in curriculum updating in order to perfect a program. They felt they had a more sound and valid

curriculum, a more integrative approach, more interdisciplinary efforts. As one teacher put it, "Our experience is the best teacher. We are getting quality — not quantity. Even evaluating and assessing procedures are used now."

### **Impact of the Residency**

Thinking about the impact of the residency, another teacher said, "It affirmed my growth. By that time I had many more questions and since we had established excellent rapport it took little time to answer them and elicit change."

It is clear that a PDRP program may take different directions once under way, e.g., it may introduce new teaching techniques and resources, improve teaching practices, improve schedules and support, or provide greater visibility to the arts programs in schools. The specific direction depends on the initial and continuing assessment of local needs. Eighteen of the 20 teachers felt that the PDRP had improved their teaching practices. Fifteen felt that they had been introduced to new techniques and resources and that their arts programs had greater visibility as a result of their participation in the program. Finally, fourteen (70 percent) of the teachers felt that they had more support and perhaps better schedules as a result of the program. These changes did not happen for all the teachers, clearly. Only 11 reported changes across all four directions. Two felt changes in three of the four, five in two of the four, and two in only one of the four. There is no discernible pattern in which directions change occurred for those who identified fewer than four. The fact that 11 felt broad changes in so many directions is impressive.

### **Comparison to College Courses**

The teachers report that they experienced improved learning. How does the learning compare with their experience in college? They were asked to judge the extent to which the program was similar to a college



## **"It is more like a Masters in Music Education with your own full-time mentor."**

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course. Only four teachers felt the experience was similar to college and one of those felt it was more like graduate school. Others, especially those who were writing curriculum, felt it was similar to methods courses. Another saw it more similar to practice teaching. Most, however, said that there had been nothing like it in their experience. "It is more like a Masters in Music Education with your own full-time mentor," said one. Another pointed out that it "provided an expert's contact with a full-time practitioner." It was possible to put principles and suggestions immediately to work in the classroom. "It goes way beyond any college course I've taken because it is specifically tailored to me and my school." These comments summarize their impressions.

One might expect that a program which is perceived to have such power would be a prime candidate for college credits (as part of a staff development, for example). However, when asked whether or not college credit should be given for a PDRP staff development program, the teachers were not unanimous in their approval of the idea. Only 60 percent (12) said yes. Of those remaining, two said no, and six (30 percent) said they were not sure. One teacher provided a clue to why complete endorsement was not forthcoming; "This [taking courses for credit] should not be the motivation." In other words, teachers may feel that this program is so special that care should be taken to ensure that it remains that way.

### **Areas of Impact**

Teachers were given a set of categories to which they could respond when thinking about ways they have changed. Changes in teaching techniques, curriculum, and experience of learning were evident to 85 percent of the teachers. Just over half of the teachers (11) felt their relationship with the administration had improved. Five teachers felt they had changed along all five categories, while one teacher reported that she changed only because

of her improved curriculum. Asked if they:

- a) know more about the arts council, 12 said yes;
- b) have better relations with their administrator, 11 responded yes;
- c) have more effective teaching techniques, 17 said yes;
- d) have an improved curriculum, 17 said yes;
- e) have an improved learning experience, 18 said yes;
- f) have improved sequencing, 12 said yes; and
- g) have an improved program evaluation, 16 responded positively.

Clearly, teachers perceive the PDR program as one that produces many changes across a variety of venues. Probing to determine whether or not there were changes in the level of support for the arts program as a result of the PDRP residency revealed that 65 percent (13) of the teachers felt greater support, while the rest perceived the level of support to be the same. No one reported less support.

### **"I Am A Much Better Teacher Now!"**

Frederick Burrack, Gary Scholtens, Jean Flatery, Judy Gunderson, Diane Logan, Sally Rasmussen all echo Sue Twedt: "It is well worth the time and effort." "It was very helpful." "It will never be regretted, even though it is a struggle." "It's an excellent program. It rebuilds enthusiasm, the spark, the teamwork. [In the PDRP residency] you are able to take charge of your own curriculum." As of 1993, 21 teachers have taken part in the PDRP program, 15 music teachers, 4 visual art teachers, and 2 theatre teachers.

Teachers who participated in the PDRP program were asked, "What advice would you give a teacher who was thinking about taking part in the PDRP program?" The responses to that summative question are unequivocal — "Do it!" In addition to that simple challenge to act, their responses sug-

gest a great deal about the demands of the work, the nature of the work, its long-term value, and what outcomes to expect.

One teacher says, "Do it!" She also suggests how to prepare for the program. "Get enough rest before the residency. Keep other commitments at a bare minimum. Be open and honest. Let the major goal of learning to become a more effective teacher outweigh the ego."

Another gives this advice, "Go ahead. Take the risk! This is one of the scariest things I've ever done, because you open yourself up to criticism (and praise) from college teachers, colleagues, and administrators. It is also time-consuming, but it is worth it! If it was this scary for me (I'm only in my fourth year of teaching experience) I can imagine the vulnerability of teachers with some experience."

A third teacher says, "This was one of the most valuable programs in which I have participated. It was a week-long personalized in-service focused on my objectives and agenda. One must be open and ready to receive instruction."

An art teacher from Fort Dodge says, "This is an exciting long-term program that can recharge your program and provide immeasurable resources. The changes will be in your making — there are no formulas for change. Through your consultant, the program can link you with all the current thought/philosophy. An ongoing relationship can be formed to continue your quest for excellence in arts education."

"All teachers should be willing to video tape classes to observe what they do. If they want to improve their teaching, this program would be very helpful. In my case, Dennis Darling and I knew each other prior to the program and had a good relationship going in. Sometimes he was almost blunt; he was always correct and to the point." After the program, it is the teacher's decision to use or not to use the information. A second teacher also advises taking a broad view. "If you want to better your teaching, lessons, or techniques — wherever you may need it, I feel it is worthwhile. But I feel you should work with more people, not just yourself. More people offer more ideas and the experiences are more varied so it benefits all. There is a great deal of sharing ideas and techniques." An arts supervisor echoes the value for the program for making connections with colleagues, "The PDRP program provides very valuable information and networking opportunities."

Assessment is widely discussed today. Assessing students will reveal symptoms. Positive teacher assessment tied to assistance is the most critical issue. Excited competent teachers in a supportive environment can provide an opportunity for students to learn, the essential element in the reform movement. Interestingly, a state arts council has taken the bold step.

### Reference

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