

# Sara Noori

## Arts Programming Overview + Teaching Artist(s) Bio

### Programming

Varies year to year depending on arrangements with organization and institutions as I function as an independent contractor.

### Teaching Artist(s) Bios(s)

As a Teaching Artist, I engage in meaningful dialogue using the universal language of art, to encourage a deeper development of an individual's creative practice and nurture a stronger relationship with the world at large. Leading and co-leading art-making and art-based experiences in both public and private education settings has helped me make a unique connection with people of various economic, racial, and social backgrounds.

Led by my passion to explore the world around me with a sense of wonder, I foster curiosity and experimentation through fun and unique curriculum designed around my students' potential. My work with multiple museums and cultural institutions over the last ten years gives me the ability to work within large teams, assisting visiting artists, co-leading public creation spaces, and confidently engaging with children and families in interactive exploration-based settings.

### Artistic Content of Programming

When creating lesson plans, I utilize the Students Will Be Able To (SWBAT) method of analyzing and measuring the artistic outcomes of my programming. Please see attached example syllabus and class syllabus for previous Community Connections workshop.

Generally I do not grade students' artistic work as I believe that it is a subjective experience. I measure outcomes based on the growth and development of students as I note from beginning to completion of the program. Artist measurement of outcome also focuses on the explicit meeting of aesthetic goals for a project if it is focused on technical development, which can be measured through observation and or written or verbal support of the participant or artist themselves.

I utilize and referencing both National Visual Arts Standards and NAEA standards when planning and measuring the outcome of my programs.

## **Educational Content of Programming**

When creating lesson plans, I utilize the SWBAT method of analyzing and measuring the educational outcomes of my programming. Please see attached example syllabus and class syllabus for previous Community Connections workshop.

I utilize and referencing both National Visual Arts Standards and NAEA standards when planning and measuring the outcome of my programs.

## **Process for hiring, training, and evaluating performance/effectiveness.**

I evaluate my own performance and effectiveness through seeking ongoing feedback of participants and other members of the community I am working with. Post program feedback through anonymous questionnaires is also very effective for evaluating my performance and effectiveness.

Attending professional development courses is also crucial for my ongoing learning and training. I learned by attending workshops and seminars hosted by other artists and educators throughout the year as well as encouraging and ensuring growth of myself both personally and professionally.

## **How are participants of all backgrounds and abilities included in programming?**

I ensure that participants of all backgrounds and abilities are included in programming by preemptively learning as much as I can about the participants I will be working with and serving. Prepping and planning for various learning styles, levels of ability and interest is also crucial to how I build my programming. It is important for me to engage and utilize as many different learning styles as possible when designing courses and workshops. This also requires me to work with other teachers, staff members and community facilitators before, during and after the program to get insight and feedback on the structure of my courses, areas of strength and areas which need attention and improvement.

Checking in with participants during and after both in group settings, individually and through anonymous or private feedback sheets helps me gauge success and inclusivity of the dynamic and diverse setting of each individual in the group.

During the course of an eight-week intergenerational workshop I taught through the Speed's Community Connection program, I felt it crucial to include a section of the lesson on the definition and differences between appreciation and appropriation in art. We began by touring the Speed's collection of art looking specifically at works that expressed the cultural identity of the artist or maker. We then watched a video, looked at definitions, and discussed through an open question-and-answer style class setting the very important difference between exploring personal and social identity while being aware of culture appreciation and avoiding cultural appropriation. My classroom syllabus also includes information and expectations on inclusion and diversity which is shared by participants during the first meeting. I am continually working to cultivate a more inclusive, aware, and respectful classroom culture.

## **How do I engage teachers and community center staff before, during, and after programming?**

Community building is an important part of my classroom culture and how I network as an individual artist. Using social media outlets such as Instagram, I meet, connect, and foster relationships with other artists, educators, community center staff and participants that I am currently in programs with and stay connected after programs have finished.

When engaging with community center staff in relation to conducting business and planning before a program, email is my primary mode of communication. Making sure all members of the group are on the same page by reviewing each party's expectations is key. Before a program begins, I like to schedule a brief virtual or in-person meeting to discuss any details or answer any questions. It is also imperative that I visit the site where the program will take place in order to make sure I have a clear understanding of the logistics of the learning space. During the planning and prepping period, I check in with points of contact and continue to build relationships well into the program.

During the program, staff and teachers are incredibly important to its operational functioning and success. I center my other on-site team members as other educators and/or mentors during my programs, as participants have often spent more time and have built strong relationships with staff members and teachers at the location to which I am a visiting artist/educator. The better we work as a team, the better the environment there is for learning, growing, and community building.

## **How do I engage participants in the creative and learning process?**

Engagement happens when participants feel empowered to explore and create based on their own sense of curiosity, wonder, and passion for a topic. As an arts educator, I strive to create an environment where learning is based on community building, sharing knowledge and skills, and meeting participants where they are at, encouraging them to meet their current goals and future potential.