

**Assessing Thinking In and Through the Arts
Second Year Evaluation of the California Arts Demonstration Project
The Performing Arts Workshop
2002-2003**

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SUMMARY

In the second year of the Demonstration Project, The Performing Arts Workshop (PAW) has made strides in formalizing its curriculum, pedagogical training, and forms of student assessment. It has clearly linked its curriculum, developed over 30 years of classroom practice, to the California Visual and Performing Arts Standards (California Department of Education, 2001). Although the PAW curriculum developed independently from the Standards, PAW's educational objectives align with the Standards. Therefore, PAW's curriculum is Standards-based.

The outcomes from multiple measures reflect the efforts that PAW has placed on teacher training and assessment. Artists demonstrate knowledge of the PAW curriculum, they understand how the PAW curriculum translates into educational practice, and they can make fine-grained distinctions in student achievement.

In previous years, there was a gap between the evaluations of artist teaching skills completed by the Artistic Director and artists' self-evaluations. In the current evaluation, this gap has been eliminated. Through the multiple measures used in this evaluation, artists can be seen as aligning their teaching with the educational objectives of the PAW curriculum, and demonstrating fluency in the pedagogical process through which this curriculum is delivered. PAW artists are becoming increasingly skilled in reaching interrater agreement in scoring qualitative performance through movement and drama. In addition, classroom teachers are becoming more skilled in recognizing the nonlinguistic forms of learning that are occurring in their classrooms. Their scoring of student achievement also is aligning with artist assessment.

The following are major findings from the 2002-2003 academic year.

1) Data from multiple statewide measures indicate powerful student learning at the elementary level.

The measures for *Artistic Ability: Student Artistic Ability and Knowledge* completed by classroom teachers and artists indicate significant learning at the .001 level significance on a one-tailed t-test for 50% of students in the elementary program. Data from PAW's rubric for *Artistic Inquiry* also supports these findings.

2) Statewide measures for artistic learning found the strongest artist learning was in classrooms that emphasized teaching through the arts. The rubric for Artistic Inquiry found the strongest learning in classrooms that emphasized teaching in the arts.

PAW's assessment for arts learning is a more authentic measurement than any of the statewide measures are. Therefore, different results between these measures could be anticipated. The statewide measures place a premium on the use and application of language. The PAW rubric places a premium on kinesthetic, nonlinguistic thinking—can you act the problem out, can you dance it out? The PAW curriculum illuminates the cognitive work of the body. The statewide measures do not score kinesthetic, nonlinguistic thinking.

Artists found a way to credit strong nonlinguistic thinking achievement by students (that they reported on the PAW measure) in the statewide measures. On the statewide measures completed by artists, Elementary Classroom 1 made significant gains

for artistic ability. Classroom 3 missed reaching a .001 level of significance by .0005. Technically, not significant yet excruciatingly close.

3) Elementary school attendance significantly improved on days that classes received PAW instruction.

Attendance records of 16 randomly selected elementary students who participated in PAW residencies were compared with scores of another 30 randomly selected students, from similar grade levels in the same school, but who did not participate in PAW. A one-tailed t-test showed a .001 significantly higher rate of attendance of students who participated in PAW.

4) The strongest student learning occurs in classrooms where teachers participate in the PAW lesson and take time to plan with the artist.

Participation helps classroom teachers recognize teachable moments. Planning helps teachers know what to look for and where core subject learning extensions might be possible.

5) Classroom teachers are enthusiastic about using the arts with core curriculum, but many find the PAW curriculum daunting to continue on their own.

Multiple statewide measures saw a slight decrease in some teachers' confidence that they could personally teach the arts after participating in the residency program. Many teachers are enthusiastic about including the arts, but have no training in arts-integration and thus have no real understanding of how much skill is necessary to teach the arts well. After the residency periods, all classroom teachers remain enthusiastic about including the arts, but a few have more humble opinions about their personal skill level. This finding is consistent with previous assessments of PAW teacher training programs.

PAW should cultivate a cohort of leader-teachers who can model extending PAW ideas into the core curriculum. This cohort should be composed of general classroom teachers who are not trained in the arts but who continue to use PAW ideas in their classrooms outside of residency periods. This cohort could prove useful in improving teacher training and in actually leading workshops for teachers. While this instruction would not be as rich or detailed as artist led instruction, it could build a better understanding of PAW among non-artists. This effort could develop a framework for instruction within the general classroom that artists could build and extend during the actual residency program.

6) Respect for others is social objective of PAW instruction

PAW has emphasized critical thinking and language acquisition as major outcomes of its instruction. The statewide measure *Improved Attitudes and Behavior in School: Student Attitudes and Behavior* suggests that learning to respect the work of other students is also a significant outcome of instruction. This addresses a social objective of education in addition to the explicit cognitive objectives. PAW artists should specifically discuss expectations for respect towards others with the classroom teacher.

7) Increasing student achievement in the arts correlates to increasing parent/community involvement with schools

While parent/community involvement correlates to student achievement, it does not mean that parent/community involvement cause student achievement. It is possible that high student engagement and learning prompts greater parent/community involvement.

8) PAW artists have achieved a strong ability to self-evaluate their performance according to PAW's pedagogical standards.

Three out of four PAW artists scored themselves on their pedagogical method statistically similar to the artistic instructor's evaluation (as shown by a two-tailed t-test). The fourth artist differed from the artistic director's evaluation by underestimating her abilities. This suggests that PAW has been successful in preparing a cohort of teachers who can combine pedagogy and content to deliver effectively PAW instruction in the classroom.

9) Instruct both teachers and artists in how to use assessment tools

There are instances where it appears that teachers did not understand how to complete the statewide measures. Specifically, misunderstandings appear where sequences of questions reverse construction between achievement being rated numerically high or low. If PAW wants to continue to use these statewide measures, there should be orientation for teachers and artists where these shifts in the evaluation forms are explicitly highlighted so that the reliability of scores is improved. However, if PAW is confident that teachers and artists have been filling out this form correctly, then PAW should examine those classrooms where high numeric scores indicate student confidence in the arts is declining.

10) Consider adapting and adopting specific statewide measures for future assessments

The statewide measure *Improved Student Artistic Ability: Artistic Ability and Knowledge* could be modified and retained by PAW for future assessments. If ambiguous elements in the measure were linked to PAW's rubric for artistic inquiry, the state measure could become a useful snap shot of overall student performance.

11) Be alert to possible socio-economic bias in the statewide measures

Many of the measures appear to exhibit a potential for socio-economic bias. Several measures that are directed to students and teachers assume that instruction in the arts will make students more expressive. This presupposes a child moving from a tight, highly structured environment to one that is more open, and less restrictive. This is an upper-middle class paradigm. In the lower-quartile of socio-economic status, students lead highly unstructured, expressive lives. For these students, a curriculum oriented arts program is narrowing expressive opportunities. Students' expression is articulated through constraint, focus, and alignment with thinking. However, students may initially only see the constraint and thus report art as limiting their opportunities for expression.

12) Make the connections of the PAW curriculum to the VAPA Standards more explicit.

PAW offers a Standards-based curriculum for arts education. Classroom teachers and principals understand standards. California law requires that the VAPA Standards be taught in school; however, as there is no statewide test of learning in the VAPA Standards schools tend to ignore this mandate. Nevertheless, principals know they are responsible for meeting this legal requirement. By clarifying that PAW offers Standards-based instruction, PAW is providing schools a solution to a bureaucratic problem. By helping artists understand the language of Standards, they can make these connections explicit in daily instruction.

Project Hypothesis

In the second round of the Arts Demonstration Project, PAW continued and expanded its initial research. PAW conducted a multi-age study to demonstrate that skills in artistic inquiry (as defined through PAW's assessment rubric) will increase for a significant majority of students who participate in PAW's curriculum of instruction. Continuing the focus of the first year project, PAW continued to identify populations that are considered to be potentially at-risk. Elementary students were from populations that were characterized to be at-risk. High school students had engaged in behaviors that had placed them in the juvenile probation system. Therefore these individuals were genuinely at-risk.

For this study, PAW used a quasi-scientific experimental design with PAW's creative movement/theatre instruction as the intervention. The experiments were conducted in three settings:

1. Elementary School 1 (Mission Education Center): 14 hours of instruction in two ESL elementary classrooms (1st and 3rd grade), Spanish speaking only.
2. Elementary School 2 (John Muir Elementary): 14 hours of instruction in two 'at-risk' elementary classrooms (1st and 3rd grade).
3. Project Impact: 22 hours of creative movement/theatre and creative writing instruction to 18 high school juvenile offenders.

Half of all subjects received PAW's "in the arts" curriculum (arts-based learning outcomes) and one half received team-taught instruction "through the arts" (integrated curriculum outcomes). For some measures on attitudes a control group that received no arts instruction was also used. The intended outcome was improvement in artistic inquiry skills as demonstrated by the PAW rubric. The development of skills in artistic inquiry falls under Statewide Intended Outcomes of *Student Improved Creativity* and *Student Improved Artistic Ability*.

Although the focus of this study was to better understand authentic learning in the arts, multiple assessment tools were used to gather and compare data. These tools are prioritized as follows:

Essential

1. Performing Arts Workshop skills in artistic inquiry assessment;
2. Performing Arts Workshop vocabulary development assessment;
3. Performing Arts Workshop teacher skills assessment.

Significant

1. Statewide Measure: Student Attitudes and Behavior — Project Impact teachers and artists;
2. Statewide Measure: Teacher /Artist Collaboration — All artists and teachers;
3. Statewide Measure: Curriculum Development Survey — All teachers.

Ancillary Measure

1. Attendance Records — John Muir only
2. Statewide Measure: Student Artistic Ability and Knowledge — All artists and teachers;
3. Statewide Measure: Student Attitudes Survey — Project Impact students only;
4. Statewide Measure: AMC Student Survey, Achievement Motivation — Project Impact students;
5. Statewide Measure: “Tell Us What You Think About Art”, Confidence — All students;
6. Statewide Measure: Student Confidence in the Arts — All artists and teachers;
7. Statewide Measure: AMC Student Survey, Creativity — Project Impact students;
8. Statewide Measure: Tell Us What You Think About Art, Enthusiasm — All students;
9. Statewide Measure: Student Enthusiasm for the Arts — All artists and teachers;
10. Statewide Measure: Arts Across Curriculum, Arts in the Classroom — All teachers;
11. Statewide Measure: Arts Across Curriculum — All teachers;
12. Statewide Measure: Awareness and Use of VAPA Standards — All artists and teachers;
13. Statewide Measure: Increased Support and Awareness of the Arts within the School — All teachers.
14. SAT-9/CAT scores
15. High School Graduation Rates
16. MAP Toolkit Program Inventory — All Teachers

Method

In 2002-2003, PAW began replication testing of the instructional models developed in the first year of the Arts Demonstration Project. Three new sites were introduced. Each site was selected as a public school setting that dealt with a high percentage of at-risk youth. Each of these new settings was more typical of a "normal" public school setting, as opposed to the highly controlled and intensive interventionist context as the pilot year site, a special academy for first-time offenders in the juvenile justice system.

Mission Education Center (real name)

Mission Education Center serves Spanish speaking children with little or no skills in English. PAW worked with a third and first grade classroom.

John Muir Elementary (real name)

In 1997, John Muir Elementary was reconstituted due to chronic low performance. The San Francisco State University College of Education became an active partner in the direction of the school with a tenured faculty member serving as co-principal of the school. Performing Arts Workshop has been actively involved with the school both before and after reconstitution. While every student at John Muir has received PAW instruction, the intensive assessment of teaching and student learning that were conducted during the first year Demonstration Project provided new insights into structuring curriculum and in assessing the skill of PAW instructors in delivering this curriculum. At this site, a PAW instructor who did not participate in the first year Demonstration Project received new orientation based on the year-one evaluation findings. He worked with two first grade classroom delivering a curriculum that focuses on learning in the arts in one, and learning through the arts in the other.

Project Impact (real name)

Project Impact is a school within a public high school. It is designed to serve at-risk youth. Several graduates of the special academy that was the site of the first-year Demonstration Project have been mainstreamed back into public education and are participants in the second year Demonstration Project study at Project Impact.

These three sites allowed PAW to test if its assessment tools for artistic inquiry could provide a template for "backward design" of curriculum (Wiggins and McTighe, 1998). Could assessment findings from the first-year Demonstration Project, provide a means of assessing student performance from pre-kindergarten to secondary school? As artists and teachers were trained in this method of assessment, would that strengthen the delivery of curriculum and pedagogy in the classroom? Each artist and teacher had to adapt specific lessons to an appropriate development level, yet the sequence of the curriculum, (the cycle of critical inquiry), remained the same at each grade level. Only the complexity of the problems changed.

Emerging Recommendations for Replication of Program

There are five dimensions to building a strong model for program replication: Scoring Rubric Development, Artist Development, Teacher Development, Curriculum Development, and Administrative Development.

Scoring Rubric Development

As a part of its replication efforts, PAW distributed its conceptual framework and scoring rubrics to other organizations in the Arts Demonstration project. The cycle of critical inquiry is model of instructions that is not only adaptable vertically throughout preK-12 education, but it is also adaptable horizontally across all four arts disciplines. To date, there have been positive responses from other groups about applying these measures to their own projects. These include the Arts Council of Napa Valley, The HeArt Project, Los Angeles Philharmonic Association, and Kathleen Tyner of Hi-Beam Consulting. In addition, James Catterall at UCLA has favorably reviewed the first year interim report "Schoolin' the Street Philosophers," which was presented at the 2001 American Educational Research Association (AERA) annual conference, and forwarded a copy of this paper which contains the conceptual model and assessment rubrics to Richard Deasey, Director, Arts Education Partnership. Currently, a proposal is under review for a program session at the 2004 AERA annual conference. Should this session be accepted, PAW's finds would be presented along with assessment results from four other Demonstration Projects.

Artist Development

In the 2003-2004 academic year, PAW concentrated on improving its staff artists' skills in delivering instruction in the classroom. The scoring rubric on the VAPA Standards were used in backward design (Wiggins and McTighe, 1998) to engage artists in thinking about their own teaching by thinking about how learning in students is assessed. By clearly articulating how children will perform for assessment, it is possible to achieve greater clarity in planning lessons. Most importantly, backward design helps teachers make the critical "on-the-fly" decisions that occur in the confusion of arts instruction. If the teacher has a strong grasp of the learning that she/he wants a student to demonstrate, the teacher has a much better chance of redirecting student performance to a positive learning outcome.

Teacher Development

At all three Demonstration sites, programs in learning through the arts were conducted. Each of the learning through the arts classrooms actively involved the regular classroom teacher in building and extending the arts experience across the curriculum. In turn, the artist also cooperated by modifying and adapting the PAW curriculum to reinforce and extend the classroom learning objectives into the arts. If funding had been approved for year three of the Demonstration Project, PAW intended to give greater attention to developing tools for the general classroom teacher to identify and plan for enrichment of core learning objectives through arts experiences.

Curriculum Development

On stage in the classroom (Unti, 1990) outlines the fundamentals of the PAW curriculum in. One emergent finding is that, for all of PAW's attempts to refine and clarify its curriculum, artists who profess to understand the curriculum often struggle with its implementation. While part of this is a teacher training issue, there is also a curriculum development issue as well that needs to be addressed and refined beyond what is available in *On stage in the classroom*.

During the 2002-2003 academic year, the Artistic Director led workshops for teachers and artists combining Standards and assessment with the PAW. Findings from multiple measures found that these workshops effectively diminished the gap between artists' professed knowledge and the ability to implement the curriculum in the classroom

Administrative Development

The role for administrative support for an artist-in-residence program is critical. Principals and other classroom teachers need to understand that a curriculum in artistic inquiry is sequential with each lesson building on the next. This is not free time where students can be pulled for special needs, or (perhaps more devastating) not allowed to participate in the program as disciplinary punishment. A student who is not present in the class cannot learn. Principals and teachers must appreciate and support the learning that is possible in or through the arts. This can be a win-win situation for everyone, with student excited and energized about learning because of the arts experience.

The year two Demonstration project should contribute to the evidence that PAW can present to administrators in support of the educational importance of PAW arts instruction.

Curricula and Assessment

Descriptions of PAW's curricula for teaching in the arts and through the arts are included as addenda to this report.

Several of the measures required close examination of student performance. Sampling was deemed to be the most prudent way to obtain reliable information on student attitudes and abilities. In the elementary classrooms, with the help of the classroom teacher, six students in each classroom were selected to create a normal distribution of talents.

For Project Impact, the nature of the program is to work with a small number of highly at-risk youth. Therefore the program, by working with a population that had already committed a range and number of self-destructive or anti-social actions, had severely narrowed who could participate in the study.

Four of the seven students participating in the Project Impact program had received intensive PAW instruction in year one of the Arts Demonstration Project. Therefore the pre-treatment data reflects exposure to a strong PAW curriculum. Interestingly, these same students were also exposed to other forms of arts instruction, some of which did not follow the goals, objectives, or structure of the PAW curriculum. Consequently, these students were not blank slates to begin with. They had a range of

attitudes towards the arts and arts instruction. The standard statewide measures are not sensitive enough to allow students to distinguish between their opinions on the arts when in a PAW class and their opinion of the arts in a non-PAW class. Consequently, data from pretreatment and post-treatment measures in Project Impact tends to be more ambiguous than the data from the elementary classrooms.

Relation of PAW's curriculum to the California Visual and Performing Arts Standards

The Visual and Performing Arts (VAPA) Standards outline sequential curricula in the arts. While ideally, all dimensions of the VAPA standards should be taught, in reality a teacher must select and emphasize essential aspects. This is particularly important in artist-in-residence programs where the instructor may be limited to as little as eight contact hours with the students. The teacher must prioritize learning objectives.

PAW prioritizes the strand of *Aesthetic Valuing*. One constant of every PAW residency is emphasis on deriving meaning of a student's personal work, and the ability to derive meaning from the creative work of other students. PAW's curriculum is accelerated in this area. To illustrate, the Dance standard does not introduce the creation of meaning until Grade 1. Reading meaning in the work of others is introduced in Grade 2. The PAW curriculum engages students in far more complex forms of reflection. Consider examples from the Grades 4, 5, and 6 in the strand of *Aesthetic Valuing*:

Grade 4

4.3 Describe ways in which a dancer effectively communicates ideas and moods) strong technique, projection, and expression).

4.4 List the expectations the audience has for a performer and vice versa.

Grade Five

4.4 Explain how outstanding dancers affect audience members emotionally or intellectually.

Grade Six

4.2 Propose ways to revise their choreography based on established assessment criteria.

4.3 Discuss the experience of performing personal work for others.

PAW addresses all these standards immediately—as early as prekindergarten.

Similarly, PAW's curriculum emphasizes an accelerated approach to the development of skills in *Artistic Perception* and *Creative Expression*. For example, besides mastering the vocabulary of movement, students immediately address the Grade 6 expressive standard of inventing multiple possibilities to solve a given movement problem.

There is also an emphasis on the strand of *Connections and Applications Across Disciplines*. However, PAW does not follow the VAPA standards in this regard. Instead, PAW makes connections to Core Subject Standards. For example, Grade 2 strand of *Literary Response and Analysis* in the *Language Arts: Reading* standard calls for students to do the following

3.1 Compare and contrast plots, settings, and characters presented by different authors.

3.2 Generate alternative endings to plots and identify the reason or reasons for, and the impact of, the alternatives.

PAW curriculum makes kinesthetic connections to these standards, thereby allowing students to experience with their bodies the same skills that they are asked to master through language. For students with different learning styles, the PAW curriculum provides an important gateway into core learning.

Findings and Discussion

Essential Measure 1

Performing Arts Workshop skills in artistic inquiry assessment

Statewide measures for artistic learning found the strongest results in classrooms that emphasized *teaching through the arts*. However, the PAW rubric for artistic inquiry (see Addenda) found the strongest artistic learning in classrooms that emphasized *learning in the arts*.

	Percentage of students with significant progress		
	< .05	<.005	<.001
Mission Education Center			
ELEM 1:First Grade <i>Teaching In the Arts</i> n=6	100%	100%	83%
ELEM 2:Third Grade <i>Teaching Through the Arts</i> n=6	83%	83%	67%
John Muir			
ELEM 3 First Grade Spanish Bilingual <i>Teaching In the Arts</i> n=6	66%	17%	0%
ELEM 4 First Grade <i>Teaching Through the Arts</i> n=6	50%	0%	0%
Project Impact			
PI 1: 9th to 12th Grade <i>Teaching In the Arts</i> n=4	75%	50%	50%
PI 2 9th to 12th Grade <i>Teaching Through the Arts</i> n=3	33%	33%	0%

Table 1
Significant growth in learning: Rubric of Artistic Inquiry

The statewide measures for artistic learning place a premium on the use and application of language. The PAW rubric places a premium on kinesthetic, nonlinguistic thinking—can you act the problem out, can you dance it out. In the PAW curriculum unpacks the cognitive work of the body. The statewide measures do not score kinesthetic, nonlinguistic thinking. Therefore PAW has a more authentic measurement for learning than the statewide measures. It is not surprising that these measures would produce different results.

The rubric shows that all classrooms achieved significant increases of learning at the .05 level of significance. However, at the far more stringent test of .001 significance, the two classrooms at Mission Education Center showed remarkable achievement with 87% of the kindergarten students demonstrating growth within the core PAW curriculum. In the third grade classroom 67% of the third grade students showed artistic progress even though there was a greater emphasis on arts-integrated learning.

Comparing the results of the scores from the rubric of artistic inquiry with scores on the statewide measures for artist learning, artists demonstrated an ability to recognize the strong nonlinguistic thinking and credit this thinking in the statewide measures. Classroom teachers struggled with scoring nonlinguistic learning.

Although Project Impact students' success ratios were not as high as elementary students were, teaching in the arts produced impressive results. At a modest .05 level of significance (modest yet statistically significant) 75% of the students in the teaching in the arts classroom showed developed in the skills of artistic inquiry.

Essential Measure 2

Performing Arts Workshop vocabulary development assessment

The learning in the arts curricula for the kindergarten and third grade had an explicit objective of fostering language acquisition (see Addenda). These classes were 100% ESL. The data collected of student ability to recall key words demonstrates the usefulness of developing a formal assessment rubric. The concept is simple: students can be tested for understanding following a lesson

During the residency period, sampled students in the kindergarten were called on to demonstrate their knowledge of language that had been presented during the lesson. In every sample, all students demonstrated some engagement with the terms introduced in the lesson. In all lessons, at least 50% of the sample demonstrated fluency with language through the ability to work with and express multiple ideas. After week 7, in each sample, 50% of the class identified and expressed three or more different physical features in English.

	Identifies different movements	Identifies a level with an animal shape	Identifies parts of the body	Identifies different types of pathways	Identifies different movements
	wk 5	wk 7	wk 9	wk 13	wk 14
Stud 1	2	level only	3	3	3
Stud 2	1	level only	2	3	1
Stud 3	3	yes	2	2	1
Stud 4	1	yes	3	2	2
Stud 5	3	yes	2	3	3
Stud 6	2	animal only	3	4	3

Table 2
Kindergarten Language Assessment

The Kindergarten Language Assessment shows promise as a tool for future use. For a more precise measure to be created, standard grade-appropriate vocabulary lists need to be developed before the beginning of the residency. California's Language Arts Standards may be of help here. Having a series of age appropriate vocabulary words would also assist artists and teachers in lesson planning and extensions.

Students should be tested at the beginning and at the end to see if there is significant growth in their use of language. A control group could be used to help determine if there were any significant trends in the group receiving PAW instruction. For example, exercises in which students identify individual body parts could be given to a control group to demonstrate the difference in learning between a PAW class and a regular ESL class.

Essential Measure 3 Performing Arts Workshop teacher skills assessment.

In pre-residency training, PAW instructors were introduced to both rubrics for Assessment of Learning in the Arts and Teaching Skills Assessment. In previous years, there was a gap between the evaluations of artist teaching skills completed by the Artistic Director and artists' self-evaluations. In the current evaluation, this gap has been eliminated. Through the multiple measures used in this evaluation, artists can be seen as aligning their teaching with the educational objectives of the PAW curriculum, and demonstrating fluency in the pedagogical process through which this curriculum is delivered. PAW artists are becoming increasingly skilled in reaching interrater agreement in scoring qualitative performance through movement and drama.

PAW artists have achieved a strong ability to self-evaluate their performance according to PAW's pedagogical standards. Three out of four PAW artists scored themselves on their pedagogical method statistically similar to the PAW's artistic instructor's evaluation (as shown by a two-tailed t-test of significance). The fourth artist differed from the artistic director's evaluation by underestimating her abilities. This suggests that PAW can prepare a cohort of teachers that combine pedagogy and content to effectively deliver PAW instruction in the classroom.

	Artist	Artistic Director
1	102	101
2	92	93
3	86	100*
4	89	92

*<.0001 paired t-test

Table 3
Comparison of scores from Teacher Skills Assessment rubric
Teacher self assessment and Artistic Director assessment

In 2002-2003, PAW addressed eight recommendations from the 2001-2002 evaluation that dealt with teacher preparation and evaluation. These efforts clearly paid off in the close agreement between artist self-evaluations and the artistic director evaluation. Everybody is on the same page.

Significant Measure 1

Student Attitudes and Behavior

Artists and Teacher Reports

Artist Report

Improved Attitudes and Behavior in School
Student Attitudes and Behavior

No significant gains were made on this statewide measure in any of the classrooms. The measure does record an interesting phenomenon that is of interest when working with students from lower quartile socio economic status—the deterioration of respect towards the work of peers. There is a perfect reverse correlation between age and respect for others. As the students get older, respect diminishes. Although this correlation is still powerful after PAW instruction, the magnitude has been decreased. In all classrooms, students demonstrate greater respect for others after PAW instruction.

The statewide measure cannot distinguish if this aspect of instruction is significant towards learning in and through the arts. Arguably, the rubric for artistic inquiry breaks the curriculum into factors that would reveal the aspects of the PAW curriculum that promote respect of others.

	PRE	PRE	PRE	POST	POST	POST
	Question a	Question b	Question c	Question a	Question b	Question c
	Students show respect for classmates art	Students participate when arts are used	Students are engaged when we use art	Students show respect for classmates art	Students participate when arts are used	Students are engaged when we use art
Elem 1	5	6	6	5	5	5
Elem 2	5	6	6	6	6	6
Elem 3	2	5	5	3	5	5
Elem 4	2	5	5	5	5	5
PI 1	2	3	3	4	3	3
PI 2	1	4	2	2	4	4

1 = < 11% 6 = > 90%

Table 4
Student Improved Attitudes and Behaviors: Artist Report

In general, artists were more critical in their assessment of student ability to show respect to their peers than the classroom teacher was. This indicates that artists had higher expectations or more fine-grained assessments of what constituted respect than the classroom teacher. This would indicate a need for greater communication between artist and classroom teacher for expectations of how students should be interacting with each other in art class.

**Teacher Report
Improved Attitudes and Behavior in School
Student Attitudes and Behavior**

There were no significant gains on the statewide measure for improved attitudes and behaviors in schools. Individual classrooms had a range of outcomes. For example, Elementary School 1 recorded strong improvement in students showing respect for other classmates' art. However, this relationship was unchanged in some classroom and in one Project Impact classroom it went down. Results were also complex. As respect for others artwork increased at Elementary School 1, individual participation and engagement decreased.

The teachers evaluation mirrors student self-reports. For example, willingness of students to participate drops or remains unchanged at 86% of the sites. As discussed earlier, as these students are from a lower social-economic status where bold personal expression is often more accepted, there may be negative reactions to a curriculum that structures forms of self-expression in the arts. Consequently, it could be expected that there would be a decline in eagerness to participate in a curriculum that explicitly ties expression to problem solving activities.

	PRE	PRE	PRE	POST	POST	POST
	Students show respect for classmates art	Students participate when arts are used	Students are engaged when we use art	Students show respect for classmates art	Students participate when arts are used	Students are engaged when we use art
Elem 1	2	5	6	5	3	5
Elem 2	6	6	6	6	6	6
Elem 3	3	4	4	5	4	5
Elem 4	2	3	4	6	5	5
PI 1	4	6	5	4	4	5
PI2	4	5	6	3	4	5

1 = < 11%, 6=<90%

Table 5
Student Attitude and Behavior: Teacher Report

**Significant Measure 2
Teacher /Artist Collaboration
Artists and Teacher Reports**

**Teacher Report
Increased Collaboration Between Teachers and Artists
Teacher-Artist Collaboration**

	Question 1	Question 2	Question 3
	I participated in the lesson when the artist was in my class	Sufficient time was available to work with the artist	I collaborate on arts projects with a local artist
Elem 1	4	2	1
Elem 2	4	4	2
Elem 3	4	4	2
Elem 4	3	4	1
PI 1	3	1	1
PI 2	2	1	1

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

Table 6
Teacher-Artist Collaboration: Teacher Report

In the elementary classrooms that demonstrated the strongest learning by students, classroom teachers participated in the PAW lesson and felt that they had sufficient time to plan with the artist. Participation and planning are two essential factors that allow teachers to recognize the teachable moments within a PAW lesson and to extend the arts experience into core learning after the PAW artist leaves. Planning helps teachers know what to look for and where core subject learning extensions might be possible. Participation allows the teacher to identify a teaching opportunity that can accelerate learning.

Teachers report spending little time discussing VAPA Standards, or having a grasp on what the Standards mean. As discussed previously, PAW's curriculum was developed before the VAPA Standards and is not reliant on the Standards for its structure. However, as the PAW curriculum represents best practice in the field, it readily links to the VAPA Standards. This point is demonstrated that students learning is improving on Standards based measures, even though the Standards are not being explicitly taught.

PAW should do more to make the legitimate connections between its curriculum and the Standards more explicit. It is legitimate for PAW to claim that its curriculum is Standards-based.

Artist Report
Increased Collaboration Between Teachers and Artists
Teacher- Artist Collaboration

Artist reports of teacher participation in the classroom mirror teachers' self-reports. Likewise, the elementary school instructors generally felt that there was adequate time for planning. These two factors, teacher participation and planning, correlate to high student achievement.

At the beginning of the residences, two PAW artists reported that they did not see the need for collaboration with the classroom teachers. Both of these artists strongly supported collaboration by the end of the residency. Both of these artists were in elementary classrooms with high levels of student learning.

	POST	POST	POST
	Question 1	Question 2	Question 3
	The teacher participated in the lessons when I taught	Sufficient time was available to work with the teacher	I collaborate on arts projects with teachers
Artist 1	4	3	4
Artist 2	4	3	3
Artist 3	3	3	1
Artist 4	2	1	2
Artist 5	3	1	1
Artist 6	1	3	1

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

	PRE	PRE	POST	POST
	Before 4	Before 5	Now 4	Now 5
	I understand the importance of artists and teachers working together	I discussed VAPA and other content standards with the teacher	I understand the importance of artists and teachers working together	I discussed VAPA and other content standards with the teacher
Artist 1	1	1	4	4
Artist 2	1	1	4	3
Artist 3	4	1	4	4
Artist 4	4	1	4	2
Artist 5	4	1	4	2
Artist 6	3	2	4	2

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

Table 7
 Teacher-Artist Collaboration: Artist Report

Significant Measure 3 Curriculum Development Survey — All teachers.

Teacher Report Develop Lesson Plans Using Standards Curriculum Development Survey

Five of six teachers (83%) state that they will continue to use lessons introduced in the PAW residency in their classroom. The one teacher who will not use the lessons feels s/he lacks the skill to teach an arts lesson.

The teachers who will continue using elements of the PAW curriculum point to basic elements that they are comfortable with: drumming rhythm patterns, and enacting problems and brainstorming solutions.

It might be valuable to observe how these teachers use PAW and then construct teacher training programs based on teacher models of modification and implementation. While this would not be an artist led PAW curriculum, it would be a model for how non-artists could create a framework for PAW instruction that a PAW artist could elaborate and extend.

Ancillary Measure 1 Attendance Records

Attendance records were maintained at John Muir Elementary and compared to a control group. The attendance records of the twelve students who were sampled were compared with the attendance records of 31 other students. 32 students were originally in the control group (equal number of boys and girls) however one student transferred out of the school during the study and this case was deleted from analysis

A one-tailed t-test found a significant increase at the .01 level in attendance for students participating in PAW instruction.

	School Days Present				
	January	February	March	April	May
Treatment n=12	8.17	18.42	17.75	15.75	7.58
Control n=31	7.87	17.29	17.45	14.94	6.81
One-tailed t-test for significance <.01					

Table 8
Attendance: John Muir Elementary

Ancillary Measure 2

Student Artistic Ability and Knowledge — All artists and teachers

Artist Report

Student Artistic Ability: Student Artistic Ability and Knowledge

Students in three classrooms (50%) achieved significant growth ($<.001$) on the statewide measure of Improved Artistic Ability: Student Artistic Ability and Knowledge as reported by artists. A fourth classroom achieved impressive gains but missed the .001 test for significance by .0005 of a point. This classroom could be counted as a success using the legitimate and still demanding standard of .005 significance.

The reason for drawing attention to the .001 level of significance is that it is a powerful indicator of change. Separately, in both Elementary Classrooms 2 and 4, the classroom teacher also scored student progress as significant, supporting these assessments by the artist. The correlations both the artist and teacher reports give credence to powerful student learning.

	students use creative movement... problem solve		students make connections between art and other subjects		students are able to critique artwork of others		students learn particular art skills	
	PRE	POST	PRE	POST	PRE	POST	PRE	POST
Elem 1	1	3	1	3	1	3	1	5
Elem 2	3	5	2	6	2	5	2	6
Elem 3	1	3	1	4	1	2	2	3
Elem 4	1	3	1	2	1	2	2	3
PI 1	3	4	3	4	4	6	4	3
PI 2	3	2	5	3	3	2	2	5

	students are familiar with the art vocabulary		students can identify art elements		students' artistic ability improved		t-test significance of difference ** $<.001$
	PRE	POST	PRE	POST	PRE	POST	
Elem 1	1	6	1	6	2	6	0.0003**
Elem 2	2	6	2	6	3	6	0.0000**
Elem 3	1	2	1	2	2	3	0.0015
Elem 4	1	2	1	3	2	3	0.0002**
PI 1	4	3	4	3	3	4	0.2843
PI 2	1	3	1	3		4	0.2902

1 = $< 11\%$, 6 = $> 90\%$

Table 9
Improved Student Artistic Ability: Artist Report

There is no clear pattern of student learning at Project Impact. While Classroom 1 achieved a two step jump in the ability to critique the work of others, Classroom 2 declined in this skill. Classroom 2 achieved a two step jump in mastery of art vocabulary, while Classroom 1 declined.

The section on teacher reports discusses specific problems with how this statewide measure is constructed. Despite its flaws, this measure is perhaps closest to PAW's curriculum concerns and thus could be considered for continued use. If "artistic ability" is defined by a single summative assessment of student skills as demonstrated in the rubric for artistic inquiry, then this measure may have utility.

Teacher Report

Student Artistic Ability: Student Artistic Ability and Knowledge

The PAW curriculum focuses on critical thinking through artistic learning. The Statewide Measure for improved artistic ability aligns most closely with the explicit educational objectives of PAW. Therefore it is not surprising that this measure should also show strong effects.

	students use creative movement... problem solve		students make connections between art and other subjects		students are able to critique artwork of others		students learn particular art skills	
	PRE	POST	PRE	POST	PRE	POST	PRE	POST
Elem 1	2	1	2	2	2	2	1	3
Elem 2	5	5	2	5	2	5	1	5
Elem 3	2	3	2	4	3	2	1	1
Elem 4	1	3	1	4	1	3	3	3
PI 1	5	6	3	6	2	3	5	6
PI 2	3	4	5	6	6	6	6	5

	students are familiar with the art vocabulary		students can identify art elements		students' artistic ability improved		t-test significance of difference
	PRE	POST	PRE	POST	PRE	POST	**<.001
Elem 1	1	5	1	4		5	0.0788
Elem 2	1	4	1	4	3	5	0.0009**
Elem 3	2	3	2	1	2	4	0.1398
Elem 4	1	4	1	3	2	5	0.0009**
PI 1	1	4	1	4	4	6	0.0009**
PI 2	4	3	6	5	6	5	0.2285

1 = < 11%, 6 = > 90%

Table 10
Improved Student Artistic Ability: Teacher Report

Three of six classrooms (50%) had significant levels of growth as measured by a one tailed t-test at the .001 level of significance. This is an exceptionally high standard of growth (.05 is a minimum level of significance). The three classrooms were Elem 2, Elem 4, and PI 1. Both Elementary Classrooms 2 and 4 were classrooms that emphasized teaching through the arts. Thus on the elementary level, teaching through the arts produced higher artistic ability

These classrooms showed particularly strong growth in students' ability to see connections between their arts learning and other subjects, their growth in command and application of arts vocabulary. In short, these classrooms appeared to have greater success in linking students' artistic experience to language.

The second Project Impact classroom (PI 2) reported strong post learning. However, the teacher ranked students very high in the pretest report as well. Therefore the statewide measure was not sensitive enough to measure an *increase* in student performance. This would be a concern if PAW were to decide to use this measure again.

There are additional problems with the measure itself. The questions 4 and 7 presuppose improvement during arts instruction; therefore what the instructor is measuring in the pretest is ambiguous.

Question 4: My students learned particular art skills

The question should be rewritten to measure if students demonstrate command of skills. The skills that are being measured should be listed.

Question 7: My students' artistic ability has improved

Artistic ability cannot improve for a pretest. The question is asking for evaluation of a students overall artistic ability. This could be linked to the rubric for skills in artistic inquiry, and this score could be a single summative assessment of overall performance on this particular rubric.

By linking high-end performance to the rubric for artistic inquiry, a more discriminating definition of high performance could be achieved. If so, this is a statewide measure that PAW might wish to consider retaining for future use.

Ancillary Measure 3
Student Attitudes Survey — Project Impact students only
Improved Student Attitudes

Combining variables 2, 5, 9, 10, 11, 13, 17, 21, 25, 27, 33, 34, and 36 creates a factor of *communication*. These questions deal with a students' reported level of comfort with communicating with peers and adults at school. Combining variables 7, 12, 14, 15, 16, 18, 19, 22, 23, 26, 30, 31, and 37 creates a factor of *abilities*. Abilities addresses a students' self-perception as a competent and successful student

Communication correlates strongly (<.01) with a student's experience of school as fun. School needs to be engaging for a student to begin to communicate with teachers and adults. This suggests a critical precondition for learning

A student's confidence in their abilities as a student correlates strongly (<.01) with a student's imaginative engagement. Students who are imaginative are aware. They are not automatons, robotic figures that school happens to them. Imaginative students are present in the classroom.

PAW makes learning entertaining and imaginative. This statewide measure shows how curriculum that is both entertaining and imaginative fosters more significant curricular objectives of developing communication skills with adults and confidence in one's abilities to succeed in school.

	Question 31	Question 32
	I like to use my imagination	I have fun in school
COMMUNICATION	0.543	0.881**
ABILITY	0.933**	0.41

n=7

**Correlation is significant at the 0.01 level (2-tailed).

Table 11
 Significant correlations of the factors Communication and Ability

This statewide measure demonstrates other significant student attitudes towards learning that are important to PAW's curriculum.

1) Speaking in front of others

The willingness to speak in front of peers correlates highly with attitudes that contribute to success in school. These include a positive attitude toward school, one's creative abilities, cooperative attitude toward others, and willingness to express oneself in language. PAW's curriculum stresses the role of performing before peers and critique of performances. The curriculum uses the arts as a form of nonlinguistic presentation to ramp students into using language to describe and analyze artistic thinking.

	Question 6	Question 7	Question 12	Question 13
	I will graduate high school	I like to make art	I like to write	I like helping others
I like to speak in front of others	0.795*	0.906**	0.944**	0.866*

	Question 21	Question 31	Question 37
	People at school think I have good ideas	I like to use my imagination	I feel good about my school work
I like to speak in front of others	0.859*	0.877**	0.834*

n=7

*Correlation is significant at the 0.05 level (2-tailed).

**Correlation is significant at the 0.01 level (2-tailed).

Table 12
Correlation to Pre-Treatment Variable 2: I like to speak in front of others

2) Self-perception as creative

Fostering a sense of creativeness in a child correlates strongly with eight variables related to success in school. A personal sense of creativeness is more significant than the ability to study art or to make art. Thus, an arts curriculum becomes important only if the students are engaged creatively—not simply studying art or doing art. A creative student is one who enjoys writing. Engaging language is critical to school success

	Question 6	Question 12	Question 13	Question 14
	I will graduate high school	I like to write	I like helping others	If I try, I can do well in school
I am creative	0.944**	0.891**	0.904**	0.987**

	Question 21	Question 26	Question 31	Question 37
	People at school think I have good ideas	I try new things even if they are hard	I like to use my imagination	I feel good about my school work
I am creative	0.881**	0.761*	0.811*	0.761*

n=7

*Correlation is significant at the 0.05 level (2-tailed).

**Correlation is significant at the 0.01 level (2-tailed).

Table 13
Correlation to Pre-Treatment Variable 15: I am creative

This underscores the importance of curriculum. That Project Impact students do not associate being creative with arts class or making art is an indictment of the content of the arts classes they have been exposed to. These students do not associate their time in arts class with being creative. Therefore, simply providing access to an arts program will not in itself generate positive outcomes. The curriculum of the program needs to engage students so that they feel they are creatively involved. Curriculum and pedagogy—how the teacher delivers the curriculum—are key. What the students are taught (curriculum) and how the teacher engages them in learning (pedagogy) work together.

3) Positive self -image

The PAW improvisational method is constructed to increase participation by all students and to maximize the amount of positive feedback each student can receive in each class session.

	Question 2	Question 6	Question 7	Question 10
	I like to speak in front of others	I will graduate high school	I like to make art	I am good at expressing my thoughts & feelings in writing
Others think I have good ideas	0.859*	0.801*	0.797	0.778*
	Question 12	Question 13	Question 14	Question 15
	I like to write	I like helping others	If I try, I can do well in school	I am creative
Others think I have good ideas	0.951**	0.906**	0.885**	0.881**
	Question 26	Question 27	Question 31	Question 37
	I try new things even if they are hard	I like to share my thoughts and feelings in writing	I like to use my imagination	I feel good about my school work
Others think I have good ideas	0.789*	0.847*	0.789*	0.789*

n=7

*Correlation is significant at the 0.05 level (2-tailed).

**Correlation is significant at the 0.01 level (2-tailed).

Table 14
Correlation to Pre-Treatment Variable 21: Others think I have good ideas

Positive feedback on a student's thinking correlates to 12 other factors for academic success including confidence speaking in front of peers, confidence in academic success, enjoyment of written expression, and willingness to explore new possibilities.

In a PAW curriculum, using the arts to provide students positive feedback on their thinking. Not all arts programs do this. It is an important dimension of what distinguishes a PAW classroom, and the contribution that the PAW curriculum can make.

Pre-Post Comparisons

There is no significant change in the post student attitudes from pre-survey. There are number of possibilities for explaining this:

1. The time between the pretest and posttest is too short. 14 weeks is not enough time for students to feel that they are being tested on same material and thus not take the posttest seriously.
2. Several of the students in the sample had previously had an intensive PAW curriculum. Therefore their pretest responses already reflected the effects of PAW instruction.

Ancillary Measure 4
AMC Student Survey, Achievement Motivation — Project Impact

Student Self- Concept

On the pretreatment survey, confidence in one's ability correlates to a willingness to do homework, a sense of equality to others, and sense of self-satisfaction. The Project Impact students scored very high on this variable, with an average score of 1.50

	Question 2 I spend many hours on homework	Question 12 I feel that I am equal to everyone else	Question 16 I am satisfied with myself
Question 13 I am able to do things as well as most people	0.906**	0.906**	0.906**

**Pearson Correlation is significant at the 0.005 level (2-tailed).

n=7

Table 15

Improved Student Self-Concept: Student Report

Pre-Post Comparison

Four students completed the post-comparison test. Three showed significant negative change from their original scores. As with the Student Attitudes test, this could be attributed to student resistance to having take the same test again in a short period of time and to the fact that many of these students have received PAW instruction.

Ancillary Measure 5

“Tell Us What You Think About Art”, Confidence — All students

The California statewide measure assumes that student confidence—as defined by the instrument—will improve after an arts course.

For the 24 elementary students who answered the pre-survey and the 23 students who completed the most survey, a paired one tailed t-test shows that confidence significantly *declined* (<.05) over the four variables:

- I like to perform in front of an audience
- I like the way my art looks
- I show my art work to others
- Other people enjoy my art work

	PRE n=24	POST n=23
I like to perform in front of an audience	54%	35%
I like the way my art looks	4%	0%
I show my art work to others	21%	4%
Other people enjoy my art work	21%	9%

Paired one-tailed t-test <.05

Table 16
Improved Student Confidence: Elementary Student Report

It is possible that these results reveal a bias in the measure itself. Older students in the SES lower quartile often lack traditional language skills and therefore use alternative forms of expression. For these students, structured expression in a PAW is often initially seen as a constraint. For children from more structured homes, where there may be more pressure to conform and perform to adult expectations, an opportunity for expression may be initially seen as positive. Thus, the questionnaire may exhibit a bias to children from upper quartile socioeconomic background

The questionnaire does not take into account a "learning curve" of SES lower quartile students where they reject art instruction as confining their ability to express themselves. This attitude towards arts instruction was demonstrated in the Student Attitude questionnaire.

Consequently, after 14 hours of instruction, initial negative attitudes toward a formal arts curriculum may not yet be surmounted. It is possible that a longitudinal study, that track a students' repeated exposure to the PAW curriculum would demonstrate a U shaped effect where initial declines were countered with gains.

The U curve effects were evident in the 2002 Arts Demonstration report. In that study, PAW was able to work with students for an entire academic year. Jumps in learning often did not occur until after 14 hours of instruction.

Student resistance to learning in the arts is often underreported. It is often assumed that students regard arts instruction as a gift. This is not the case. Understating student resistance in program planning misleads new arts instructors, and can result in rapid frustration and burnout. When designing a replication program with new arts teachers, strategies for dealing with student resistance to learning need to be formally addressed.

A second problem with this measure is applying it to very young children who are non-English speakers attempting to navigate school in foreign country. It is highly likely that these children will be reticent when asked to report on a questionnaire. The pre treatment scores could easily reflect how the child feels at home. The post treatment scores are a more accurate report of the child's experience of school. When viewed in this light, it is not surprising to see declines in children's willingness to present their work to others.

Project Impact

The pre-post high school scores also exhibit this degree of resistance that demonstrates the possible socio-cultural bias in the question. It is also likely that the older students are objecting to having to take the same test again in a short period of time.

	PRE n=7	POST n=4
I like to perform in front of an audience	71%	25%
I like the way my art looks	86%	50%
I show my art work to others	86%	25%
Other people enjoy my art work	86%	50%

Paired one-tailed t-test <.05

Table 17
Improved Student Confidence: Project Impact Student Report

Ancillary Measure 6

Student Confidence in the Arts — All artists and teachers

Comparison of Student Confidence in the Arts: Teacher report

Only one site, Elementary School 4, reported clear unambiguous gains on this Statewide Measure. However these results are confusing. Questions 1, 4, and 5, are phrased positively. For these questions, positive student growth will *increase* scores. Questions 2 and 3 are phrased negatively. For these two questions, positive student growth will *decrease* scores. In other words, one would anticipate seeing a pattern of low, high, high, low, low in the pretest scores, and a pattern of high, low, low, high, high in the posttest scores. This is not the pattern at Elementary School 4. At this site, the pretest scores are generally all low and the posttest scores are all high. In other words, the teacher is reporting strong gains in student confidence at the same time s/he is reporting that the students are increasingly fearful and reluctant.

	PRE 1	PRE 2	PRE 3	PRE 4	PRE 5
	My students are confident in their ability	My students are fearful about making a mistake	My students are reluctant or unable to get started	My students are eager	My students are proud of the artwork they produce
Elem1	3	2	2	5	4
Elem2	5	2	1	5	5
Elem3	5	2	3	4	3
Elem4	1	1	1	1	6
PI1	2	2	3	2	5
PI2	3	4	3	3	4

	POST 1	POST 2	POST 3	POST 4	POST 5
	My students are confident in their ability	My students are fearful about making a mistake	My students are reluctant or unable to get started	My students are eager	My students are proud of the artwork they produce
Elem1	3	3	3	3	3
Elem2	6	1	1	6	6
Elem3	4	3	4	3	4
Elem4	4	4	5	6	6
PI 1	6	2	3	3	3
PI 2	3	3	3	4	4

1=<11%, 6=>90%

Table 18
Comparison of Student Confidence in the Arts: Teacher report

The conflict in these scores suggests that the teacher did not understand the assessment rubric. More than likely, the teacher was attempting to communicate strong growth in all areas. This interpretation of the scores from Elementary School 4 is supported by the significant growth reported on other statewide measures.

Elementary School 2 reports data that show the expected pattern of responses, and slight gains. However these gains are not statistically significant as measured by a one-tailed T Test. Elementary School 3 shows a negative response to the expected pattern. This pattern is also not statistically significant.

Project Impact shows no significant change on these factors between the pretest and posttest. On one factor, the first classroom shows a strong increase in student confidence in their ability. It appears this one increase has no effect on the other factors that are measured.

Shifting question construction is a recommended technique in test construction to determine if the respondents are paying attention, or if they are just automatically filling in numbers. Unfortunately, they often make tests confusing. Consequently, if PAW wants to continue using this measure in the future, teachers need to be alerted to this shifting construction of the assessment questions to assure the collection of reliable data.

Artist Report

Improved Student Confidence

Student Confidence in the Arts

Two classrooms show significant differences on the statewide measure for student confidence as reported by artists. As discussed in the section on teacher reports, this measure has reversed scoring for two responses. Therefore, a positive sequence of answers on this measure would be HIGH, LOW, LOW, HIGH, HIGH.

In Elementary Classroom 1 there is a negative impact. Posttest scores are LOW, EVEN, EVEN, LOW, LOW. Project Impact Classroom 1 also shows a negative impact with a posttest score pattern of HIGH, HIGH, HIGH, EVEN, HIGH.

While most probably the problems in this measure are related to the reverse scoring, PAW should reexamine the experiences in both of these classrooms if this is only a problem of scoring or if something is going on in instruction to contribute to a decline in student confidence.

	PRE	PRE	PRE	PRE	PRE
	Question a	Question b	Question c	Question d	Question e
	My students are confident in their ability	My students are fearful about making a mistake	My students are reluctant or unable to get started	My students are eager	My students are proud of the artwork they produce
Elem 1	5	2	2	6	6
Elem 2	4	2	1	5	6
Elem 3	3	4	2	3	4
Elem 4	3	4	2	3	4
PI 1	1	2	3	3	3
PI 2	1	5	4	2	5

	POST	POST	POST	POST	POST	
	Question a	Question b	Question c	Question d	Question e	
	My students are confident in their ability	My students are fearful about making a mistake	My students are reluctant or unable to get started	My students are eager	My students are proud of the artwork they produce	t-test for significant difference <.05*
Elem 1	4	2	2	5	5	0.0352*
Elem 2	5	1	1	5	6	0.5000
Elem 3	3	1	1	3	5	0.2132
Elem 4	4	1	4	5	4	0.3442
PI 1	3	4	5	3	4	0.0124*
PI 2	2	5	3	1	5	0.3107

1 = < 11%, 6 = > 90%

Table 19
Student Confidence in the Arts: Artist Report

**Ancillary Measure 7
 AMC Student Survey, Creativity — Project Impact students**

Student Creativity

	Question 5: What kind of job interests you?*	Question 17: How confident are you when you do something on your own?
Question 9 How well do you express your ideas?	.930***	0.881**

- * Question 5. What kind of job or work would interest you?
 A. A job which requires me to follow instruction.
 B. A job which requires some of my talents.
 C. A job which requires a lot of my talents

** Pearson correlation is significant at the 0.01 level (2-tailed).

*** .005 (2 tailed)

n=7

Table 20

Pre-Treatment Improved Creativity: Project Impact Student Report

The pre-treatment survey found that students opinion of their expressive e ability correlated highly with their confidence to take on tasks independently and seeing themselves as possessing talents that they would like to utilize in their life. For students who may struggle with language, alternative forms of expression become important.

Pre-Post Comparison

Again the only significant change is downward.

Ancillary Measure 8

Tell Us What You Think About Art, Enthusiasm — All students

Student Increased Enthusiasm for the Arts

	PRE treatment n=24	POST treatment n=23
I look forward to my art classes	87.1%	95.7%
I enjoy making art	90.3%	100.0%
I do art after school/at home	77.4%	56.5%
I want to do more art at school	90.3%	100.0%
I sometimes go to art galleries	29.0%	43.5%
I attend theater or musical performances	32.3%	52.2%
How would you feel if you didn't have art at school? (feel sad)	74.2%	91.3%
I want to be an artist	58.1%	73.9%

Paired one-tail t-test significant < .05

Table 21
Increased Enthusiasm for the Arts: Elementary Student Report

The report of elementary students shows significant increased enthusiasm for the arts. The only variable showing a decrease is that amount of art the student pursues in the non-school hours. This may be a reflection of the drama/dance curriculum that the students have received. As these forms are often difficult to pursue as self-directed study (as opposed to visual art or music) the decline in participation could indicate the students statement on the particular art form they have been exposed to.

To some degree the findings of this survey contradicts the findings of the Student Confidence report. It was suggested that the questions in the Student Confidence measure are unintentionally biased. Table 16 is reproduced for comparison purposes.

	PRE n=24	POST n=23
I like to perform in front of an audience	54%	35%
I like the way my art looks	4%	0%
I show my art work to others	21%	4%
Other people enjoy my art work	21%	9%

Paired one-tailed t-test <.05

Table 16 (from page 33)
Improved Student Confidence: Elementary Student Report

Although students attitudes (confidence) toward their own art has decreased during the 14 week treatment, their interest (enthusiasm) for art is remarkably high. Virtually 100% of students report that they look forward to art class, enjoy the artmaking activities, and desire more art in the curriculum. This contrasts with over 90% of the same students who express dissatisfaction with how their art looks.

This could be explained as evidence of the U curve. *Confidence* has gone down, *Enthusiasm* is at a peak. With sustained arts involvement over a longer period of time, one might expect to see the *Confidence* scores begin to move towards a positive rank. *Enthusiasm* then would be the critical factor for sustained success through arts involvement.

Project Impact

The pattern of resistance to the test continues in the student self-confidence. One hint that students are in-fact engaged in arts instruction is the increase of students who indicate they want to be artists (even while they complain about their art classes).

	PRE n=7	POST n=4
I want to be an artist	0%	50%

Table 22
Improved Student Confidence: Project Impact Student Report

Ancillary Measure 9
Student Enthusiasm for the Arts — All artists and teachers

Artist Measure
Increased Enthusiasm for the Arts
Student Enthusiasm for the Arts

There were no significant gains in any of the classrooms. Students generally scored high on the pretests and maintained this high level of engagement throughout the program. The measure does demonstrate the high degree of interest in the arts by students of all ages, and the power of art to serve as a teaching vehicle when it can maintain this strong level of student interest.

	PRE	PRE	PRE	PRE
	Question a	Question b	Question c	Question d
	My students are enthusiastic about creative movement	My students enjoy creative movement/ theater	My students enjoy performing creative movement with each other	My students enjoy watching creative movement/theater when it is performed
Elem 1	6	6	5	6
Elem 2	6	6	6	6
Elem 3	5	5	4	3
Elem 4	5	5	4	3
PI 1	1	3	3	6
PI 2	4	3	4	2

	POST	POST	POST	POST
	Question a	Question b	Question c	Question d
	My students are enthusiastic about creative movement	My students enjoy creative movement/ theater	My students enjoy performing creative movement with each other	My students enjoy watching creative movement/theater when it is performed
Elem 1	6	6	6	6
Elem 2	6	6	6	6
Elem 3	5	4	4	4
Elem 4	5	5	5	5
PI 1	3	3	3	3
PI 2	3	3	2	3

1 = < 11%, 6 = > 90%

Table 23
 Increased Enthusiasm for the Arts: Student Enthusiasm for the Arts: Artist Report

Teacher Measure
Increased Enthusiasm for the Arts
Student Enthusiasm for the Arts

Only one of six sites (17%) reports significant growth in this area. Other sites report high degree of enthusiasm for the arts at the beginning of instruction, therefore there is no room for reporting growth. If this is a factor that PAW wants to measure in the future, a more fine-grained instrument needs to be developed.

Although the instrument is not effective for measuring growth, the instrument does demonstrate the high degree of interest and enthusiasm that students have for the arts. This underscores earlier discussions of how students from lower socio-economic status frequently place a premium on personal expression, particularly as they developed through popular culture. Rock and roll, graffiti art, hip-hop are art forms that originated as alternative forms of personal expression by lower socio economic status youth. As discussed previously, arts instructors may encounter student resistance when they attempt to bring structure to these free forms of personal identity.

In this statewide measure, teachers report that enthusiasm for arts instruction remains high. This conflicts moderately with student self-reports. This conflict is best explained as 1) student resistance to structure, and 2) student resistance to having to taking a test asking them about themselves. Frequently, if students are asked to talk about art, they will likely initially dismiss their interest or involvement; however, if students are given opportunities to participate, they do so readily and with enthusiasm. Student self-reports could be capturing the denial of interest, while teachers are report on actual student participation.

Ancillary Measure 10

Arts Across Curriculum, Arts in the Classroom — All teachers

Arts Across the Curriculum

Arts in the Classroom

The statewide measure for use of the arts in the classroom shows the 5 out of 6 classroom teachers in the study had no training in incorporating the arts into their curriculum. Even more sobering is realizing that one of these classrooms is in a school that is being administered by a major university college of education. The arts have been stripped out of schools and teacher preparation in California. PAW artists regularly must deal with teachers who have no context for understanding the possibilities and potential for accelerated core learning through the arts.

	PRE	PRE	PRE	PRE
	Question 1	Question 2	Question 3	Question 4
	How important are the arts in your classroom	I rate my personal experience in teaching art	When was the last time you participated in art training	I am confident in my ability to teach art
Elem 1	3	1	0	2
Elem 2	5	3	0	2
Elem 3	3	2	4	4
Elem 4	4	3	0	2
PI 1	4	2	0	1
PI 2	4	3	0	3

	POST	POST	POST	POST
	Question 1	Question 2	Question 3	Question 4
	How important are the arts in your classroom	I rate my personal experience in teaching art	When was the last time you participated in art training	I am confident in my ability to teach art
Elem 1	3	2	1	1
Elem 2	5	3	0	3
Elem 3	3	4	4	3
Elem 4	5	3	0	2
PI 1	4	2	0	1
PI 2	4	4	0	5

, 1 = Not Important, 1 = Limited, 0 = No Training, 1 = Not Confident

Table 24
Arts in the Classroom: Teacher Report

Surprisingly, teachers who profess no training in the arts expressed a mild degree of confidence that they could teach the arts. This is a case of teachers not knowing what they don't know. The PAW experience had mixed effects on these teachers. After the PAW classes, teachers realized their lack of knowledge in the arts and their confidence diminished. Other teachers were empowered by the PAW experience and felt better able to lead arts activities in the classroom.

It is unlikely that PAW could positively effect more teachers confidence towards teaching the arts without a secondary program in teacher education that would run tandem to the workshops themselves.

Ancillary Measure 11

Arts Across Curriculum — All teachers

Awareness and Teaching to the Art Standards with Other Core Content Standards Arts with Core Subjects

Teachers report a willingness to incorporate the arts into core learning. This shows that classroom teachers seek out PAW instruction because they are interested in arts integration. As was discussed on the measure *Arts in the Classroom*, the skill of the PAW artists seems to humble some teachers in their personal assessment of their ability to teach the arts. Two classroom teachers were slightly less likely to attempt to use the arts on their own after the residency. However all teachers were enthusiastic about using the arts as tools for accelerating core learning. Teachers want to use the arts in the classroom, but short exposures to PAW training often decreases their confidence.

This finding supports earlier assessments of PAW classroom teacher training programs. As one new teacher commented at the end of a training session "I know what PAW is, I know why I want PAW in my classroom, but I don't know how to *do* PAW."

	PRE	PRE	PRE	POST	POST	POST
	Question 1	Question 2	Question 3	Question 1	Question 2	Question 3
	I am interested in learning to use arts as tools	When teaching, how often do you use the arts as tools	I am comfortable integrating arts into other curricula	I am interested in learning to use arts as tools	When teaching, how often do you use the arts as tools	I am comfortable integrating arts into other curricula
	1 = Not interested	1 = Never	1 = Not Comfortable	1 = Not interested	1 = Never	1 = Not Comfortable
	5 = Extremely Interested	5 = Very Often	5 = Very Comfortable	5 = Extremely Interested	5 = Very Often	5 = Very Comfortable
Elem 1	5	3	2	5	3	3
Elem 2	5	4	4	5	4	4
Elem 3	4	3	2	4	2	2
Elem 4	5	4	4	5	4	4
PI 1	5	3	2	5	2	2
PI 2	5	3	5	5	3	5

Table 25
Teaching Arts with Core Subjects: Teacher Report

Ancillary Measure 12

Awareness and Use of VAPA Standards — All artists and teachers

Artist Report

Artist Awareness and Use of VAPA Standards

Awareness of the VAPA Standards increased for all artists in the program. The concept of Standards-based instruction was introduced to the participating artists in pre-residency workshops and they appear to enthusiastically embrace this concept. Although only two artists correctly named the individual VAPA strands, three artists used the structure of PAW's assessment rubric (which is Standards based) for their answer.

	Before				
	knowledge about the VAPA Standards	able to discuss the VAPA Standards	comfortable integrating VAPA Standards	confident in implementing standards-based art lessons	better understanding of VAPA Standards
Artist 1	1	1	1	1	1
Artist 2	1	1	1	1	1
Artist 3	3	2	2	3	3
Artist 4	3	2	2	3	3
Artist 5	3	3	3	4	3
Artist 6	1	1	1	2	1

	Now				
	knowledge about the VAPA Standards	able to discuss the VAPA Standards	comfortable integrating VAPA Standards	confident in implementing standards-based art lessons	better understanding of VAPA Standards
Artist 1	4	4	4	4	4
Artist 2	4	4	4	4	4
Artist 3	3	3	2	3	3
Artist 4	3	3	2	3	3
Artist 5	4	4	4	3	3
Artist 6	4	4	4	4	4

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

Table 26
Awareness of VAPA Standards: Artists

It is not important if artists can correctly name the strands of the Standards. It is important that artists be aware that they are teaching across multiple domains of thinking and that they are engaging students in a variety of sequential tasks that build on each other to allow students to think in and through the arts.

By making a more explicit link from PAW's curriculum to the Standards, artists could easily see the linkage between PAW's curriculum terminology and the terminology

of the Standards. As discussed previously, as schools are mandated to teach the Standards, making this link strengthens the case for employing a PAW curriculum to meet the arts requirement. If artists can make this link in their daily teaching, the program is strengthened.

Artists also confirm that the limited number of contact hours confines the scope of instruction. Not all strands of the standards (or the PAW rubric) can be addressed. The PAW curriculum already is a distilled version of the Standards, to attempt to distill the PAW program further—or to only focus on a particular strand within the curriculum—seriously weakens the overall educational impact of the program. Consequently there is need for continue attention to training artists to address the full scope of the PAW curriculum within the ever shortening number of contact hours that they have to work in.

Teacher Report

Use of VAPA Standards

Due to the complexity of PAW's relationship to the VAPA Standards, the Standards are not introduced as the framework for the lessons. Classroom teachers are not trained in them. Not surprisingly, on the state-wide measure *Increased Awareness and Use of VAPA Standards: Teacher Awareness and Use of VAPA Standards* teachers report little or no understanding of the VAPA Standards before and after the residencies.

As the Standards do not drive PAW's curriculum development, staff artists are generally not trained in seeing the connections to the VAPA Standards. Nor does PAW present itself to schools as offering a Standards-based curriculum. This is a potential mistake that can limit further growth in the program.

Classroom teachers and principals understand standards. California law requires that the VAPA Standards be taught in school; however, as there is no statewide test of learning in the Standards schools tend to ignore this mandate. Nevertheless, principals know they are responsible for meeting this legal requirement. By clarifying that PAW offers Standards-based instruction, PAW is providing schools a solution to a bureaucratic problem.

This does not mean that PAW need to change its curriculum to better "align" with the Standards. PAW only needs to emphasize how its stated educational objectives meet important standards goals, and that it has a curriculum that is sequential and developmental.

Ancillary Measure 13

Increased Support and Awareness of Arts within the School (Parents and Community) —Teacher Report

Parent and Community Involvement

A one tailed t-test at the .05 level of significance show gains in parent and community participation in 3 out of the 4 elementary classrooms (75%). Along with teacher participation and planning, parent and community involvement is a factor. Elementary Classroom 2 that had the highest significance of student learning also experiences the highest significant increase in parent and community participation.

	Parents are very involved in the classroom		Community members teach art lessons to my students		Parents observe art lessons in my classroom		Parents understand the value of exposing their children to the arts	
	PRE	POST	PRE	POST	PRE	POST	PRE	POST
*Elem 1	1	1	1	1	1	1	1	2
**Elem 2	2	3	1	1	1	3	1	3
*Elem 3	2	2	1	1	1	1	1	2
Elem 4	1	1	1	1	1	1	1	2
PI 1		1		2		1		1
P1 2	1	1	1	3	1	4	4	4

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

* significant increase <.05

** significant increase <.001

	Community artists are invited to speak to my students		My students take field trips to community art exhibitions and/or performances		There is support for the arts in the school		Parents and community members are aware of arts in the school	
	PRE	POST	PRE	POST	PRE	POST	PRE	POST
*Elem 1	1	2	3	3		2	1	2
**Elem 2	1	4	1	4	3	4	1	3
*Elem 3	1	2	1	4	2	2	1	3
Elem 4	1	1	1	4	2	2	2	1
PI 1		3	4	3	1	4	1	2
P1 2	3	4	4	3	4	4	2	4

1 = Disagree, 2 = Somewhat Disagree, 3 = Somewhat Agree, 4 = Agree

* significant increase <.05

** significant increase <.001

Table 27
Parent and Community Involvement: Teacher Report

While parent/community involvement correlates to student achievement, it does not mean that parent/community involvement cause student achievement. It is possible that high student engagement and learning prompts created parent/community involvement.

Project Impact Classroom 2 also showed impressive amounts of support even though its scores fell just short of statistical significance. One problem for the classroom in showing gains was that there was strong support for the arts in several pretest measures leaving no space for growth.

Ancillary Measure 14

SAT—9/CAT scores

Information not available

Ancillary Measure 15

High School Graduation Rates

Information not available

Ancillary Measure 16

MAP Toolkit Program Inventory — All teachers

Information not analyzed

Conclusion

Working with at-risk youth has been essential to Performing Arts Workshop since its founding. The evaluation findings from 2002-2003 Arts Demonstration Project indicate that PAW is improving its programming and the quality of the services that it provides. When compared to findings from the first year Demonstration Project and the evaluation findings of Davis Y Ja & Associates, Inc. that were a part of that report, PAW is making substantial, measurable progress in its curriculum of engaging students and developing critical thinking skills through the arts.

Should PAW decide to continue the work that has begun in the Demonstration Projects, guiding questions for 2003-2004 might include:

- Can the individual scoring in the arts be expanded so that PAW can score entire classrooms with the sensitivity reflected in the rubric of artistic inquiry?
- Can PAW identify essential factors in the training of artists to use curriculum, assessment tools, and understanding of interrelatedness to VAPA Standards? What are the key skills of teachers who are more successful?
- Can classroom teachers better understand and extend PAW instruction without asking them to become artists? Often times, general classroom teachers with a background in the arts themselves were most likely to see extensions and enrichment. What are the most effective ways of reaching out to non-artist classroom teachers?
- How can the 2002-2003 assessment be extend to producing measurable reports of student teaching that build administrative support for the arts?

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Addenda



Rubric for Assessment of Learning in the Arts 2002-2003 School Year

Student: _____

Period of Assessment: _____

Date & Time: _____

Art Form: _____

1	2	3	4	5
not in evidence	rarely	sometimes	frequent	consistent

Resistance

- 1.1 Refuses to participate
- 1.2 Obsesses with single idea
- 1.3 Reacts aggressively

Perception

- 2.1 Identifies the problem to be solved
- 2.2 Uses perceptual details to solve problems
- 2.3 Considers/selects between multiple observations

Conception

- 3.1 Associates specific perceptual detail with feeling
- 3.2 Brainstorms multiple associations of detail & feeling
- 3.3 Brainstorms non-stereotypical choices

Expression

- 4.1 Articulates conceptions through medium
- 4.2 Capable of finding a resolution
- 4.3 Examines the work of other artists and cultures

Reflection

- 5.1 Identifies structure and qualities of an expression
- 5.2 Uses language to reflect systematically on process
- 5.3 Enjoys using language to analyze & express ideas

Re-vision

- 6.1 Uses reflection for new insight
- 6.2 Uses insight to revise or extent the work of others
- 6.3 Works constructively with a group

Comments:

Evaluator_____

Artist_____

Rubric Explanations:

Resistance

- 1.1 *Refuses to participate:* Does the student resist joining a project?
- 1.2 *Obsesses with single idea:* Does the student conflate possibilities to only one possible expression?
- 1.3 *Reacts aggressively:* Is the student's primary response to a problem aggressive and violent?

Perception

- 2.1 *Identifies the problem to be solved:* Perception begins with recognition of some kind of disturbance within routine experience. The problem might be self-generated or it may be given. Even if a given, the student needs to comprehend the problem.
- 2.2 *Uses perceptual details to solve problems:* Does the students approach the problem by identifying specific sensory elements?
- 2.3 *Considers/selects between multiple observations:* Does the student recognize that there are multiple perspectives from which to view the problem (both literally and conceptually)?

Conception

- 3.1 *Associates specific perceptual detail with feeling:* Does the student recognize the qualities of a particular sensory element and their own emotional reaction?
- 3.2 *Brainstorms multiple associations of detail & feeling:* Can the student change and combine sensory elements to generate different emotional reactions?
- 3.3 *Brainstorms non-stereotypical choices:* Can the student move beyond popular stereotypic selections and explore inventive associations?

Expression

- 4.1 *Articulates conceptions through medium:* Does the student apply the elements and principles of the art discipline to give form to conceptions?
- 4.2 *Capable of finding a resolution:* Can conceptions be expressed so that they communicate a coherent meaning?
- 4.3 *Examines the work of other artists and cultures:* Can the student consider multiple sources to expand possible meanings?

Reflection

- 5.1 *Identifies structure and qualities of an expression:* Can the student use language to identify the technical and qualitative dimensions of the medium s/he is working with?
- 5.2 *Uses language to reflect systematically on process:* Can the student analyze the elements of nonlinguistic thinking: perception, conception, and expression?
- 5.3 *Enjoys using language to analyze & express ideas:* Does the student take aesthetic satisfaction in reflecting on creative thinking?

Re-vision

- 6.1 *Uses reflection for new insight:* Can the student use analysis to expend meaning in his or her own work?
- 6.2 *Uses insight to revise or extent the work of others:* Can the student analyze and build on the work that is not his or her own?
- 6.3 *Works constructively with a group:* Can the student communicate analysis in ways that others benefit?



Teaching Skills Assessment

Artist: _____

School/Class/Size: _____

Date & Time: _____

Type of Residency: _____

1	2	3	4	5
absent	rarely poor	sometimes average	frequently good	excels excellent

Class Dynamics

- 1.1 Smooth, logical transitions
- 1.2 Varies tempo, action and energy flow
- 1.3 Modulates volume and energy of voice
- 1.4 Manipulates class space
- 1.5 Positively transforms challenging behavior

Lesson Plan Structure

- 2.1 Use of Home, Dance, Theatre space
- 2.2 Pursues lesson objective
- 2.3 Skill in adapting and improvising to change
- 2.4 Use of rituals

Class Management Skills

- 3.1 Clarity and consistency of behavioral rules
- 3.2 Communication with classroom teacher
- 3.3 Manipulates elements of class dynamics

Aesthetic Valuing

- 4.1 Draws distinction between stereotypic and inventive
- 4.2 Recognizes and manipulates creative moments
- 4.3 Encourages aesthetic awareness of composition

Composition / Analytic Skills

- 5.1 Presents elements of composition in dance or theatre
- 5.2 Presents compositional problems to solve
- 5.3 Encourages student reflection of compositional work
- 5.4 Revises dance and theatre improvisations
- 5.5 Poses questions when dialoguing with students
- 5.6 Makes connections to imagery, feelings, interpretations

Interdisciplinary Links / Social Content

- 6.1 Integrates aspects of other art disciplines
- 6.2 Relates art form(s) to wider social issues
- 6.3 Provides cultural and historical context

Notes and Comments

Class Dynamics

Lesson Plan Structure

Class Management

Aesthetic Valuing

Composition / Analytic Skills

Interdisciplinary Links / Social Content

Evaluator _____

Artist _____

Performing Arts Workshop
Learning In The Arts
Mission Education Center (K Grade)

Objective: To help build English proficiency through the movement arts. Students will develop their skills in language acquisition, evaluating and describing, problem solving and making choices. At the end of each class, a selected control group of six students, will be evaluated to monitor their development in English language acquisition.

Lesson Plan 1 (week 1)

Objective: Building body awareness.

Learning Body Part vocabulary and beginning the concept of Focus

Vocabulary: Head, Neck, Shoulders, elbows, arms, hands, fingers, hips, stomach, back, knees, legs, feet. Shake, move, freeze, still, focus.

Home Space (H/S) Warm Up

1. "Hello Body Part" Game. Refer to picture and word board.
2. Name and demonstrate concept of shaking, freezing and clapping.
3. Ask what am I doing questions?
4. Play shake and freeze, with each body part in isolation to the drum beat.
5. Review vocabulary by asking them "is this my leg?" while pointing to my foot.
6. Focus game. "Look when I bang the drum at the floor, at the ceiling, at me!"

Dance Space (D/S) Walk and Freeze

1. Demonstrate walking and freezing.
2. Walk and freeze with drumbeat.
3. Walking with body part isolation. IE: Walk and shake your head, walk and shake your shoulders.
4. Do this with all of the body parts. If they respond easily, ask them to combine movements, shaking their head and shoulders while walking.

Theater Space (T/S) Observing and reviewing

1. Three people up shaking body parts.
2. Ask audience members to report what they saw.
3. Ask performers to show shaking combinations, and see if the audience can count and name the body parts that the performers moved.
4. Ask performers to demonstrate walking and freezing.
5. Ask them if they would like to move body parts to different music.
See how the music affects their movements

Lesson Plan 2 (Week Two)

Objective: Body Part Integration with problem solving

Home Space (H/S) Warm Up

1. Review Body Part vocabulary.
2. Shake and freeze with body part isolation to music.
3. Introduce different ways to move each body part; fast/slow, big/small.
4. Explore with music to inspire contrast.

Dance Space (D/S)

1. Walk and Freeze shaking and moving body parts. Have them come down the space two at a time moving and shaking body parts.
2. Add images and simple qualities to body part movement.
Can you move your arm slowly as you walk? Now try making big circles with your arm, now small, etc.
3. Demonstrate connecting body parts with another person. Now, ask them to connect a body part with a partner and move around the room together, staying connected by that one body part.
4. Name each one of the body parts and see if they can identify it and connect it to another person.

Theater Space (T/S)

1. Observe partners connecting parts and moving to music.
2. Ask audience to identify in English which, body parts the performers were connected by.

Lesson plan 3 (Week Three)

Objective: To build on their awareness of body parts to teach body shapes.

Home Space H/S

1. Review body part vocabulary with body isolation warm up to the drumbeat or to music.
2. Ask children to connect two body parts at the same time to the ground.
IE: "Can you put your shoulder and knee on the floor. Good! You are in a shape!"
Repeat this exercise using as many different body parts as possible. Have one child come into the center of the circle, and make a shape with two parts connecting with the floor. Have the students repeat the word 'Shape' in English.
3. Have a brief discussion about shapes. What shapes do they already know? Can they see any shapes in the room that they can identify? Probe them beyond obvious choices of square, triangle, and circle with questions such as what kind of shape is a telephone wire? A cracked window? A crunchy leaf?

Dance Space D/S

1. Walk and Freeze.

On “Freeze,” ask them to connect two body parts to the floor.

Select students who are in interesting shapes. Ask the class to look at what body parts he/she is using, and initiate a discussion about the body shape. Does it look funny? Why?

B. Music and Freeze.

Play an instrumental piece; Chopin, Ravel, and have them move. When the music stops, ask the children to make a shape choosing which body parts they connect to the floor.

Theater Space T/S

Divide the class into two halves, and ask each half, one at a time, to come and perform music and freeze. Ask the audience to identify in English which body parts they see the performers using to make their shapes.

Lesson plan 4 (Week Four)

Objective: To build on last week and teach shape vocabulary.

Vocabulary: Straight, Curved, Twisted, Stretchy, and Angular.

Home Space H/S

1. Review class three. Invite two or three students into the middle of the circle to demonstrate a shape. Ask students to identify in English which body parts they are using.

2. Use a foam stick that can bend and stretch and introduce it to the children as a “magic stick.” Make it into different shapes, ask one child to demonstrate, to come into the center of the circle and make the shape with his body that he/she sees me making with my magic stick.

Whilst the child is in the shape, teach the relevant vocabulary. ‘Look she is in a stretchy shape! What things do you know that stretch?’

Dance Space D/S

1. Walk and Freeze with shape. The children will walk, when I bang the drum, and when I say freeze, they will stop. I will hold up my magic stick in a shape, and they will copy the shape with their body.

2. Ask the students to make shapes with each body part in different positions; lying on the floor, standing on their head, standing on one foot, on their side, continuing to identify shape vocabulary.

‘Look he is making a curved shape with his arm. Look curved like a banana!’

Theater Space T/S

1. Play Sculptor and artist.

Mould one child into a shape and ask the audience what kind of shape he/ she is in, and what body parts they are using.

2. Invite students up to make different body shapes.

“Can anyone come up and make me a straight shape? A curved shape? Twisted?”

Ask the audience to identify what they see in English. Encourage them to articulate as much as possible.

Lesson plan 5 (Week Five)

Objective: To teach the three different levels in movement.

Vocabulary: High Level. Medium Level. Low Level.

Home Space H/S

1. Introduce the concept of levels to the children by inviting three students up; one lying on the floor, one bending over, and one standing on a chair.

2. Ask the students which animals they know that travel on a high level, a medium level and a low level. Ask questions to stimulate them “what movements does a snake make? Where is he/etc”

3. Write down all the information they give in a clear chart on the blackboard.

Dance Space D/S

1. Move and Freeze using the information they have given about animals.

Can you show me a giraffe eating leaves from a tree on a high level?

Can you show me the big slow elephant drinking water on a medium level?

Can you show me the snake wiggling through the grass on a low level?

Encourage them to repeat the vocabulary while moving.

“What level is the elephant? Is he high?”

Encourage them to use different body parts by modeling for them.

Theater Space T/S

1. Divide the class up into groups of four or five. Each group will demonstrate the different animal movements on each level.

Use music for each group to try and stimulate more expressive movement.

Ask audience what levels the performers are on.

Lesson plan 6 (Week Six)

Objective: The objective of this class is to review and integrate the previous week's vocabulary, and concepts.

Body Parts, Shapes and levels.

Home Space H/S

1. Warm up to music.
2. Review all vocabularies.
3. Ask students to demonstrate and model in the middle of the circle high level, and a different kind of shape.

Dance Space D/S

1. Walk and Freeze. Ask them to make different shape son different levels.
Can you make a shape on a high level? A low level, modeling for them. Continue to repeat vocabulary. What body parts am I using?
2. Game: Shape Connection.
In partners, ask them to make a total of three shapes, one on a high level, one on a medium level and one on a high level.
"When I ring the triangle, I want you to make a high level shape together with your shoulders and knees touching?"
"Now can you make me a stretchy shape together on a medium level? Now see if you can move together around the room like this."
Give them time to explore together the different kinds of shapes they can make using different levels.

Theater Space T/S

Invite partners to come up and show the audience three different shapes on a high level, a medium level and a low level.
Ask the audience what shapes they see 'Do you see a curved shape? Where? Who is making a curved shape? What body parts are they connecting in their shape?'

Lesson plan 7 (Week Seven)

Objective; Locomotive Movement stage one. To teach the basic gross motor skills.

Vocabulary; walk, run, jump, hop, spin, skip, crawl, gallop, slide and roll.

Home Space H/S

Introduce the movements through demonstration, using a clipboard to write down the vocabulary.

Dance Space D/S

1. Walk and Freeze, introducing each locomotive movement. Have the children speak the word as they move.

IE: I am walking, We are walking.

I am running. We are running.

This section of the class requires hands on teaching; showing the children how to skip, gallop, slide, crawl and roll.

Theater Space T/S

Invite two or three children up at a time to model one of the movements asking the audience to articulate what the movement is in English.

Ask trick questions to the audience “Is Fernando running?” when he is jumping, etc.

Lesson plan 8 (Week Eight)

Objective; Locomotive Movement, Stage Two.

Review and Integration.

Home Space H/S

Review Vocabulary from last week.

Dance Space D/S

1. Repeat Dance Space exercises from last week.

2. Students will then come down the space in partners, two at a time, to music doing one of the eight locomotive movements.

3. Teach gallop and slide by patient persistence.

This gives children the opportunity to use the entire space to move in, while, experiencing the particular movement.

Theater Space T/S

Introduce them to two short pieces of music.

Teach the word choice.

Invite groups of four to choose a locomotive movement to each piece of music and perform it in front of the audience.

Ask the audience to repeat in English what locomotive movements the performers chose.

Lesson Nine (Week Nine)

Objective; To teach tempo.

Vocabulary: Fast and slow.

Home Space H/S

1. Introduce the children to the concept of temp through sound.

Use a triangle and a drum to demonstrate the contrast.

2. Body part isolation with each sound.

“How slowly can you move just your arm to the sound of the triangle?”

“No how fast can you move it to the beat of the drum?”

Do this exercise with each body part.

Dance Space D/S

1. Walk and Freeze.

2. Expanding on the above exercise ask the children to explore the locomotive movements in different tempos. Introduce music, which alternates between fast and slow melody. Encourage them to use as many body parts as possible when moving.

Theater Space T/S

Groups of four / five come and perform moving to the music in a particular tempo.

Ask the audience “who was the slowest?” “Who was the fastest?”

Probe the audience to tighten observation and reflection skills.

Lesson Ten (Week Ten)

Objective; Travel paths.

Vocabulary; Straight, Curved, Zigzag, spiral, and diagonal.

Home Space H/S

Introduce the class to the concept.

Using colored signs of each pathway, ask one child up at a time to walk each pathway in the middle of the circle, and ask the class to repeat the travel path in English.

Dance Space D/S

1. Play game “**Treasure Hunt.**” They will line up behind me, and I invent that we are going to look for a treasure hidden miles and miles away. Creating an imaginary landscape, the children will follow me as I move on each travel path, inventing that each one is taking us through a different geography.

“Now we are going to travel underground in the cave which is a very windy walk.

Ready.”

2. Walk and Freeze exploring each travel path to the drum -beat.

Ask the children to repeat the word in English as they explore the movement.

IE: “I am walking on a diagonal pathway”

Ask them trick questions ‘Is this a curved pathway?’

In partners, have them come down the space, two at a time, on a different travel path each time.

Theater Space T/S

Three at a time ask one of each child to move a travel path, and ask the audience to say in English which one they each are doing.

Week Eleven (Lesson Eleven)

Objective: Simple composition with travel paths.

Materials: Colored pencils and A4 paper.

Home Space H/S

Review travel path vocabulary from last week.

Demonstrate to the children drawing a travel map. A travel map is a map using all five pathways, which begins and returns to the same place.

Demonstrate following my map in front of the class asking them what travel paths I am using in English.

Dance Space D/S

Walk and freeze with all the travel paths, and with shape and locomotive movement.

“Can you jump on a spiral travel path?”

“Can you skip on a medium level on a curved travel path?”

Give them each a colored pencil and a piece of paper, and ask them to sit down in their own space.

Demonstrate again on the board drawing a travel map, and ask them to draw their own.

Tell them to draw a house, which is where they will begin their journey.

With a drum beat, ask them to follow their map. They will begin in a shape to represent their house, and then will follow their map, ending in a shape when they are home again.

Theater Space T/S

Groups of three or four will come up and follow their maps to music, beginning and ending in a shape.

Week Twelve (Lesson Twelve)

Objective: Simple composition using locomotive movement, shape, travel paths and tempo.

In-groups of four, I want them to each choose a locomotive movement and a travel path, which they will dance with their group. I would like them to end the piece in a shape.

Home Space H/S

Shake and Freeze; body part isolation.

Review vocabulary and concepts: locomotive movement, travel paths and tempo.

Demonstrate the problem I want them to solve now with their classroom teacher.

With the classroom teacher, demonstrate choosing our own locomotive movement and travel path, and moving them at the same time, concluding in a shape.

Dance Space D/S

Walk and Freeze combining shape, locomotive movement, travel paths and tempo.

“How fast can you jump on a spiral travel path?”

“Can you make a curved shape, and run fast on a zig- zag travel path?”

“Can you crawl on a curved travel path very slowly?”

Divide the class into groups of four; review the concept of choice by modeling making a choice,

And explain the problem I want them to solve.

Ask them to choose one travel path and one locomotive movement each and practice moving it in their group.

Theater Space T/S

One group at a time, performing their composition to a drumbeat.

Ask the audience who chose which travel path and which locomotive movement.

Week Thirteen (Class Thirteen)

Objective: Simple composition.

Repeating week twelve's exercise to music to music, using ribbons.

They will repeat the same exercise in different groups, choosing new movements and travel paths.

In the theater space, they will each have two ribbon sticks which they will move and dance with to enliven the composition piece.

Vary the music from group to group; different tempo and rhythm each time.

Music ideas: Ravel, Vivaldi, and Putamayo World Party, World rhythms.

Week Fourteen (Class Fourteen)

Objective: Integration of the residency vocabulary and material.

Freeze, focus, body parts, shapes, tempo, levels, locomotive movement, travel paths and choice.

Home Space H/S

Shake and Freeze. Body part isolation.

Review all vocabulary.

Dance Space D/S

Walk and freeze combining all concepts.

“Walk on a medium level shaking your hips fast. Now freeze in a twisted shape. Now walk on a zig -zag travel path in that shape etc etc.”

Theater Space T/S

Students come up in groups. Each group will demonstrate a concept from the residency.

Home Space H/S

Closing ritual.

Saying goodbye.

Words Learned								
Luis	Jumping, skipping	Low level, medium level	Jumping, medium level	Head, shoulders, neck	Straight, curved	Zigzag, spiral	Shape, straight, zigzag	Fast, jumping, straight
Gladis	Skipping	High level	Spinning, medium level	Head, hips	Straight	Zigzag, spiral	Zigzag, spiral, curvy	Slow
Berenice	Jumping, skipping, spinning	Medium level, elephant	Spinning	Shoulders, hands	Twisted, curved	Spiral	Zigzag, spiral	Slow
Christian G	Skipping	Medium level, big lion	High level, skipping, jumping	Elbows, shoulders, hands	Straight, curved	Straight, spiral, diagonal	Zigzag, diagonal	Fast, slow
Christian S	Skipping, spinning, hopping	High level, monkey	Low level, crawling, spinning	Stomach, knees	Straight	Diagonal	Zigzag, spiral, curvy	Medium level, slow, spinning
Fernanda	Jumping, crawling	Elephant, turtle	Low level, spinning	Shoulders, ears, mouth, head	Curved	Straight, zigzag, diagonal	Zigzag, spiral, diagonal, straight	Fast, jumping, zigzag
Date	12/19/02	01/16/03	01/23/03	01/30/03	02/06/03	02/13/03	02/20/03	02/27/03

Addendum Table 1
Kindergarten Language Testing

Performing Arts Workshop
Mission Education Center
Learning Through the Arts
Third Grade

The objective of this residency is to integrate the arts into the academic curriculum. The artist will work closely with the classroom teacher. The residency will involve a two-hour workshop with the teacher, mid residency, in which, the artist will work with the teacher to compose three academic lesson plans, which use the arts to enliven the material. The teacher will then teach these two lessons, supervised by the artist, at the end of the residency. The artist, conversely, integrates the academic curriculum into the creative movement residency. At the end of each creative movement session, a selected control group of six children will be tested to evaluate the steps in English language acquisition

Weeks One to Six

These five weeks will be a standard creative movement residency, in which the children will learn about **focus and concentration, body parts, body shapes, levels, and stationary and locomotive movement.**

Week Six

Artist – classroom teacher workshop

The artist discusses with the teacher all of the topics she is covering in her ESL program. Together, they select literature and geography topics, which the teacher will use to teach her arts based lessons.

The artist teaches, and reviews, with the classroom teacher the pedagogy of PAW Vis a Vis the creative process; that each child must come up with his/ her own solutions.

The teacher makes two plans; one teaching about the ocean, the other about hycous. Both plans use the creative process to enliven the material and standard approach to teaching it.

Week Six –Week Eight

Imagery in movement

The artist teaches an “imagery in movement” session, to help prepare the teacher for her class on the ocean. The artist introduces the students to the concept of an image; a picture in the mind, which fuels movement. Classes involve telling animated stories, which include vivid imagery, which the children move to. We devise an image bank, with all of the images that arise in the class. Children will be asked to come up with images in groups and make them using shape, level and locomotive movement.

Week Nine

Animals and their environment 1

In this class, we will select five different environments, one will include the ocean. Drawing on our knowledge of images, we will explore all of the different images associated with each environment. The class will ask the students to identify animate and inanimate things in each environment. We select the ocean, the desert, the forest, the arctic, and the jungle. Much of this class will be spent brainstorming. At the end of the class, the artist will divide the class up into five groups, and each group will be assigned a different environment.

Week Ten

Animals and their environment 2

In this class, in their assigned groups, the children will be asked to decide on two animate things and two inanimate things in their chosen environment. Using the material from the first five weeks; shape, level, locomotive and stationary movement, they will devise a movement piece connected to their environment. They will perform it to the rest of the class at the end. The audience will articulate in English, which images, animate and inanimate they saw in each performance.

In this class, the artist will teach the importance of identifying stereotypical choices, and will encourage students to make original choices using the movement qualities that they learnt in the first six weeks.

Week Eleven and Twelve

The artist supervises the classroom teacher to teach two classes; one about the ocean, another about poetry, both using the arts. The teacher draws on the education about imagery, stereotype, and the movement qualities to enliven her classes.

Week Thirteen and Fourteen

In these final two classes, the artist will teach about visual and auditory cues in movement. Drawing on this and the previous weeks, the students will be asked to devise a simple composition piece to perform to the class.

Significance of change in student scores
Rubric for Artistic Inquiry

School_Gender, StudentID	Score Initial Evaluation	Score Mid-term evaluation	Score Final evaluation	One-tailed t-test *<.05 **<.005 ***<.001
Mission Education Center				
First Grade Students <i>Teaching In the Arts</i> n=6				
ME1_M1	43	39	56	0.0009***
ME1_M2	42	37	63	0.0000***
ME1_F1	42	48	53	0.0020**
ME1_F2	43	34	64	0.0001***
ME1_F3	39	51	64	0.0000***
ME1_M3	43	0	65	0.0000***
Third Grade Students <i>Teaching Through the Arts</i> n=6				
ME3_F1	34	43	55	0.0001***
ME3_F2	51	21	57	0.0048**
ME3_M1	61	57	71	0.0007***
ME3_M2	46	48	71	0.0000***
ME3_M3	69	79	70	0.3338
ME3_F3	48	34	59	0.0000***
John Muir Elementary				
First Grade Students Spanish Bilingual <i>Teaching In the Arts</i> n=6				
JM1B_F1	28	31	30	0.1657
JM1B_M1	23	31	30	0.0244*
JM1B_M2	30	43	41	0.0223*
JM1B_M3	42	38	43	0.3862
JM1B_F2	27	36	36	0.0230*
JM1B_F3	38	52	55	0.0043**
First Grade Students <i>Teaching Through the Arts</i> n=6				
JM1_F1	38	38	45	0.0448*
JM1_F2	37	41	42	0.0677
JM1_M1	41	43	26	-0.0000***
JM1_F3	41	46	42	0.3746
JM1_M2	29	27	41	0.0274*
JM1_M3	37	46	0	0.0290*

Addendum Table 2
Student Scores: Elementary

Project Impact				
9th to 12th Grade Students <i>Teaching In the Arts</i> n=4				
PI1 F1	36	62	63	0.0001***
PI1 M	51	69	79	0.0000***
PI1 F21	37	58	46	0.0351*
PI1 M2	25	29	29	0.2405
9th to 12th Grade Students <i>Teaching Through the Arts</i> n=3				
PI2 F1	44	21	0	-0.0000***
PI2 M1	35	48	37	0.3154
PI2 F2	48	65	64	0.0027**

Addendum Table 3
Student Scores: Secondary

CAC DEMONSTRATION GRANTEES FINAL REPORT TEMPLATE 2002-2003

*Begin typing your answers by clicking on the shaded areas

Name of Project:	Assessing Thinking In and Through the Arts		
Art Organization:	Performing Arts Workshop		
Organization's Address:	Fort Mason Center, Building C, Room 265		
Project Coordinator:	Gary Draper		
Project Coordinator Phone:	(415) 673-2634	E-mail:	garyd@pawssf.org
Name of Evaluator:	Dr. Siegesmund Richard	Evaluator's Organization:	University of Georgia
Evaluator's Phone:	(706) 542-1647	E-mail:	rsieg@uga.edu
Evaluator's Address:	University of Georgia Visual Arts Building, Athens, Georgia 30602-4102		

There are four main sections to the final report template.

1. Project Abstract. This is a half page overview of the project- to be completed by the project coordinator.
2. Executive Summary. This is a two-page summary of the most relevant findings- to be completed by the evaluator.
3. Project Questions. This section asks specific questions about the project- to be completed by the project coordinator.
4. Evaluation Findings. This section asks about the methodology, analyses, findings, and interpretation of the data- to be completed by the evaluator.

For some questions, examples are provided. Examples appear in a table with a gray shaded background:

EXAMPLE		
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Section 1: Project Abstract

The project coordinator should complete this section.

Project Abstract

Please provide a brief overview of your project. This should be no more than half a page, approximately 200 words.

P.A.W. is evaluating the cognitive and emotional development of students learning in and through the arts. The project is targeting two population groups: Community Court School students (repeat juvenile offenders ages 14 to 18), and public elementary school students (ages 7 to 10). Through workshops and team teaching with artists, classroom teachers are given the ability to teach through the arts, while implementing the VAPA Content Standards into classroom curricula.

Major Goals

- Improve student critical thinking in the arts
- Use the arts to positively impact general academic performance
- Identify curricular and pedagogical problems in teaching at-risk youth so that methods of staff development can be improved
- Use effective dimensions of the arts to minimize or curtail self-destructive behavior

Major Objectives

- Assess student performance monthly through completion of the Assessment Rubric
- Develop and maintain lesson plans in dance and theatre
- Develop and maintain lesson plans for using the arts to teach across the curriculum, particularly within the disciplines of language arts, social studies, science, and math
- Students will demonstrate greater attention and care in their academic work (Standardized Measures)
- Review progress of the quarterly evaluations and consider adjustments to the program

Section 2: Executive Summary

The evaluator should complete this section.

Executive Summary

Please provide a two-page executive summary discussing the most relevant findings from your project. Pay special attention to the areas of focus of the project and the project hypothesis.

In the second year of the Demonstration Project, The Performing Arts Workshop (PAW) has made strides in formalizing its curriculum, pedagogical training, and forms of student assessment. It has clearly linked its curriculum, developed over 30 years of classroom practice, to the California Visual and Performing Arts Standards (California Department of Education, 2001). Although the PAW curriculum developed independently from the Standards, the educational objectives of PAW mirror the Standards. Therefore, PAW's curriculum is Standards-based.

The outcomes from multiple measures reflect the efforts that PAW has placed on teacher training and assessment. Artists demonstrate knowledge of the PAW curriculum, they understand how the PAW curriculum translates into educational practice, and they can make fine-grained distinctions in student achievement.

In previous years, there was a gap between the evaluations of artist performance by the Artistic Director and artist self-evaluations of their performance in the classroom. This gap has been eliminated. Through the multiple measures used in this evaluation, artists are aligned with the educational objectives of the PAW curriculum and fluent in the pedagogical process through which this curriculum is delivered. PAW artists are becoming increasingly skilled in reaching interrater agreement in scoring qualitative performance through movement and drama. In addition, classroom teachers are becoming more skilled in recognizing the nonlinguistic forms of learning that are occurring. Their scoring of student achievement also is aligning with artist assessment.

The following are major findings from the 2002-2003 academic year.

- 1) Data from multiple statewide measures indicate powerful student learning at the elementary level.
- 2) Statewide measures for artistic learning found the strongest artist learning was in classrooms that emphasized teaching through the arts. The rubric for Artistic Inquiry found the strongest learning in classrooms that emphasized teaching in the arts.
- 3) Elementary school attendance significantly improved on days that classes received PAW instruction.
- 4) The strongest student learning occurs in classrooms where teachers participate in the PAW lesson and take time to plan with the artist.
- 5) Classroom teachers are enthusiastic about using the arts with core curriculum, but many find the PAW curriculum daunting to continue on their own.
- 6) Respect for others is a social objective of PAW instruction
- 7) Increasing student achievement in the arts correlates to increasing parent/community involvement with schools
- 8) PAW artists have achieved a strong ability to self-evaluate their performance according to PAW's pedagogical standards.
- 9) Instruct both teachers and artists in how to use assessment tools
- 10) Consider adapting and adopting specific statewide measures for future assessments
- 11) Be alert to possible socio-economic bias in the statewide measures
- 12) Make the connections of the PAW curriculum to the VAPA Standards more explicit.

Section 3: Project Questions

The project coordinator should complete this section.

A. Population				
What was your goal and actual number reached for each category below? Also, please explain how you arrived at that number. (Note, each person can only be counted once and in only one category)				
EXAMPLE: My project reached the following people: 20 community members attended a student exhibit, 30 K-5 students performed a play and 100 6-8 students attended the performance, 400 parents received our newsletter, and 2 teachers assisted the artists during the workshops. Based on this information, my table would look as follows:				
		Goal	Actual	Please explain:
<input checked="" type="checkbox"/>	K-5 Students	50	30	30 3-5 th grade students performed in play
<input checked="" type="checkbox"/>	6-8 Students	100	100	100 6-8 th graders watched the play
<input type="checkbox"/>	9-12 Students			
<input checked="" type="checkbox"/>	Teachers	10	2	2 teachers assisted with the artist workshops
<input checked="" type="checkbox"/>	Artists	1	1	1 artist directed the play and conducted 3 professional development workshops for teachers
<input checked="" type="checkbox"/>	Schools	1	1	1 K-8 school was involved in this project
<input checked="" type="checkbox"/>	Parents	350	400	400 parents received 3 newsletters, 200 of these also attended the play
<input checked="" type="checkbox"/>	Community	50	20	20 community members attended a student exhibit
<input checked="" type="checkbox"/>	Districts	1	1	The project involved 1 school district
PLEASE COMPLETE THE FOLLOWING FOR YOUR PROJECT:				
		Goal	Actual	Please explain:
<input checked="" type="checkbox"/>	K-5 Students	92	92	92 1 st -5 th grade students received 15-week Creative Movement/Theatre Arts instruction
<input type="checkbox"/>	6-8 Students			
<input checked="" type="checkbox"/>	9-12 Students	25	25	25 9 th 12 th students received two 23-week residencies in Creative Writing/Theatre and Music.
<input checked="" type="checkbox"/>	Teachers	6	6	6 teachers participated in Project
<input checked="" type="checkbox"/>	Artists	4	4	4 artists taught six residencies at three schools.
<input checked="" type="checkbox"/>	Schools	3	3	2 elementary and 1 high school participated in Project.
<input type="checkbox"/>	Parents			
<input type="checkbox"/>	Community			
<input checked="" type="checkbox"/>	Districts	1	1	The San Francisco Unified School district is a partner in the Demonstration Project
<input type="checkbox"/>	Other [please specify]:			

B. Duration of Project Activities

For each category, please explain how people were reached, including how many hours each week people participated, and for how many weeks.

EXAMPLE: K-5 students received art instruction for 1 hour a week for 10 weeks by a resident artist, and half an hour a week for 12 weeks from the classroom teacher. Teachers participated in professional development workshops for 2 hours a week, and 3 times a week over the course of the year. Parents attended 1 2-hour student performance. Based on this, my table would look as follows:

		Hrs./Min. Per Week	Number of Weeks	Please explain:
<input checked="" type="checkbox"/>	K-5 Students	1 Hrs 30 Min	10 12	Students received 1 hour of art instruction from the resident artist for ten weeks and an additional 1/2-hour from the teacher for 12 weeks for a total of 16 hours of art instruction.
<input type="checkbox"/>	6-8 Students	Hrs Min		
<input type="checkbox"/>	9-12 Students	Hrs Min		
<input checked="" type="checkbox"/>	Teachers	2 Hrs Min	3	45 teachers attended 3 2-hour workshops for a total of 6 professional development hours
<input type="checkbox"/>	Artists	Hrs Min		
<input type="checkbox"/>	Schools	Hrs Min		
<input checked="" type="checkbox"/>	Parents	2 Hrs Min	1	Parents attended 1 2-hour performance
<input type="checkbox"/>	Community	Hrs Min		
<input type="checkbox"/>	Districts	Hrs Min		

Complete the table on the next page.

PLEASE COMPLETE THE FOLLOWING FOR YOUR PROJECT:

		Hrs./Min. Per Week	Number of Weeks	Please explain:
<input checked="" type="checkbox"/>	K-5 Students	1 Hrs Min	15	Students participating in a residency receive 1 hour of instruction per week for 15 weeks.
<input type="checkbox"/>	6-8 Students	Hrs Min		
<input checked="" type="checkbox"/>	9-12 Students	2 Hrs Min	23	High school students receive 2 hours of in and through the arts instruction per week for 23 weeks.
<input checked="" type="checkbox"/>	Teachers	2 Hrs Min	4	Six teachers received four 2-hour workshops on teaching methodology and curriculum planning.
<input checked="" type="checkbox"/>	Artists	3 Hrs Min	2	Workshops (VAPA Standards and P.A.W. rubrics, teaching methodology, teaching integrated arts lessons)
<input checked="" type="checkbox"/>	Schools	2 Hrs Min	4	Planning with principals, rubric evaluation and data collection.
<input type="checkbox"/>	Parents	Hrs Min		
<input type="checkbox"/>	Community	Hrs Min		
<input checked="" type="checkbox"/>	Districts	1 Hrs Min	1	Meeting with San Francisco Unified District Arts Coordinator
<input type="checkbox"/>	Other [please specify]:	Hrs Min		

C. Project Hypothesis

What was your project hypothesis for the 2002-2003 funding year?

Hypothesis: Performing Arts Workshop (P.A.W.) will expand on its initial research aimed at demonstrating the importance of the arts to the complete education of every child. To this end, P.A.W. will conduct a multiage study to demonstrate that skills in artistic inquiry and non-symbolic thinking (as defined through P.A.W.'s assessment rubric) will increase for a significant majority of students who participate in P.A.W.'s curriculum of instruction.

D. Project Partners

What organizations were involved in the project? (Please include arts organizations, school districts and school names)

- 1) San Francisco Unified School District
- 2) Mission Education Center
- 3) John Muir Elementary
- 3) Impact Community High School
- 4) San Francisco Juvenile Probation
- 5) Absolute Vibration (local non-profit arts agency)
- 6) Family Service Agency (non-profit community-based organization)
- 7) University of Georgia, Lomar Dodd School of Art

E. Project Implementation

Please briefly describe how your project was implemented from the beginning until now.

Brief summary of Project implementation:

- 1) At each of the three schools, P.A.W. and principals select classes to receive arts-based curriculum and classes to act as control group;
- 2) At outset of project, Project Coordinator met with artists to review teaching methodology and rubric data gathering procedure;
- 3) Residencies begin.
- 4) Obtain pre-study baseline data and post-study data on attendance and academic scores of students;
- 5) Presented workshop to teachers beginning and end of project period;
- 6) During course of residencies artists and teachers drafted through the arts lesson plans;
- 7) Research Assistant gathered rubrics during period of residencies
- 8) Residencies end.
- 9) Closure workshop with project participants.

Overall, what were the most significant accomplishments in implementing your project?

- 1) Overcoming difficulties in obtaining student data from school sites.
- 2) Overcoming timidity of some teachers to leap in and teach through the arts lessons.
- 3) Artistic staff development.

How have you modified project implementation since last year?

We've engaged in program replication by switching to three new sites. Eliminated monthly faculty interviews.

Why were those changes made?

- 1) Project's arts/academic curriculum model was replicated at two elementary schools, each with high numbers of low-income children, to test the effectiveness and adaptability of the curriculum model.
- 2) Loss of funding support for the Paul Robeson and Diego Rivera Academy.

What were some of the challenges faced in implementing your project?

- 1) Obtaining student data records on attendance and academic performance.
- 2) Scheduling workshops and meetings with classroom teachers.
- 3) A wide variety of teaching backgrounds.

How did you, or do you plan to, overcome those challenges?

Frequent meetings with project team and by maintaining close and consistent communication with project participants; worked closely with school principals to help solve problems whenever possible.

What are you planning to do differently next year and why?

- 1) Spend more time training classroom teachers to develop closer partnerships with artists.
- 2) Need to identify teachers at outset of project that are highly adaptable to changes and demonstrate an ability to think creatively, "outside the box".
- 3) Special training for teachers and artists to develop stronger class management skills.
- 4) Increase Project visibility.

What were some of the best practices identified in implementing your project (e.g. implementation strategies, getting buy-in, disseminating information)?

- 1) Clear lines of communication between artists, classroom teachers, Research Assistant and school administrators.
- 2) Established methodology to teaching the arts and to integrating the arts into academic curricula.
- 3) Regular meeting with artists, teachers and Program Coordinator, and consistent review of roles and responsibilities.

What were some of the lessons learned in implementing your project?

- 1) Administration and organization were critical to the success of the project.
- 2) Following a plan with a clear timeline and clear benchmarks are critical to the success of the project.
- 3) That working with youth from lower quartile socio-economic status value participation in the arts and demonstrate high levels of creative expression.

What should others be aware of when implementing such a project?

- 1) Careful and thoughtful planning and clear communication between all project participants.
- 2) Careful selection of classroom teachers and artists.
- 3) Curriculum strategies and content should consider the socio-economic status of the student population.

F. Use of the arts

How are the arts used in your project? How are arts provided to students and teachers?

- 1) The arts are used to promote creative and critical thinking and they are used to motivate underachieving children and youth to improve their academic scores.
- 2) The arts are provided to students in the form of residencies that include from 15 to 23 hours of instruction; to teachers the arts are provided in the form of workshops and by working closely with artists during residencies, particularly "learning through the arts" residencies, in which classroom teachers and artists co-teach lessons.

How does your project address the Visual and Performing Arts Standards?

The aim of PAW's curriculum of artistic inquiry is development of critical thinking skills through the creative process. While this curriculum has strong correlations to the California Content Standards for Dance and Theater, PAW's curriculum places emphasis particular strands, particularly those aspects of the strands that encourage creative skills in problem solving, communication, and the personal construction of meaning through creating.

1.0 Artistic Perception

In both Theater and Dance the Content Standards call for students "processing, analyzing and responding to sensory information" through the language and skills unique to each discipline. Sensory response and analysis is fundamental to the PAW method. Thus the strand of Artistic Perception is both Theater and Dance is closely linked to the PAW curriculum.

2.0 CREATIVE EXPRESSION

In both the Theater and Dance Content Standards students create and perform. PAW differs from the Theater and Dance standards by stressing informal, improvisational theater and dance. The PAW curriculum does not focus on fully developed set pieces. At upper levels students explore the possibilities of performing before live audiences and the creation of video.

As reflected in the Dance Standards, the emphasis is on communication. Initially students solve given problems, they advance into posing and resolving their own particular problems.

3.0 HISTORICAL AND CULTURAL CONTEXT

PAW's curriculum emphasizes working within the cultural context of the student. This facilitates the educational objective of engaging the student in problem solving and critical thinking.

4.0 AESTHETIC VALUING

Deriving meaning from one's own work and the work of others is central to the P.A.W. curriculum. This requires, responding, and analysis of the logical sequence of qualitative relationships. While students may think in qualitative relationships prior to language, performance work that demonstrates strong qualitative thinking can be analyzed through language.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Critical thinking (learning to move beyond stereotypical choices, consider multiple selections, and then develop articulated reasons for selection of the strongest option) is a skill that moves across disciplines. It develops creative skills in problem solving, communication, and in cooperative learning.

How does your project address other core content standards?

Both creative movement and theatre arts stress student description of creative work through language. Language is used as the structure for arts experience.

G. Project Visibility

Please briefly describe your visibility plan.

During the second year of the Demonstration Project, the plan included:

- 1) Featuring the Project in P.A.W.'s newsletter, Workshop Notes, and announcing a plan to extend the Curriculum Model to other San Francisco schools.
- 2) Evaluator presenting Project results at academic conferences and seminars.

Overall, what were the most significant accomplishments in implementing your visibility plan?

- 1) P.A.W. was able to raise the awareness among its supporters of integrating the arts into school curricula.
- 2) Recognized by San Francisco's Mayor's Office of Criminal Justice and Juvenile Probation with a \$100K grant.
- 3) P.A.W.'s participation in the Alameda County Alliance for Arts Learning Leadership.
- 4) Curriculum assessment tools (Rubrics) were instrumental in securing new funding from: Levi Strauss Foundation, National Endowment for the Arts, and San Francisco Juvenile Probation.

What were some of the challenges faced in implementing your visibility plan?

P.A.W.'s evaluator, Richard Siegesmund, was limited by Human Subject Regulations in presenting and publishing Project data and information at conferences.

How did you, or do you plan to, overcome those challenges?

Careful presentation of data.

H. Other Project Questions

Please describe the resources developed by your project and how they are being used. (If applicable)

- 1) The project has accumulated a wealth of lesson plans for artists and classroom teachers to access.
- 2) University of Georgia is using these resources to effect curriculum in the arts training of arts specialists.

Please describe the level of commitment of the school administration.

Very good. Despite the daily demands faced by school administrators, each of the Project sites responded in a timely way to the needs of project. They clearly viewed the Project as enriching and deepening the education of the children, and viewed the arts as an essential part of a child's education. This has been reinforced by stipends to classroom teachers, made available by the CAC grant.

What support did artists receive for working in classrooms? (i.e. training, resources, planning time)

They received: 1) Training (workshops on VAPA Standards and on teaching Methodology and curriculum planning); 2) Planning time; 3) Meeting times with Artistic Director on teaching strategies and adjustments to classroom management issues; 4) Administrative support from P.A.W. office

Have you taken steps to sustain the project?

Yes No

If yes, please describe:

P.A.W. has obtained a grant from the San Francisco Juvenile Probation Department to continue serving Impact Community High during the 2003-2004 school year. Both John Muir and Mission Education Center have voiced a commitment to extend the project into the 2003-2004 academic year. P.A.W. is also currently applying for a three-year grant from the Department of Education, Arts in Education Model Development and Dissemination Grant Program.

Section 4: Evaluation Findings

The evaluator should complete this section.

Instructions:

On the following page, please check the statewide intended outcomes measured by your project and add any other project level outcomes being measured to the bottom of the page.

The following pages contain a table for each statewide intended outcome as well as space for additional project level outcomes. **You only need to complete the pages with intended outcomes appropriate to your project.**

For each intended outcome table, you will need to fill in the following:

1. Data source (teacher, student, artist, district, etc.)
2. Number of people in that source for the treatment and comparison group
3. Measure/Instrument (SAT-9/CAT-6, Teacher survey of Student Enthusiasm, Authentic observation protocol, Authentic Interview Protocol, etc.)
4. Check off when data were collected for treatment groups, comparison groups (where applicable), and when post/retrospective pre-tests were used

*Note, number 1 for data source corresponds to number 1 for Treatment N, Comparison N, Measure/Instrument, and when data were collected.

5. Statistical tests used
6. Methodology and Analysis (Describe the methodology used in collecting the data, and the statistics used to analyze the data)
7. Findings/Results (Describe what was found including statistical output, significant and non-significant, when possible)
8. Discussion/Interpretation (Describe the importance of the finding and any relevant information)

Two examples of how to complete the tables are provided following the checklist.

One is for “Improved Other Core Content Knowledge” and the second is for “Increased Enthusiasm for the Arts.”

Please include any authentic measures (e.g. observation protocols, interview protocols, focus group questions, etc.) as an attachment.

Intended Outcome Checklist

Student Intended Outcomes	
<input checked="" type="checkbox"/>	Improved Other Core Subject Matter Knowledge
<input checked="" type="checkbox"/>	Improved Attitudes and Behavior in School
<input checked="" type="checkbox"/>	Healthier Student Self-Concept
<input checked="" type="checkbox"/>	Improved Student Confidence
<input checked="" type="checkbox"/>	Improved Creativity
<input checked="" type="checkbox"/>	Improved Artistic Ability
<input checked="" type="checkbox"/>	Increased Enthusiasm for the Arts
Teacher Intended Outcomes	
<input checked="" type="checkbox"/>	Increased Confidence, Knowledge and Skills for Using Arts in the Classroom
<input checked="" type="checkbox"/>	Increased Teacher Awareness and Use of the VAPA Standards
<input checked="" type="checkbox"/>	Increased Teacher Awareness and Teaching to the Art Standards with other Core Content Standards
<input checked="" type="checkbox"/>	Improved Collaboration between Teachers and Artists
<input checked="" type="checkbox"/>	Developed Curriculum, Lesson Plans, or Activities Using the VAPA and other Standards
Artist Intended Outcomes	
<input checked="" type="checkbox"/>	Increased Artist Awareness and Use of the VAPA Standards
<input checked="" type="checkbox"/>	Improved Collaboration between Artists and Teachers
School Intended Outcomes	
<input type="checkbox"/>	Increased Support for the Arts through Additional Instructional Time, Materials and Supplies
<input type="checkbox"/>	Improved Academic Performance
Parent/Community Intended Outcomes	
<input checked="" type="checkbox"/>	Increased Support and Awareness of Arts within the School
Other Project Level Intended Outcomes	
<input checked="" type="checkbox"/>	Improved learning in the arts, rubric for artistic inquiry
<input checked="" type="checkbox"/>	Improved teaching skills, rubric for teacher assessment
<input checked="" type="checkbox"/>	English language acquisition through the arts, language assessment
<input type="checkbox"/>	

Student Intended Outcome

Improved Other Core Subject Matter Knowledge

Data Source	Treatment N	Comparison N	Measure/Instrument
1. Student	1. 400	1. 200	1. SAT-9/CAT-6 test scores
2. Teacher	2. 20	2. 20	2. Teacher Survey of Student Achievement
3. Stud/District	3. 400	3. 200	3. District writing test
4. Student	4. 400	4. 200	4. California State Standards Test

Check all that apply for each of the above data sources

1. x Treatment Pre	x Treatment Post	x Comparison Pre	x Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
2. x Treatment Pre	x Treatment Post	x Comparison Pre	x Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
3. x Treatment Pre	x Treatment Post	x Comparison Pre	x Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
4. x Treatment Pre	x Treatment Post	x Comparison Pre	x Comparison Post	<input type="checkbox"/> Post/Retrospective Pre

Statistics Used: T-tests and paired T-tests

Methodology and Analysis

SAT-9/CAT-6 scores, California State Standards Test scores, and district writing test scores were collected for 400 students participating XYZ project, and from 200 students at another school in the district not participating in the project. Additionally, 20 teachers from each school completed the Teacher Assessment of Student Achievement survey. For SAT-9/CAT-6 scores, CA State Standards Test scores, and the district writing test, paired t-tests were conducted using the previous years scores to determine if there was a significant change in students scores. Comparisons were also conducted between the treatment group and the comparison group. For the teacher survey, paired t-tests were used to measure the difference between the pre test and post test scores, and t-tests were used to compare the post-test scores of the treatment group and the comparison group.

Finding/Result

SAT-9/CAT-6 scores showed that students participating in Project XYZ significantly increased their reading scores by 12 points ($t=4.56, p < .05$). The comparison group also increased by 6 points, but the difference was not significant ($t = 1.58, p > .05$). This finding was similar for the district writing tests for which the project students increased their scores by 30 points ($t = 7.89, p < .01$), while the comparison group increased their scores by only 9 points ($t = 1.23, p > .05$). The CA State Standards Test showed the same pattern of findings with the treatment students raising their scores by 16 points ($t = 9.26, p < .01$), while the comparison group increased their scores by only 5 points ($t = .99, p > .05$).

For the teacher surveys, both the treatment and comparison group indicated their students' performance increased "to a great extent" over the course of the year. The difference in responses between the Project teachers and the comparison group was not significant ($t = .98, p > .05$).

Discussion/Interpretation

While both groups of students increased their test scores, only the treatment group showed significant increases in their SAT-9/CAT-6 and district writing test scores. This indicates Project XYZ positively impacts student performance on these tests. However, both treatment and comparison teachers indicated their students' academic performance increased "to a great extent." Teacher survey responses may be biased since all teachers want their students to succeed and do not want to portray themselves as ineffective teachers. Additionally, both groups did show increases in their test scores, which may account for the similarity of responses between the treatment and comparison teachers.

Note, both schools also participate in the Success for All school reform model which is designed to increase reading and writing scores. This too may account for some of the increases found within the schools, but does not account for the differences found between the schools since they both participate.

Student Intended Outcome

Increased Enthusiasm for the Arts

Data Source	Treatment N	Comparison N	Measure/Instrument
1. Student	1. 100	1.	1. Statewide-Tell us what you think about art-enthusiasm
2. Teacher	2. 5	2.	2. Statewide-Student enthusiasm for the arts
3. Artist	3. 1	3.	3. Statewide Student enthusiasm for the arts
4. Teacher	4. 4	4.	4. Teacher Focus Group Protocol

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: Paired T-tests

Methodology and Analysis

Before and after the project, students and teachers completed surveys asking about student enthusiasm for the arts. At the end of the project, the artist completed 1 survey for each of the 5 classes (she did not know the students well enough to complete a pre-test). Four of the 5 teachers also participated in a focus group, the other was out sick on the day of the focus group.

Students received 1 point for each “yes” response on the survey for a scale score on enthusiasm. Paired t-tests compared students’ pre and post scores. Teacher responses on the survey were averaged to get a scale score and paired t-tests were used to compare pre and post responses. The artist survey was compared to the teachers post-test survey for triangulation, and the focus group was for qualitative data supporting the survey findings and for specific examples.

Finding/Result

The students mean pre-test score was 4.2 and mean post-test score was 6.4, the difference was significant ($t = 4.8, p < .05$). The teachers mean pre-test score was 3.5 and mean post-test score was 3.8, the difference was not significant ($t = .22, p > .05$). The artist indicated slightly higher rates of enthusiasm than the teachers with a mean of 4.0 across the classes, but this was not significant ($t = .18, p > .05$). From the focus group, teachers indicated that students enjoyed the artist’s lessons and were enthusiastic about having the artist in the classroom, but stated the students usually enjoyed art activities and they only observed positive changes in a few students with special needs.

Looking at individual items from the student survey, “I look forward to my art classes” showed the greatest amount of change going from 58% of students marking “yes” to 94% marking “yes.” “I want to do more art in school” showed the least amount of improvement, going from 89% marking “yes” to 92% marking “yes.”

Discussion/Interpretation

Students indicated that they were more enthusiastic about art, but the teachers did not support this finding. Teachers believed that the students were always enthusiastic about art. This project allowed more time to be dedicated to art instruction so it is possible that because they were getting more art the students were more enthusiastic, but because the teachers see the students excited during any art instruction they did not notice a difference in student enthusiasm. Looking at the results from the individual items, a much greater percent now indicated they look forward to their art classes; this may be a result to the artist instruction allowing students more creativity and freedom in their art. The difference in students wanting more art in school was small, however this was already very high leaving little room for improvement.

During the teacher focus group, one teacher mentioned an autistic boy who rarely participates in class, but when the artist was teaching a lesson the boy came alive and was very involved. Although this is anecdotal, it shows the power of the arts in education.

Student Intended Outcome

Improved Other Core Subject Matter Knowledge

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teacher	1. 1	1.	1. PAW Kindergarten Skills Assessment
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: Average

Methodology and Analysis

During the residency period, sampled students in the kindergarten were called on to demonstrate their knowledge of language that had been presented during the lesson.

Finding/Result

In every sample, all students demonstrated some engagement with the terms introduced in the lesson. In all lessons, at least 50% of the sample demonstrated fluency with language through the ability to work with and express multiple ideas. After week 7, in each sample, 50% of the class identified and expressed three or more different physical features in English.

Discussion/Interpretation

The Kindergarten Language Assessment shows promise as a tool for future use. Exercises in which students identify individual body parts could be given to a control group to demonstrate the difference in learning between a PAW class and a regular ESL class.

Student Intended Outcome

Improved Attitudes and Behavior in School

Data Source	Treatment N	Comparison N	Measure/Instrument
1. students	1. 7	1.	1. statewide measure: ancillary measure 3
2. teachers	2. 6	2.	2. statewide measure: significant measure 1
3. artists	3. 4	3.	3. statewide measure: significant measure 1
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: paired t-test, correlation

Methodology and Analysis

Statewide measures were administered for pre and post treatment data collection.

Finding/Result

No significant gains were made on this statewide measure in any of the classrooms. Correlations on student self reported data demonstrates other significant student attitudes towards learning that are important to PAW's curriculum including 1) Speaking in front of others, 2) Self-perception as creative, 3) Positive self -image.

Discussion/Interpretation

In general, artists were more critical in their assessment of student ability to show respect to their peers than the classroom teacher was. This indicates that artists had higher expectations or more fine-grained assessments of what constituted respect than the classroom teacher.

Student Intended Outcome

Healthier Student Self-Concept

Data Source	Treatment N	Comparison N	Measure/Instrument
1. Students	1. 7	1.	1. statewide measure (ancillary measure 4)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | 3. <input type="checkbox"/> Treatment Post | 4. <input type="checkbox"/> Comparison Pre | 5. <input type="checkbox"/> Comparison Post | 6. <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | 4. <input type="checkbox"/> Treatment Post | 5. <input type="checkbox"/> Comparison Pre | 6. <input type="checkbox"/> Comparison Post | 7. <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | 5. <input type="checkbox"/> Treatment Post | 6. <input type="checkbox"/> Comparison Pre | 7. <input type="checkbox"/> Comparison Post | 8. <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: correlation

Methodology and Analysis

statewide measure administered pre and post treatment

Finding/Result

On the pretreatment survey, confidence in one's ability correlates to a willingness to do homework, a sense of equality to others, and sense of self-satisfaction. The Project Impact students scored very high on this variable, with an average score of 1.50. Four students completed the post-comparison test. Three showed significant negative change from their original scores.

Discussion/Interpretation

As with the Student Attitudes test, this could be attributed to student resistance to having take the same test again in a short period of time and to the fact that many of these students have received PAW instruction.

Student Intended Outcome

Improved Student Confidence

Data Source	Treatment N	Comparison N	Measure/Instrument
1. students	1. 27	1.	1. statewide measure (ancillary measure 5)
2. teachers	2. 6	2.	2. statewide measure (ancillary measure 6)
3. artists	3. 4	3.	3. statewide measure (ancillary measure 6)
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: percentage, t-test

Methodology and Analysis

statewide measure administered pre and post treatment. 4 students did not complete post treatment assessment and are not included in N.

Finding/Result

a paired one tailed t-test shows that confidence significantly declined (<.05) over the four variables:

- I like to perform in front of an audience
- I like the way my art looks
- I show my art work to others
- Other people enjoy my art work

Results from teacher and artist reports are ambiguous

Discussion/Interpretation

It is possible that these results from student measure reveal a bias in the measure itself. See report for full discussion .

Shifting question construction often make tests confusing. Consequently, if PAW wants to continue using this measure in the future, teachers need to be altered to shifts in assessment questions to assure the collection of reliable data.

Student Intended Outcome

Improved Creativity

Data Source	Treatment N	Comparison N	Measure/Instrument
1. students	1. 7	1.	1. statewide measure (ancillary measure 7)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: correlation

Methodology and Analysis

statewide measure administered pre and post treatment

Finding/Result

The pre-treatment survey found that students opinion of their expressive e ability correlated highly with their confidence to take on tasks independently and seeing themselves as possessing talents that they would like to utilize in their life.

Discussion/Interpretation

For students who may struggle with language, alternative forms of expression become important.

Student Intended Outcome

Improved Artistic Ability

Data Source	Treatment N	Comparison N	Measure/Instrument
1. Teachers	1. 6	1.	1. statewide measure (ancillary measure 2)
2. Artists	2. 4	2.	2. statewide measure (ancillary measure 2)
3. Evaluator	3. 1	3.	3. PAW rubric (essential measure 1)
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: paired t-test

Methodology and Analysis

Evaluator sampled six students in each elementary classroom and tracked their progress through the residency period. Teachers and artists completed pre and post assessment of students

Finding/Result

Statewide measures for artistic learning found the strongest results in classrooms that emphasized teaching through the arts. However, the PAW rubric for artistic inquiry found the strongest artistic learning in classrooms that emphasized learning in the arts. At the stringent test of .001 significance, the two classrooms at Mission Education Center showed remarkable achievement with 87% of the kindergarten students demonstrating growth within the core PAW curriculum. In the third grade classroom 67% of the third grade students showed artistic progress even though there was a greater emphasis on arts-integrated learning.

Discussion/Interpretation

The statewide measures place a premium on the use and application of language. The PAW rubric places a premium on kinesthetic, nonlinguistic thinking. See report for discussion.

Student Intended Outcome

Increased Enthusiasm for the Arts

Data Source	Treatment N	Comparison N	Measure/Instrument
1. students	1. 27	1.	1. statewide measure (ancillary measure 8)
2. artists	2. 4	2.	2. statewide measure (ancillary measure 9)
3. teachers	3. 6	3.	3. statewide measure (ancillary measure 9)
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: percentage,, paired t-test

Methodology and Analysis

statewide measures administered pre and post treatment

Finding/Result

The report of elementary students shows significant increased enthusiasm for the arts. For older students, there is an increase of students who indicate they want to be artists (even while they complain about their art classes) . Artists and teachers score students high for enthusiasm in pretest and posttests

Discussion/Interpretation

Sites report high degree of enthusiasm for the arts at the beginning of instruction, therefore there is no room for reporting growth. If this is a factor that PAW wants to measure in the future, a more fine-grained instrument needs to be developed. Although the instrument is not effective for measuring growth, the instrument does demonstrate the high degree of interest and enthusiasm that students have for the arts.

Student Intended Outcome

Other Project Intended Outcome

Data Source	Treatment N	Comparison N	Measure/Instrument
1. school records	1. 12	1. 32	1. ancillary measure 1
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|--|--|--|
| 1. <input type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input checked="" type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: paired t-test

Methodology and Analysis

Finding/Result

A one-tailed t-test found a significant increase at the .01 level in attendance for students participating in PAW instruction.

Discussion/Interpretation

Teacher Intended Outcome

Increased Confidence, Knowledge and Skills for Using art in the Classroom

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teachers	1. 6	1.	1. statewide measure (ancillary measure 10)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: numeric comparison

Methodology and Analysis

test administered pre and post treatment

Finding/Result

5 out of 6 classroom teachers in the study had no training in incorporating the arts into their curriculum. Teachers who profess no training in the arts expressed a mild degree of confidence that they could teach the arts.

Discussion/Interpretation

The PAW experience had mixed effects on these teachers. After the PAW classes, teachers realized their lack of knowledge in the arts and their confidence diminished. Other teachers were empowered by the PAW experience and felt better able to lead arts activities in the classroom.

Teacher Intended Outcome

Increased Teacher Awareness and Use of VAPA Standards

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teacher	1. 6	1.	1. statewide measure (ancillary measure 12)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|--|---|--|---|
| 1. <input checked="" type="checkbox"/> Treatment Pre | <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: numeric comparison

Methodology and Analysis

assessment administered pre and post treatment

Finding/Result

teachers report little or no understanding of the VAPA Standards before and after the residencies

Discussion/Interpretation

As the Standards do not drive PAW's curriculum development, staff artists are generally not trained in seeing the connections to the VAPA Standards. Nor does PAW present itself to schools as offering a Standards-based curriculum.

Teacher Intended Outcome

Increased Awareness and Teaching to the Art Standards with Other Core Standards

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teachers	1. 6	1.	1. statewide measure (ancillary measure 11)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: numeric comparison

Methodology and Analysis

assessment administered pre and post treatment

Finding/Result

Teachers report a willingness to incorporate the arts into core learning.

Discussion/Interpretation

classroom teachers seek out PAW instruction because they are interested in arts integration.

Teacher Intended Outcome

Improved Collaboration Between Teachers and Artists

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teacher	1. 6	1.	1. statewide measure (significant measure 2)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: numeric comparison

Methodology and Analysis

assessments administered pre and post treatment

Finding/Result

In the elementary classrooms that demonstrated the strongest learning by students, classroom teachers participated in the PAW lesson and felt that they had sufficient time to plan with the artist.

Discussion/Interpretation

Participation and planning are two essential factors that allow teachers to recognize the teachable moments within a PAW lesson and to extend the arts experience into core learning after the PAW artist leaves. Planning helps teachers know what to look for and where core subject learning extensions might be possible. Participation allows the teacher to identify a teaching opportunity that can accelerate learning.

Teacher Intended Outcome

Developed Curriculum/Lesson Plans Using the VAPA and/or Other Content Standards

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teachers	1. 6	1.	1. statewide measure (significant measure 3)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|--|---|--|
| 1. <input type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: percentage

Methodology and Analysis

Finding/Result

Five of six teachers (83%) state that they will continue to use lessons introduced in the PAW residency in their classroom. The one teacher who will not use the lessons feels s/he lacks the skill to teach an arts lesson.

Discussion/Interpretation

The teachers who will continue using elements of the PAW curriculum point to basic elements that they are comfortable with: drumming rhythm patterns, and enacting problems and brainstorming solutions.

Teacher Intended Outcome

Other Teacher Intended Outcomes

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|--|--|---|--|
| 1. <input type="checkbox"/> Treatment Pre | 2. <input type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | 3. <input type="checkbox"/> Treatment Post | 4. <input type="checkbox"/> Comparison Pre | 5. <input type="checkbox"/> Comparison Post | 6. <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | 4. <input type="checkbox"/> Treatment Post | 5. <input type="checkbox"/> Comparison Pre | 6. <input type="checkbox"/> Comparison Post | 7. <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | 5. <input type="checkbox"/> Treatment Post | 6. <input type="checkbox"/> Comparison Pre | 7. <input type="checkbox"/> Comparison Post | 8. <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Artist Intended Outcome

Increased Confidence, Knowledge and Skills for Using art in the Classroom

Data Source	Treatment N	Comparison N	Measure/Instrument
1. artistic director	1. 1	1.	1. PAW Teacher Skills Assessment (essential measure 3)
2. artist	2. 4	2.	2. statewide measure (ancillary measure 12)
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: paired t-test

Methodology and Analysis

Artistic Director observed artists teaching and scored their performance using the Teacher Skills assessment rubric . Artists used the same rubric for self evaluations.

Finding/Result

Three out of four PAW artists scored themselves on their pedagogical method statistically similar to the PAW's artistic instructor's evaluation (as shown by a two-tailed t-test of significance). Awareness of the VAPA Standards increased for all artists in the program. The concept of Standards-based instruction was introduced to the participating artists in pre-residency workshops and they appear to enthusiastically embrace this concept.

Discussion/Interpretation

PAW is successfully preparing a cohort of teachers that combine pedagogy and content to effectively deliver PAW instruction in the classroom.

Artist Intended Outcome

Improved Collaboration Between Artists and Teachers

Data Source	Treatment N	Comparison N	Measure/Instrument
1. artists	1. 6	1.	1. statewide measuyre (significant measure 2)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used: numeric comparison

Methodology and Analysis

Finding/Result

At the beginning of the residences, two PAW artists reported that they did not see the need for collaboration with the classroom teachers. Both of these artists strongly supported collaboration by the end of the residency. Both of these artists were in elementary classrooms with high levels of student learning.

Discussion/Interpretation

Artist Intended Outcome

Other Artist Intended Outcomes

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|---|--|---|
| 1. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

School Intended Outcome

Increased Support for the Arts through Instructional Time, Materials and Supplies

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|---|--|---|
| 1. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

School Intended Outcome

Improved Academic Performance

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|---|--|---|
| 1. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

School Intended Outcome

Other School Intended Outcomes

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|---|--|---|
| 1. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Parent/Community Intended Outcome

Increased Support and Awareness of the Arts within the School

Data Source	Treatment N	Comparison N	Measure/Instrument
1. teachers	1. 6	1.	1. statewide measure (ancillary measure 13)
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|--|---|--|---|--|
| 1. <input checked="" type="checkbox"/> Treatment Pre | 2. <input checked="" type="checkbox"/> Treatment Post | 3. <input type="checkbox"/> Comparison Pre | 4. <input type="checkbox"/> Comparison Post | 5. <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | 3. <input type="checkbox"/> Treatment Post | 4. <input type="checkbox"/> Comparison Pre | 5. <input type="checkbox"/> Comparison Post | 6. <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | 4. <input type="checkbox"/> Treatment Post | 5. <input type="checkbox"/> Comparison Pre | 6. <input type="checkbox"/> Comparison Post | 7. <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | 5. <input type="checkbox"/> Treatment Post | 6. <input type="checkbox"/> Comparison Pre | 7. <input type="checkbox"/> Comparison Post | 8. <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

A one tailed t-test at the .05 level of significance show gains in parent and community participation in 3 out of the 4 elementary classrooms (75%). Along with teacher participation and planning, parent and community involvement is a factor. Elementary Classroom 2 that had the highest significance of student learning also experiences the highest significant increase in parent and community participation.

Discussion/Interpretation

While parent/community involvement correlates to student achievement, it does not mean that parent/community involvement cause student achievement. It is possible that high student engagement and learning prompts created parent/community involvement.

Parent/Community Intended Outcome

Other Parent/Community Intended Outcomes

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

- | | | | | |
|---|---|---|--|---|
| 1. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 2. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 3. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |
| 4. <input type="checkbox"/> Treatment Pre | <input type="checkbox"/> Treatment Post | <input type="checkbox"/> Comparison Pre | <input type="checkbox"/> Comparison Post | <input type="checkbox"/> Post/Retrospective Pre |

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Other Intended Outcome

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

1. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
2. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
3. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
4. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Other Intended Outcome

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

1. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
2. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
3. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
4. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Other Intended Outcome

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

1. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
2. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
3. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
4. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation

Other Intended Outcome

Data Source	Treatment N	Comparison N	Measure/Instrument
1.	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.

Check all that apply for each of the above data sources

1. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
2. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
3. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre
4. <input type="checkbox"/> Treatment Pre	<input type="checkbox"/> Treatment Post	<input type="checkbox"/> Comparison Pre	<input type="checkbox"/> Comparison Post	<input type="checkbox"/> Post/Retrospective Pre

Statistics Used:

Methodology and Analysis

Finding/Result

Discussion/Interpretation