



Teaching Artist Roster Application: Examples of Arts Learning Programs

The Teaching Artist Roster application requires information on arts learning programs that the teaching artist has delivered in school and community settings. Below are examples to guide responses to the application prompts.

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Workshop Example (Visual Art)

1. Program Name: Pictures in my Mind

2. Type of program: Workshop

3. Include a brief summary of the arts learning experience:

This workshop for older adults introduces the mixed media artform of visual journaling as a way to experiment with text and art materials and preserve memories. The visual journaling project combines drawing and collaging. In preparation for this workshop, participants are encouraged to bring a journal and a 3-D artifact that represents their cultural heritage, family history or an item that reflects a rich memory.

Participants explore visual journaling techniques by creating a contour drawing of a 3-D artifact and collaging (using words, textures, fabric, layers, images, etc.) to create a visual journal entry that expresses the significance of the object or memory in the participant's life. The final journal entry is a work of art that combines drawing and collaging that captures the meaning of the object and memory.

4. List the learning objectives of the program:

Participants will be able to:

- Explore themes that reflect self and one's cultural heritage through visual journaling
- Practice drawing and collaging to express ideas around personal themes
- Select, organize, and design images and words that reflect words and feelings

- Apply basic art and design elements and combine them with drawing and collaging to create a visual journal
- Add color, word collage, and text to express ideas around personal themes as creatively inspired
- Stimulate their minds and memory recall by recording memories visually, in written text, and orally by reflecting on feelings and experiences

5. Describe inclusive strategies to uplift student success in the program:

The program allows for participant choice and agency by asking participants to:

- Practice drawing and visual journaling skills using a 3-D artifact of their choice.
- Select images and text from various sources that capture feelings, memories, and visual representations that express personal feelings and memories.
-

The artist builds community by:

- Creating a studio structure that allows participants to work at their own pace, welcoming feedback from classmates or the instructor, if desired.
- Including time for reflection and feedback from peers in a nurturing, supportive environment.

6. List the materials/supplies that are needed to implement this program:

- Screen or monitor to project slides
- Presentation slides that demonstrates the process explored in the workshop
- An example or model of a personal 3-D artifact and journal entry page that will be used to demonstrate the process used in the workshop
- Additional examples of 3-D artifacts in case participants did not bring their own.
- Collage materials (paper, magazines, fabrics, tissue paper, glue, scissors)

The participants are instructed to bring:

- Personal 3-D artifact and journal

7. Include the sequence of instruction or performance outline with approximate timings/pacing of the program:

Introduction (15 minutes)

A brief introduction with a slide presentation demonstrating visual journaling techniques using contour drawing of a 3-D artifact, collaging (words, textures, fabric, layers, images, etc.) to create a visual journal entry that expresses the significance of the object or memory in the participant's life. The slides include the definition of visual journaling, sample video journals created by peers, text styles (collage images and words/typography examples, digital resources, etc.). This introduction provides participants with an overview of the process they are about to explore.

Introducing Blind Contour Drawing (20 minutes)

Using an artifact appropriate to the workshop theme, the instructor demonstrates the technique of Blind Contour Drawing in which the artist draws the object without looking at the paper. The artist models how to focus deeply on the object in order to see it more closely rather than relying on the mental image. Participants then practice creating a Blind Contour Drawing of their artifact. They select the best of their drawings for their visual journal entry.

Break and Transition to Studio Work (10 minutes)

Participants break and secure the materials they want to use for studio work.

Studio work (60 minutes)

During studio time, participants work independently on their artistic creations in a calm and welcoming environment that encourages creative expression, exploration, and reflection. The teaching artist provides supportive, nurturing feedback to help participants develop and communicate visual ideas that are meaningful to them. Participants may use a variety of art tools and materials provided by the instructor. They are also welcome to supplement these resources with their own materials. The studio setting is designed to support both independent work and thoughtful creative growth.

Reflections/Sharing/Closure (15 minutes)

Participants reflect on their experience in the workshop and those who volunteer will share their journal entries. Participants are encouraged to continue with creating other visual journal entries in their journal.

Program Location Information #1-3: Fill in information on the three most recent locations where this program was delivered.

Program Location Example:

Location name: MSAC Senior Center

Location address (city, state, country if outside the U.S.): Baltimore, MD

Date(s) of program implementation (month/year - month/year): September 2025 - September 2025

Number of sessions or instructional/performance hours: 1 session, 2 hours of instruction

Audience age range: Older adults (ages 55 and older)

Describe the type of audience, if applicable (such as educators, students who have disabilities, English language learners/Multilingual learners): N/A

Number of participants: 15

Residency Example (Drama)

1. Program Name: Tuning into Radio Drama for Students in Grades 3-5

2. Type of program: Residency

3. Include a brief summary of the arts learning experience:

In this five-day residency, students are introduced to the artform of “Old Time Radio Drama” and the Golden Age of Radio in the 1940’s and 1950’s. They learn how radio drama laid the foundation for television, movies, and even today’s podcasts. Students learn the history and key elements of Old Time Radio Drama such as music, sound effects (also known as Foley), studio recording techniques, and acting and writing. The quality of these elements is what contributes to an effective radio drama. Students learn the skills to become actors for a Radio Drama production and then rehearse and record their own Old Time Radio Drama.

4. List the learning objectives of the program:

- Students can state the key elements of an effective Radio Drama.
- Students can connect the history of Radio Drama with today’s technology and entertainment.
- Students can learn how to become effective actors in order to rehearse and record a radio drama.
- Students can revise and reflect on the effectiveness of their acting and how well the key components of Radio Drama were included in their final product.

Connections to Maryland State Standards and Learning Competencies for grade 3 include:

Creating: Exploration

I:3-5:1: Propose and enact details to the plot and characters of a guided original drama/theatrical experience.

E:3-5:1: Synthesize ideas and collaborate with others to create interesting plot and characters for an original guided drama/theatrical experience

I:3-5:1: Explore and refine various artistic choices to enhance character, dialogue, and plot in a devised theatrical experience.

E:3-5:5: Perform a devised/adapted theatrical experience for an informal audience.

Presenting: Exploration

I:3-5:2: Expand on artistic physical and vocal choices to create a convincing character for a scripted performance.

E:3-5:3: Effectively justify and implement specific acting, vocal, and movement choices to create a convincing character in a scripted performance.

Responding: Exploration

I:3-5:1: Identify and communicate personal reactions to various types and styles of theatrical experiences.

E:3-5:2: Reason effectively to explore the relationship between an artist's intent and artistic choices.

Connecting: Exploration

I:3-5:1: Identify historical, global, and/or social issues expressed in a theatrical work from another culture.

E:3-5:1: Compare and contrast various theatrical works.

Connections to MSDE College and Career-Ready Standards for English Language Arts (Grades 3-5)

Reading Foundational Skills (RF)

Cluster: Fluency

RF4 Read with sufficient accuracy and fluency to support comprehension.

RF4.a Read on-level text with purpose and understanding

RF4.b Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

RF4.c Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

5. Describe inclusive strategies to uplift student success in the program:

Here is a list of some inclusive strategies I use to build student success:

- As we begin working with scripts all students take on the same role and read in unison. This creates a safe creative environment. Next, I scaffold instruction so that half the class becomes one character and the other half a different character. This is designed to create a risk-taking environment as well as support multilingual learners and students who may struggle with reading. It creates a strong learning community.
- I create scripts that meet the needs of the students. The length of the character's dialogue, the number of lines per character as well as the length of the script are tailored for student success. I revise the script to meet the needs of the class I am working with.
- The sound effects (Foley) are an important part of the recording process. These parts do not require reading aloud and provide an important way for all students to have an important role in the success of the production.
- In my introduction to radio drama, I share photos of Old-Time Radio programs from a variety of countries. I also share photos of families around the world listening to radio drama and explain that radio drama was performed in many languages. Through these photos, students see the global popularity of radio dramas in the 1940-1950's.

6. List the materials/supplies that are needed to implement this program:

- Technology to project images and media clips so all students can see and hear
- A quiet space to record
- Copies of radio drama scripts
- Copies of "Exit Tickets" to assess student learning

7. Include the sequence of instruction or performance outline with approximate timings/pacing of the program:

Day 1 (45-minute session):

Students learn the history and key elements of an effective Old Time Radio Drama. They discover connections between the artform of Old Time Radio Drama and today's entertainment artforms. They listen to a radio drama recording from 1949 and identify examples of the key elements.

Day 2 (45-minute session):

Students delve into the art and craft of acting for radio. They develop their acting skills and rehearse short radio dramas using their new skills. They listen to a recording of the most popular Old Time Radio Drama character, The Shadow, from 1937.

Day 3 (45-minute session):

Students continue to develop their acting skills and experiment with sound effects. They are divided into groups and provided scripts about the Old Time Radio Drama character: The Shadow. They begin to rehearse.

Day 4 (45-minute session):

Students continue to develop their acting skills. They rehearse their scripts and productions. I model and facilitate how students can provide constructive feedback to each other and how their group can improve their production.

Day 5 (45-minute session): Culmination Activity

Students continue to develop their acting skills. They record their radio dramas. They listen to their dramas and reflect on the effectiveness of their productions.

Each day I provide an Exit Ticket for the students. This brief assessment provides an opportunity to discover what students are learning throughout the residency.

Program Location Information #1-3: Fill in information on the three most recent locations where this program was delivered.

Program Location Example:

Location name: MSAC Elementary School

Location address (city, state, country if outside the U.S.): Baltimore, MD

Date(s) of program implementation (month/year - month/year): January 2026 - February 2026

Number of sessions or instructional/performance hours: Five 45-minute sessions with two classes= 7.5 total hours of instruction

Audience age range: Grade 4 students

Describe the type of audience, if applicable (such as educators, students who have disabilities, English language learners/Multilingual learners): Both classes included multilingual learners and students who have a variety of disabilities.

Number of participants: 50 students (two classes of 25 students)

Visiting Performance Example (Theater)

1. Program Name: The Shirt of Happiness for Grades K-5

2. Type of program: Visiting Performance

3. Include a brief summary of the arts learning experience:

This 45-minutes production with two performers is based on Armenian and Italian folktales that explores the meaning of happiness. The purpose of the program is to introduce students to folktales from another culture and to encourage students to consider happiness in a non-materialistic way. In the story a young prince is extremely sad. His parents bring entertainers from all over the world to try to make him smile and laugh but nothing works. So, the prince goes on a quest to find the true meaning of happiness. The prince meets many wild and wonderful characters while on his journey and unexpectedly finds happiness in the home of a poor family who own only one shirt.

4. List the learning objectives of the program:

Students will be able to:

- Enact a variety of characters right from their seats.
- Suspend disbelief as they watch two actors play 10 different roles.
- Concentrate on the play to know when to participate and when to remain quiet audience members.
- Reflect on the theme of the play through the Study Guide activities provided.

Connections to Maryland State Standards and/or Learning Competencies include:

- Responding: Exploration
E:3-5:4: Engage appropriately as an audience participant in formal/informal settings.
- Connecting: Exploration
I:3-5:1: Explore how theatre can connect oneself to a community or culture.

5. Describe inclusive strategies to uplift student success in the program:

- Students participate throughout the program from their seats. This creates an inclusive and risk-taking environment. Students can choose to participate or not with no judgment.
- Cues for participating are both verbal and visual so all students can access the play.
- The play is highly physical, this adds to the comedy of the play but also keeps audience interest and increases comprehension of the plot.

6. List the materials/supplies that are needed to implement this program:

- Access to the stage area for easy unloading
- Access to the performance space 45 minutes before the performance
- Clear, clean stage
- Technical support at the site to connect to our sound system and mics
- Water for the performers

7. Include the sequence of instruction or performance outline with approximate timings/pacing of the program:

Pre-Performance:

A study guide will be sent to the school. In the guide are pre- and post-performance activities for the students and the teachers.

Introduction (4 minutes)

As students enter, Armenian music will play, and the stage set they see will foster audience interest and curiosity. Artists introduce the actors and the play. Artists introduce acting tools and skills and how the audience will participate as characters from their seats. The artist invites the audience to listen closely so they will know when and how to participate.

Performance beginning (15 minutes)

The play begins by providing the context for the prince's deep sadness. The queen invites many jesters to cheer him up, but to no avail. The audience participates as the royal court.

Performance middle (15 minutes)

The prince sets out on a journey to find the true meaning of happiness. He meets many characters along the way. The prince disguises himself and enters the home of Samuel, a poor peddler. Samuel lives with his wife and his children. The students play Samuel's children. The entire family is extremely happy. He discovers the husband and wife have only one shirt between them. They trade off wearing it. They sing and dance as they exchange their shirt. The prince deems it, "A Shirt of Happiness". He sets out to get it.

Performance ending (10 minutes)

The prince convinces Samuel, the peddler, to give him the shirt. He promises him gold and riches. Samuel explains that the shirt is worth nothing and that the shirt has no magical qualities. It is not the shirt that makes the family happy. It is what they know and feel inside themselves. The production ends with a dance between Samuel and the prince. They toss the shirt back and forth. At the end of the dance, it falls to the ground between them. They freeze in place.

Conclusion and Reflection (1 minute)

The actors remove their costumes and bow and thank the audience.

Post-Performance

The study guide includes post-performance activities for the students and the teachers.

Program Location Information #1-3: Fill in information on the three most recent locations where this program was delivered.

Program Location Example:

Location name: MSAC Elementary

Location address (city, state, country if outside the U.S.): Baltimore, MD

Date(s) of program implementation (month/year - month/year): September 2025 - September 2025

Number of sessions or instructional/performance hours: 1 performance, 45-minutes

Audience age range: Grades K-5

Describe the type of audience, if applicable (such as educators, students who have disabilities, English language learners/Multilingual learners): N/A

Number of participants: 300 maximum per show

Visiting Performance or Lecture Demonstration Example (Music)

1. Program Name: Jazz on the Run for Grades 3-8

2. Type of program: Visiting Performance

3. Include a brief summary of the arts learning program:

In this 60-minute performance, students are introduced to the American artform of jazz. Students learn about the history of jazz, the basic elements of jazz and information about some of the groundbreaking artists and their contributions to the artform. Students improvise with the performers in groups and as an entire audience to “show what they know” about jazz.

4. List the learning objectives of the program:

Students will be able to:

- Identify basic elements of a jazz composition.
- Connect with the history of jazz and how it influences the popular music of today.
- Listen and respond to segments of jazz compositions.
- Listen and identify the work of notable jazz musicians.
- Perform a simple improvisation.

Connections to Maryland State Standards include:

Responding: Exploration

I:3-5:2: Demonstrate and describe, citing evidence, how responses to music are informed by structure, use of musical elements, and context (social, cultural, and historical).

E:3-5:2: With limited guidance, communicate clearly the importance of structure, musical elements, and context.

I:3-5:1: Summarize and explain how artistic qualities are used in musicians’ interpretations.

E:3-5:1: When listening to music, communicate clearly how the use of musical elements and performance choices might create the intended effect.

Connecting: Exploration

I:3-5:1: Describe and justify how music is a form of personal communication and expression

E:3-5:1: With limited guidance, connect music to personal experience through creating, performing, or responding to music.

5. Describe inclusive strategies to uplift student success in the program:

- With guidance, the students improvise with the performers. This fosters individual student creativity.
- Using body percussion and voice, students choose how they want to improvise.
- Students respond as a whole group allowing for students to participate within their own comfort level.
- Audience participation is included throughout the program. This builds a risk-taking environment.

6. List the materials/supplies that are needed to implement this program:

- Access to the performance space 30 minutes before the performance.
- Clear, clean stage
- Technical support at the site to connect to our sound system and mics
- Water for the performers

7. Include the sequence of instruction or performance outline with approximate timings/pacing of the program:

Introduction (5 minutes):

Once students are seated, they listen to a short jazz composition. This composition is designed to engage the audience and to arouse curiosity about what they are hearing.

Students are then introduced to the jazz ensemble and learn a brief history about jazz and the feelings it evokes. Presentation slides accompany this section of the program.

Introduction to Basic Jazz Elements (15 minutes):

Students are introduced to some of the basic jazz elements, for example tone color, theme and variation, improvisation, call and response. Then they hear them used in a recognizable simple song, and each element is named and identified. Students then identify when these elements are used in another song the ensemble plays. Another short composition is played so that students may hear the ensemble in performance.

Introduction to Legendary Jazz Artists (15 minutes):

Students are introduced to several legendary jazz artists and their contributions to the artform such as Louis Armstrong, Duke Ellington, Thelonious Monk, and Ella Fitzgerald, etc. Presentation slides with images and video clips are displayed during this section of the program as well as musical excerpts in the style of the jazz legends played by the ensemble.

Ensemble work/Breakout Groups (15 minutes):

Students are divided into 4 sections. Using the voice and/or body percussion each section contributes to the creation of a short improvisation demonstrating some of the jazz elements.

Closure:

The ensemble will once again be introduced. The band will thank the audience. The ensemble will play a jazz composition as students exit.

Program Location Information #1-3: Fill in information on the three most recent locations where this program was delivered.

Program Location Example:

Location name: MSAC Middle School

Location address (city, state, country if outside the U.S.): Baltimore, MD

Date(s) of program implementation (month/year - month/year): September 2025 - September 2025

Number of sessions or instructional/performance hours: 1 performance, 50 minutes

Audience age range: Grades 6-8

Additional audiences (such as educators, students who have disabilities, English language learners/Multilingual learners): N/A

Number of participants: 200