
SECOND YEAR ANNUAL EVALUATION REPORT FOR
THE PERFORMING ARTS WORKSHOP

November 15, 2005

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Office of Innovation and Improvement
Improvement Programs
400 Maryland Avenue SW, Room 3C124
Washington, DC 20202-5943

November 15, 2005

Dear Ms. Austin,

Attached please find our Year 2 Annual Evaluation Report. It includes data collected during the 2004-05 school year, the second year of the Performing Arts Workshop's AEMDD grant.

We are very pleased with our results for our second year, and have identified areas to be strengthened in Year 3. The following highlights illustrate our accomplishments in this year:

- We served approximately 300 students through moderate and intensive residencies during the course of the year.
- Students participating in residencies showed more growth in all areas of linguistic expression and critical thinking compared with their comparison-group peers.
- Teachers observed that students participating in residencies exhibited significantly improved academic attitudes, while comparison-group students exhibited decline in nearly all academic attitudes.
- Students participating in residencies showed slight improvements in aspects of pro-social behavior, but the AIS program is unlikely to have significant impact on these behaviors.
- Students participating in residencies showed an increased interest in experiencing art while comparison-group students showed decreased interest.

We hope you enjoy reading this report and we are very pleased with all we are learning from this project and our evaluation. Please feel free to contact our evaluator, Leah Goldstein Moses, at (877) 467-7847 for any questions regarding the evaluation data.

The appendices to this report include our data collection instruments, student data reported by schools, and our current financial statement.

Sincerely,

Gary Draper, Project Manager
Performing Arts Workshop

Leah Goldstein Moses, President
The Improve Group

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Tom DeCaigny, Gary Draper, Ai Tamanaha, Thien Lam, Cathy Worner and Gloria Unti of the Performing Arts Workshop;

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Leah Goldstein Moses, Deborah Goldstein, Brooke Ahlquist, Rebecca Stewart, Jules Goldstein and Steve Smella of the Improve Group.



INTRODUCTION

PERFORMING ARTS WORKSHOP HISTORY

Performing Arts Workshop (the Workshop) was established in 1965 to provide a creative outlet for inner-city teenagers. For the last four decades the Workshop has promoted an alternative learning strategy, established by the Workshop founder Gloria Unti, for at-risk children who have limited opportunities to experience the arts. The Workshop was one of the first Bay Area non-profits to place trained artists in schools and now serves over 5,150 young people. It now serves public school children and children not enrolled in public school in the San Francisco Bay area through the Artists-in-Schools (AIS), Artists-in-Communities and Professional Development.

HOW THE ARTISTS-IN-SCHOOLS PROGRAM WORKS

Performing Arts Workshop offers public schools weekly artist residencies lasting between 8 and 30 weeks in theatre arts, creative writing, creative movement, music and world dance. Each AIS residency consists of 7 to 29 hours of sequential instruction, in which the artist visits each class once per week for one hour (one-half hour for pre-kindergarten and kindergarten classes). Depending on the duration of the AIS residency, an additional one to two hours is reserved for meetings between the classroom teacher and the Workshop artist to discuss roles, responsibilities and degree of integration with classroom curriculum.

Typically, a Workshop artist spends the day at a school site teaching several classes, ranging from pre-kindergarten to 12^h grade. The AIS residencies emphasize problem-solving and critical-thinking while engaging in the creative process.

The Workshop employs 26 artists who provide AIS residencies to 183 classrooms from pre-Kindergarten to 12^h grade in 20 schools in 7 school districts.

THE ARTISTS-IN-SCHOOLS PROGRAM FUNDING

In 2003, Performing Arts Workshop received an Arts in Education Model Development and Dissemination Grant (AEMDD) from the United States Department of Education. The purpose of the AEMDD program is to support the enhancement, expansion, documentation, evaluation and dissemination of innovative, cohesive models that are based on research and have demonstrated that they effectively: (1) integrate standards-based arts education into the core elementary and middle school curricula; (2) strengthen standards-based arts instruction in these grades; and (3) improve students' academic performance, including their skills in creating,



performing and responding to the arts. Projects funded through the AEMDD program are intended to increase the amount of information on effective models for arts education that is nationally available and that integrates the arts with standards-based education programs.¹ The AEMDD program funds the AIS program for three years. The number of classrooms and students served through Year 2 AEMDD program funding is presented in Table 1 below.

Table 1: Classes served by AEMDD-funded AIS residencies, 2004-05

	E.R. Taylor	John Muir	Monte Verde	Rudsdale
Number of artists	1	2	1	1
Number of classrooms holding residencies	3	8	2	2
Number of students per classroom holding residencies	20	11-22	20	23
Number of comparison-group classrooms	3	3	2	2
Number of students in comparison-group classrooms	20-28	15-20	20	26

HOW DO ARTISTS AND TEACHERS DESCRIBE THE ARTISTS-IN-SCHOOLS PROGRAM?

Artists and teachers describe the program as an opportunity for youth to learn the artistic process in a setting where the arts are often overlooked to accommodate needs in other disciplines, particularly math and language arts.

The AIS program provides a **structured experience** in which strong emphasis is placed on the creative process and the creative product. Students have an opportunity to solve problems in structured, creative ways. The artists help students stay within established behavioral standards, beginning each lesson with a warm-up that explains the concepts to be addressed that day. Then they follow it up with activities that demonstrate the application of the concepts.

Teaching artists use multiple methods to be **responsive to students' needs**. The participating students demand quick adaptation to their varying moods, behaviors and abilities. The artists try different activities, styles and tones to meet their needs. Students get the chance to be active and learn about their bodies and how physical activity can complement learning.

Participating students have the opportunity to feel **successful and self-confident** in a way they may not otherwise. In particular, students who perform poorly in a traditional academic setting are given a different opportunity to succeed. This in turn builds self-confidence.

The AIS class period is **distinctive from the rest of the week**. Each AIS residency period starts by bringing students into a new space, often within the same classroom. Students engage

¹ <http://www.ed.gov/programs/artsedmodel/faqgeneral.html>



with each other, their teacher and the artist in ways they do not normally interact. Participation is not mandatory, but students are encouraged to participate, take risks and expand comfort levels. While more traditional methods are sometimes used, many of the concepts are demonstrated and even acted out.

Teaching artists introduce **new concepts that can be integrated into the curriculum**. Each concept is presented, discussed, demonstrated and practiced. Some concepts include: continuous flow, patterns, obstacles, character development and creative space. The teachers are encouraged to integrate the new concepts into their conventional methods of teaching.

The AIS program provides **exposure to the arts** that students may not get elsewhere. Students experience creativity in ways that are new to them. They learn about the arts from different cultural perspectives and how the arts are physical as well as visual.

THE ARTISTS-IN-SCHOOLS LOGIC MODEL

Performing Arts Workshop staff, residency artists, school staff and evaluation staff worked together to prepare a logic model for describing and evaluating the Artists-in-Schools program. The logic model was prepared in 2003, at the onset of the Artists-in-Schools evaluation and is meant to guide the evaluation activities throughout the three-year AEMDD grant period. The logic model appears in Table 2 on the following two pages.



Table 2: Artists-in-Schools Logic Model

Goals	Objectives	Measures of Success
<p>Improve student critical thinking in the arts.</p>	<ul style="list-style-type: none"> • Develop standardized and responsive lesson plans in dance, theatre, music and creative writing for dissemination to moderate-service and intensive-service program sites. • Build student vocabulary in dance, theatre, music and creative writing. • Improve students' ability to understand, analyze, discuss and create dance, theatre, music and creative writing. 	<ul style="list-style-type: none"> • Teachers with AIS are more likely to incorporate the arts into lesson plans than comparison-group teachers; artists develop lesson plans that present thinking in the arts as measured by teacher surveys, student report cards and records and classroom observations. • Students with AIS show growth in critical thinking in the arts as measured by teacher, artist and student surveys and teacher and artist focus groups.
<p>Use the arts to positively impact general academic performance.</p>	<ul style="list-style-type: none"> • Develop standardized and responsive lesson plans for using the arts to teach across the curriculum, particularly within the disciplines of language arts, social studies, science, and math for dissemination to moderate-service and intensive-service program sites. • Show greater student attention, quality, elaboration and fluency in their academic work. • Improve students' pre-linguistic learning. 	<ul style="list-style-type: none"> • Artists are consulted about using arts across the curriculum and teachers incorporate the arts into their lesson plans as measured by teacher and artist surveys and focus groups and classroom observations. • Students in intensive and moderate service classrooms show greater academic gains than comparison-group students as measured by teacher surveys and student report cards and records. • Students in intensive- and moderate-service classrooms show greater gains in pre-linguistic learning than comparison group students as measured by student report cards and records.
<p>Identify curricular and pedagogical problems in teaching at-risk youth so that methods of staff development and student academic performance can be improved.</p>	<ul style="list-style-type: none"> • Identify methods that teachers and artists use to teach at-risk students. • Determine which methods of teaching at-risk students are best practices in terms of effectiveness, dissemination and implementation. • Review challenges in implementing best practices and in program fidelity and identify strategies for addressing challenges. 	<ul style="list-style-type: none"> • Teachers in intensive- and moderate-service classrooms show greater confidence in serving at-risk youth than their comparison group peers as measured by teacher surveys, focus groups and classroom observations. • Teachers and artists will identify strategies for using the arts to teach at-risk youth as measured by teacher and artist focus groups and classroom observations, • The arts will be well-integrated into classrooms receiving intensive and moderate services as measured by teacher surveys and classroom observations.



Goals	Objectives	Measures of Success
<p>Use affective dimensions of the arts to develop pro-social behavior.</p>	<ul style="list-style-type: none"> • Improve student behavior in the classroom. • Increase student motivation and intended positive behavior including leadership and self-efficacy. • Improve learning environment in intensive and moderate service classrooms through increased use of affective dimensions of the arts. 	<ul style="list-style-type: none"> • Students in intensive- and moderate-service classrooms will demonstrate better behavior than comparison-group students as measured by teacher surveys, student records and classroom observations. • Students report that the arts help them improve their classroom behavior as measured by student surveys. • The classroom environment will improve as measured by teacher surveys and focus groups, student records and classroom observations.
<p>Institutionalize arts and arts education in school settings to increase sustainability</p>	<ul style="list-style-type: none"> • Determine how the arts and arts education are integrated and incorporated into the curriculum and identify strategies for increasing arts integration. • Build commitment to and integration of the arts into standard practices of area schools. 	<ul style="list-style-type: none"> • Arts integration over time will increase as measured by teacher and artist focus groups and surveys and classroom observations.



THE ARTISTS-IN-SCHOOLS EVALUATION

The evaluators designed and implemented unique data collection instruments to measure the success of objectives that are laid out in the logic model. Surveys for students in grades 2-5, teachers and artists were administered in October 2004 and May 2005 to measure changes in student, teacher and artist attitudes and behaviors towards using the arts in school. Students in grades K-1 were not surveyed due to age; teacher and artist surveys were relied on to measure changes in their attitudes and behaviors. The evaluators designed surveys for students in 8th grade but did not implement them due to the inability to attain student and parental consent at the 8th grade school; teacher and artist surveys were relied on to measure changes in their attitudes and behaviors. All data collection instruments are included in the AEMDD Supplemental Report.

In March 2005, program and evaluation staff conducted observations of the AIS residency sessions to identify strategies for implementing the arts in a residency setting and for using the arts to teach at-risk students. Also in March 2005, focus groups were conducted with teachers and artists to gain insight into how the arts are, and can be, integrated in the classroom and to reflect on program impacts. In summer and fall 2005, student attendance and standardized test data were collected and analyzed to determine the effect that arts have on student academic performance.

The remainder of this report describes the research and outcomes surrounding each goal of the logic model. Each section includes specific results of data analysis conducted in Year 2 of the AEMDD grant period.

Analysis of teacher and artist surveys includes information on students in grades K-5 and 8. Analysis of student surveys includes information on students in grades 2-5.

E.R. Taylor Elementary held both moderate and intensive residencies in its classrooms. Moderate treatment classrooms received the AIS residency for 15 weeks and intensive treatment classrooms received the residency for 24 weeks. This report includes analysis of teacher surveys comparing the moderate and intensive treatment classrooms at that school. Comparative student survey analysis for those classrooms was not conducted because the moderate treatment classrooms were in grades K-1 and not old enough to take the survey.

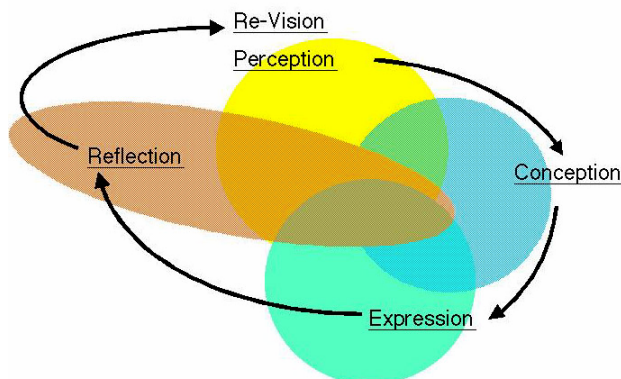
CRITICAL THINKING IN THE ARTS

WHAT IS CRITICAL THINKING IN THE ARTS?

Through an extended formative evaluation process that was conducted in the late 1990s, the Workshop identified qualitative reasoning as a core educational objective of its method (Eisner, 1994, 2002). Developing skills in qualitative reasoning enables students to utilize more reflective forms of decision-making and art production. This theory of critical thinking in art-making, promised to serve as a useful lens for logically analyzing the Workshop's curricular practice (Unti, 1990).

Eisner's original theory of critical thinking in the arts begins with three dimensions: perception, conception and expression. Through its own reflective practice and dialogue, the Workshop, with its content specialist Richard Siegesmund, developed two additional factors to Eisner's original model: reflection and re-vision. Together, these five stages represent a cycle of artistic inquiry (Siegesmund, 2000). Completing this cycle is a curriculum; it is the course to be run (see Figure 1). The completion of this cycle is not about refinement, aesthetic symmetry, or a sense of summative completion; it is about the generation of new possibilities.

Figure 1: A curriculum of artistic inquiry



THE AIS PROGRAM MODEL OF CRITICAL THINKING IN THE ARTS

The Workshop's curriculum encourages brainstorming of multiple solutions to a given problem (Eisner, 2002). Students reflect on a set of possibilities and are actively encouraged to bring their analysis into language. During analysis, students select, elaborate and extend the solution they feel to be most appropriate. Expression of thought is likely to first occur somatically before it manifests itself linguistically.



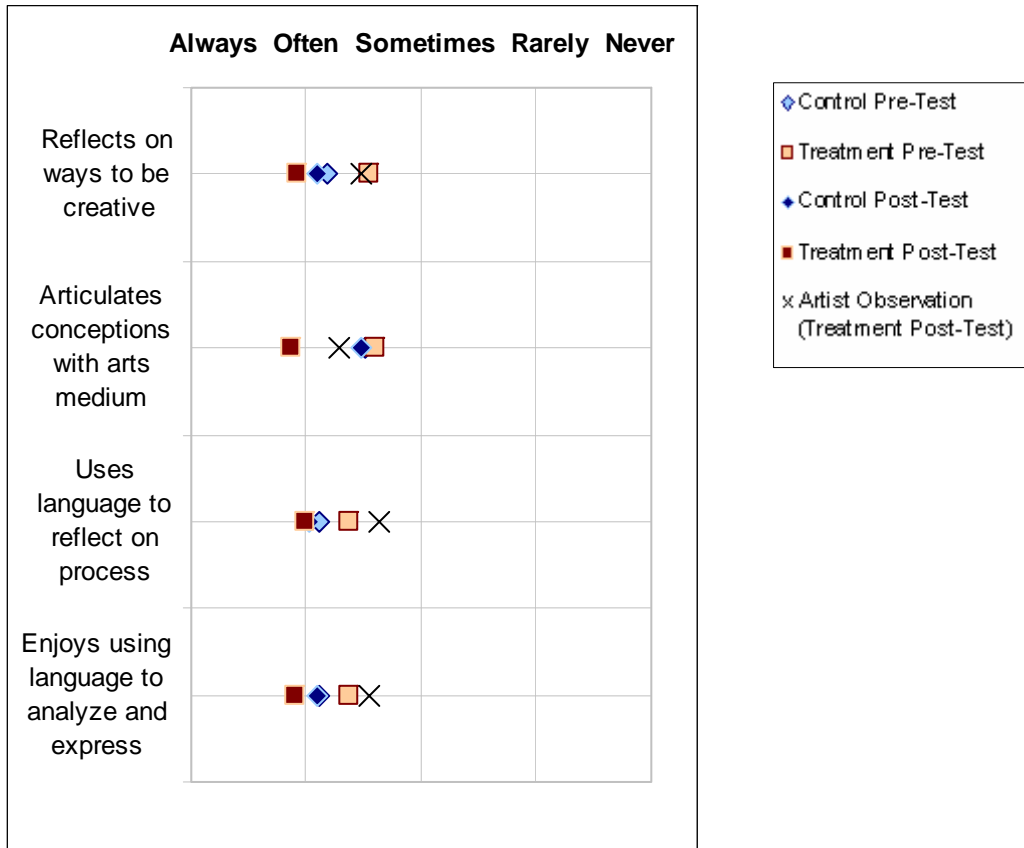
Working from this theoretical base, the Workshop applies the five dimensions of critical thinking in the arts (perception, conception, expression, reflection and re-vision) to assessment, and articulates stages in the development of critical thinking. Skills within each dimension could be assessed through observable behaviors. Professional development of teaching artists focuses on students' ability to engage somatic thinking, interpret pre-linguistic thinking into language and apply linguistic knowledge to critically examine somatic performance. With this training, the Workshop's teaching artists are not only able to evaluate a student's ability to think critically in the arts, but they also have a road-map for conceptualizing the sequence of their instruction.

IMPACT OF THE AIS PROGRAM ON CRITICAL THINKING IN THE ARTS

Findings from teacher and artist observations of students

As shown in Figure 2 below, treatment-group students showed more growth in all areas of linguistic expression than their comparison-group peers. Treatment-group teachers observed exceptional student growth in reflecting on ways to be creative and articulating concepts with an arts medium. Artists were generally more critical than teachers regarding the level of linguistic expression exhibited by the students they taught.

Figure 2: Teacher and artist observations of student (K-8) expression



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms and artists on a 1-5 scale with 1=always, 2=often, 3=sometimes, 4=rarely, and 5=never.



In the area of expression, students in intensive treatment classrooms showed much stronger improvement than students in moderate treatment classrooms. As shown in Table 3 below, intensive treatment students showed nearly a full point of growth in three areas of expression. Intensive treatment students showed more than twice as much growth than their moderate treatment peers in all areas of expression. This shows that the length of a residency program affects the level of benefit students receive in regards to expression and that residencies of 23 or more weeks significantly improve student expression.

Table 3: Teacher observed change in moderate and intensive treatment student (K-2) expression

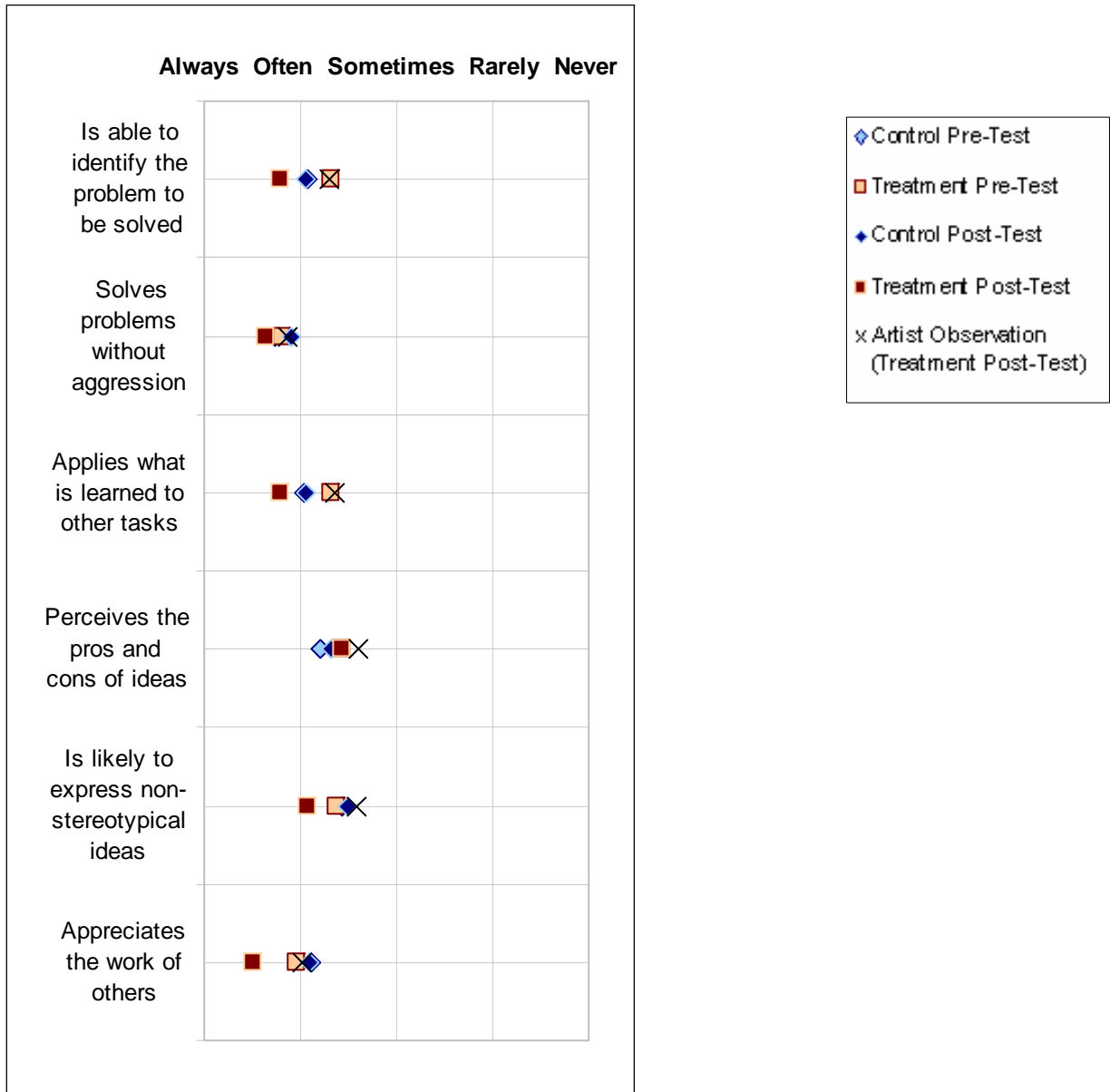
	Intensive treatment change	Moderate treatment change
Reflects on ways to be creative	0.91	0.15
Articulates conceptions with arts medium	0.99	0.50
Uses language to reflect on process	0.66	-0.09
Enjoys using language to analyze and express	0.91	0.34

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-5 scale with 1=always, 2=often, 3=sometimes, 4=rarely, and 5=never.



As shown in Figure 3 below, treatment-group students showed more growth in nearly all areas of critical thinking while comparison-group students showed slight decline or no change. Artists generally observed less frequency of critical thinking in treatment-group students than teachers did; however artists did observe critical thinking behaviors most of the time in their students.

Figure 3: Teacher and artist observations of student (K-8) critical thinking



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms and artists on a 1-5 scale with 1=always, 2=often, 3=sometimes, 4=rarely, and 5=never.



In the area of critical thinking, students in intensive treatment classrooms showed much stronger improvement than students in moderate treatment classrooms. As shown in Table 4 below, intensive treatment students showed more than a full point of growth in three areas of critical thinking. Intensive treatment students showed more than three times as much growth than their moderate treatment peers in all areas of expression. This shows that the length of a residency program affects the level of benefit students receive in regards to critical thinking and that residencies of 23 or more weeks significantly improve student expression.

Table 4: Teacher observed change in moderate and intensive treatment student (K-2) critical thinking

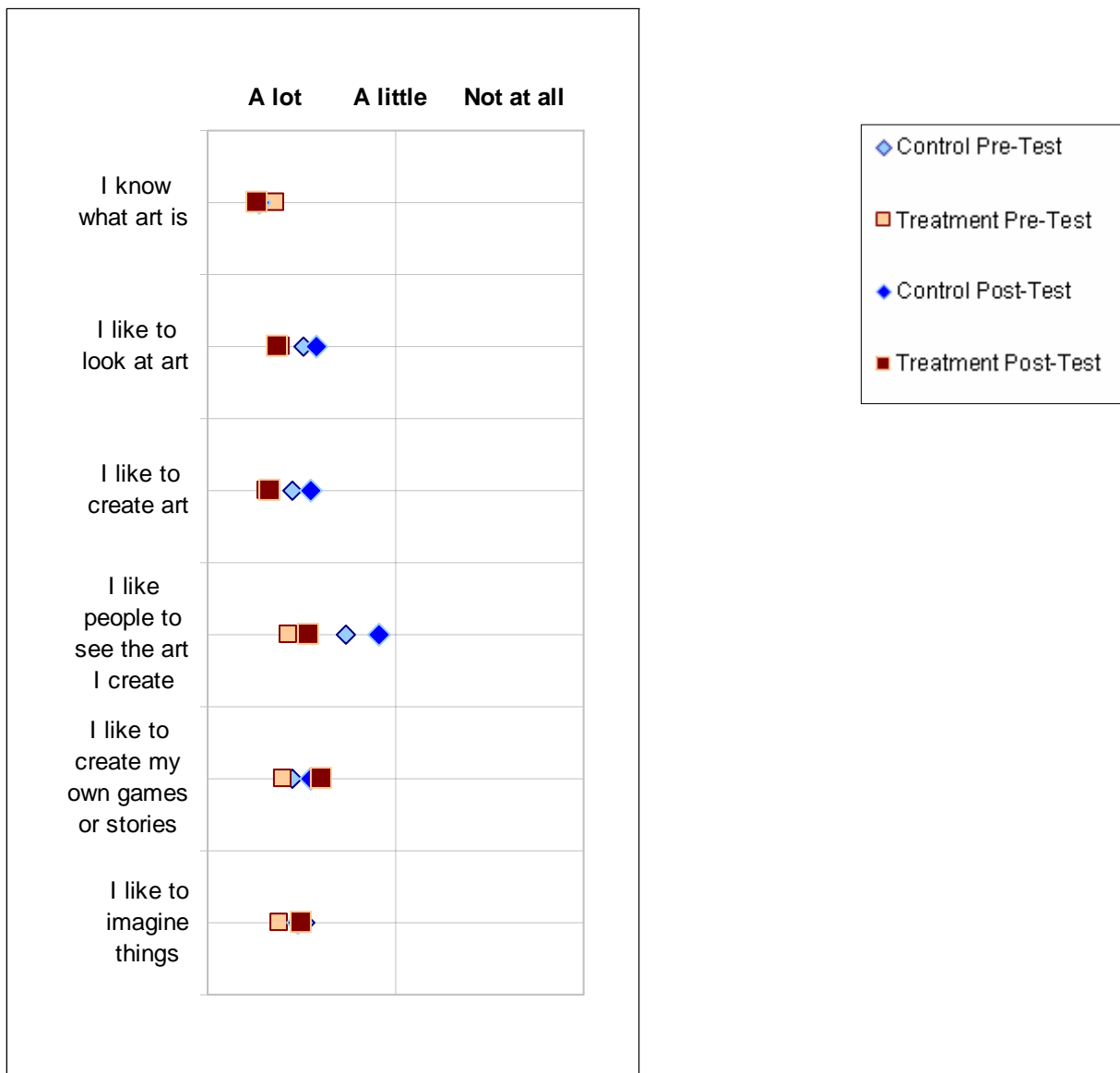
	Intensive treatment change	Moderate treatment change
Is able to identify the problem to be solved	1.43	0.04
Solves problems without aggression	0.24	0.19
Applies what is learned to other tasks	1.07	0.19
Perceives the pros and cons of ideas	1.05	0.28
Is likely to express non-stereotypical ideas	0.82	0.16

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-5 scale with 1=always, 2=often, 3=sometimes, 4=rarely, and 5=never.

Findings from student surveys

As shown in Figure 4 below, both comparison-group and treatment-group students demonstrated a minor decline in most areas of art appreciation. Comparison-group and treatment-group students showed similar levels of decline in all areas of art appreciation except recognizing art, in which treatment-group students showed a slight improvement.

Figure 4: Student (2-5) appreciation of art



NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=a lot, 2=a little and 3=not at all.

As shown in Figure 5 below, treatment-group students' attitudes towards observing art in the pre- and post-test did not change, although they did already exhibit fairly high levels of appreciation for several art forms in pre-testing.

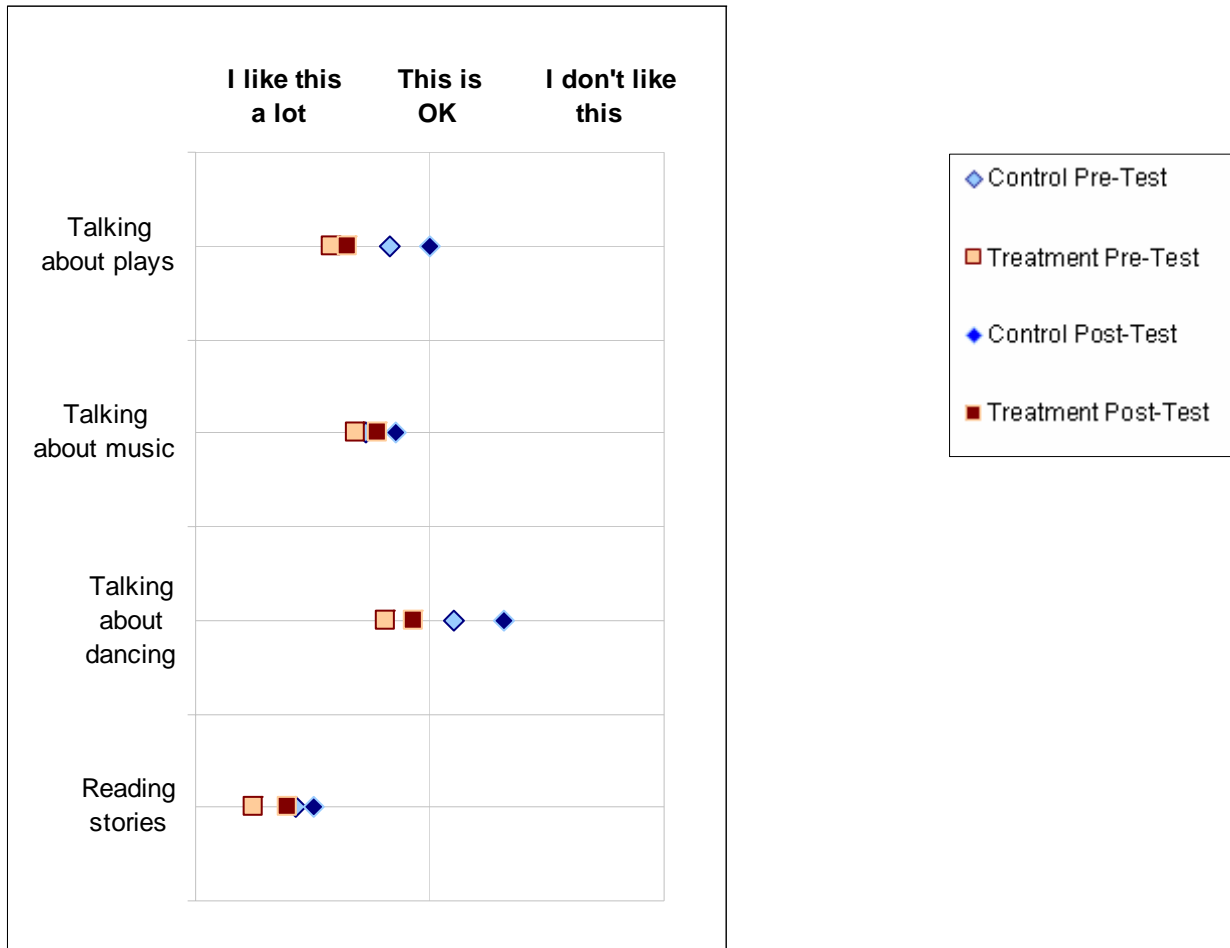
Figure 5: Student (2-5) attitudes towards observing art



NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=I like this a lot, 2=this is OK and 3=I don't like this.

As shown in Figure 6 below, although the attitudes of both groups towards discussing art worsened, the treatment-group expressed less of a decline in attitude towards talking about plays and talking about dancing.

Figure 6: Student (2-5) attitudes towards discussing art

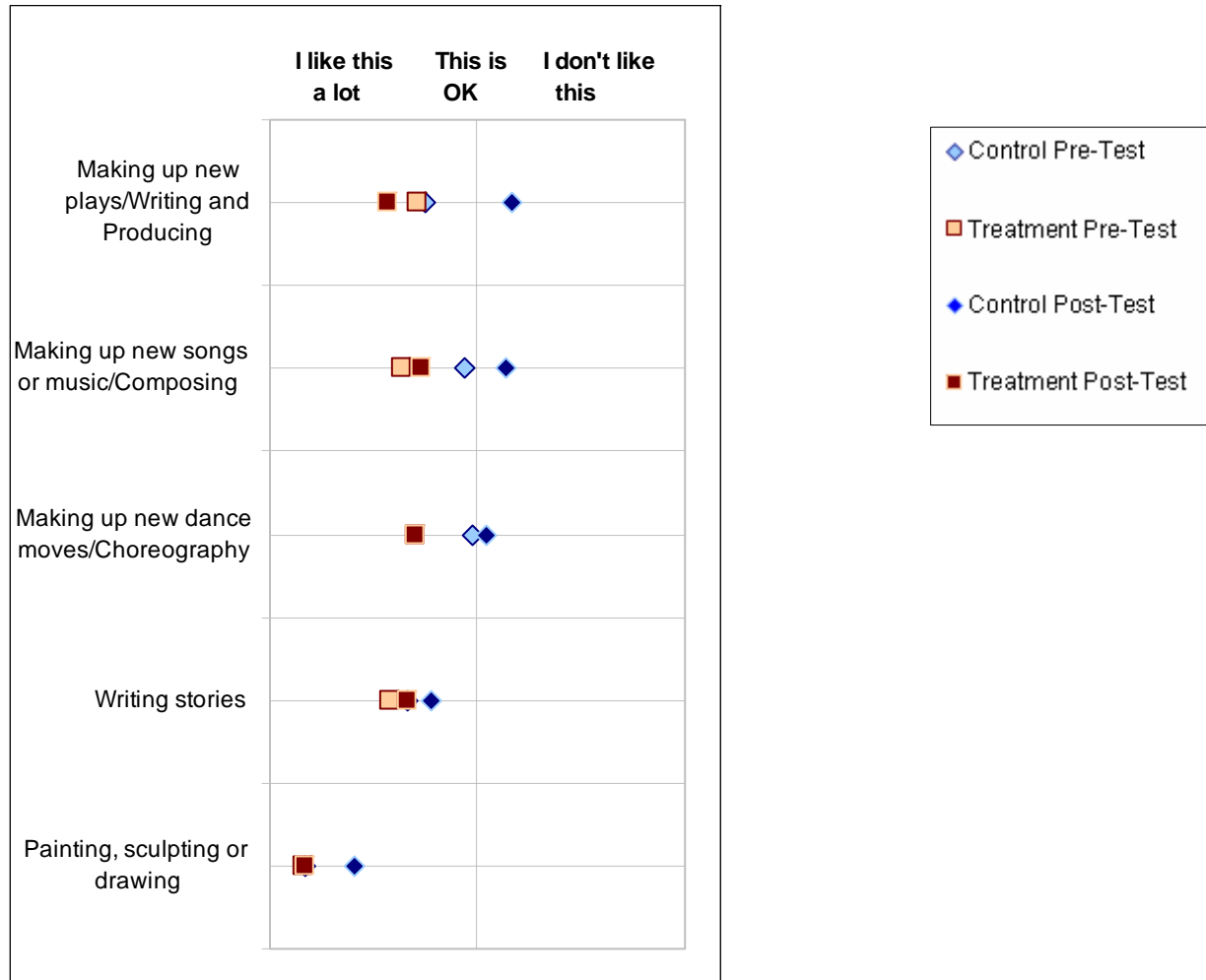


NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=I like this a lot, 2=this is OK and 3=I don't like this.



As shown in Figure 7 below, treatment-group students showed an increased interest in making up, writing and producing new plays while comparison-group students showed a decreased interest. Despite a trend of slight decline among both groups, treatment-group students' attitudes towards creating art showed less decline.

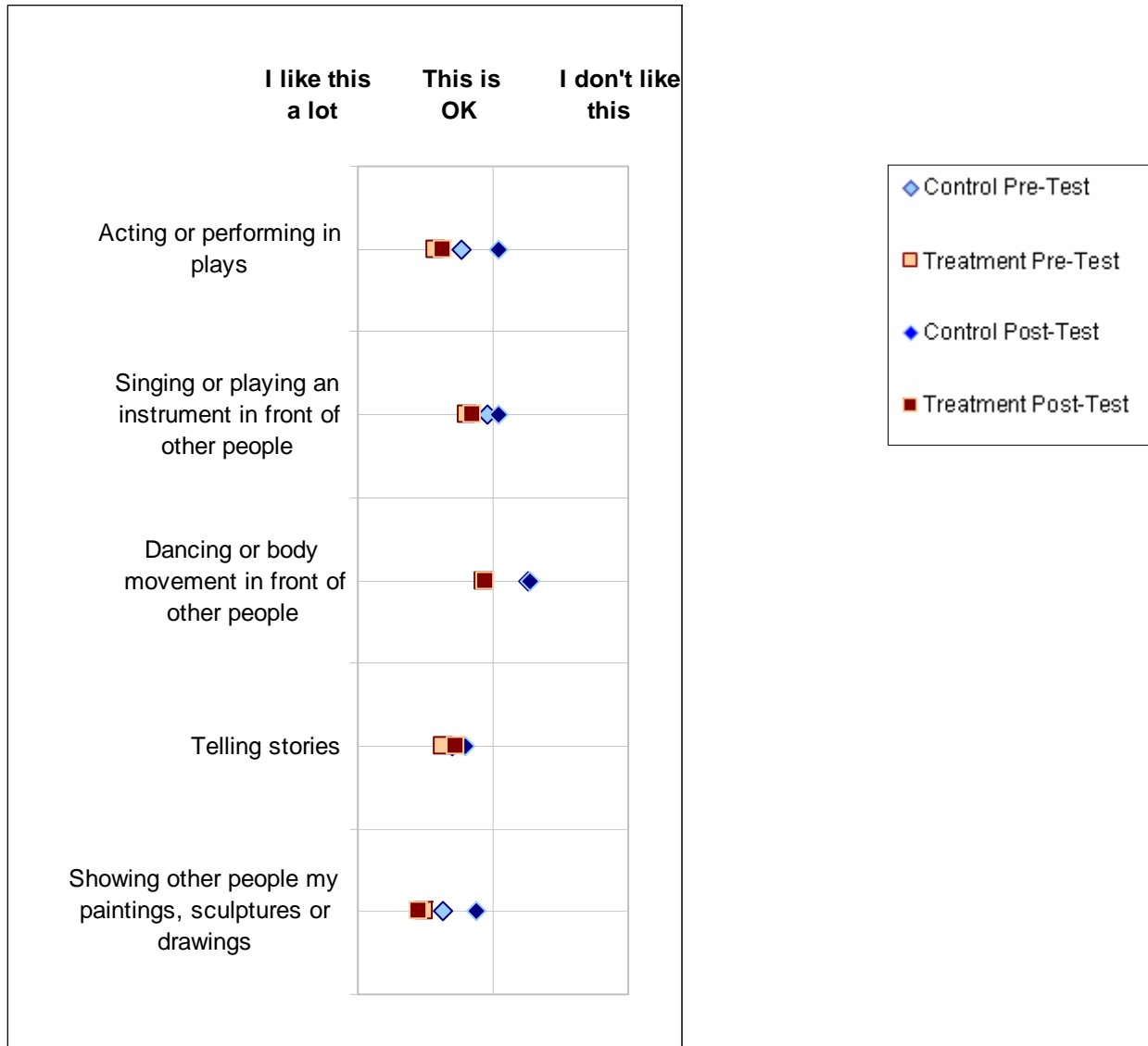
Figure 7: Student (2-5) attitudes towards creating art



NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=I like this a lot, 2=this is OK and 3=I don't like this.

As shown in Figure 8 below, comparison-group and treatment-group students expressed little change or decreased interest in sharing artwork.

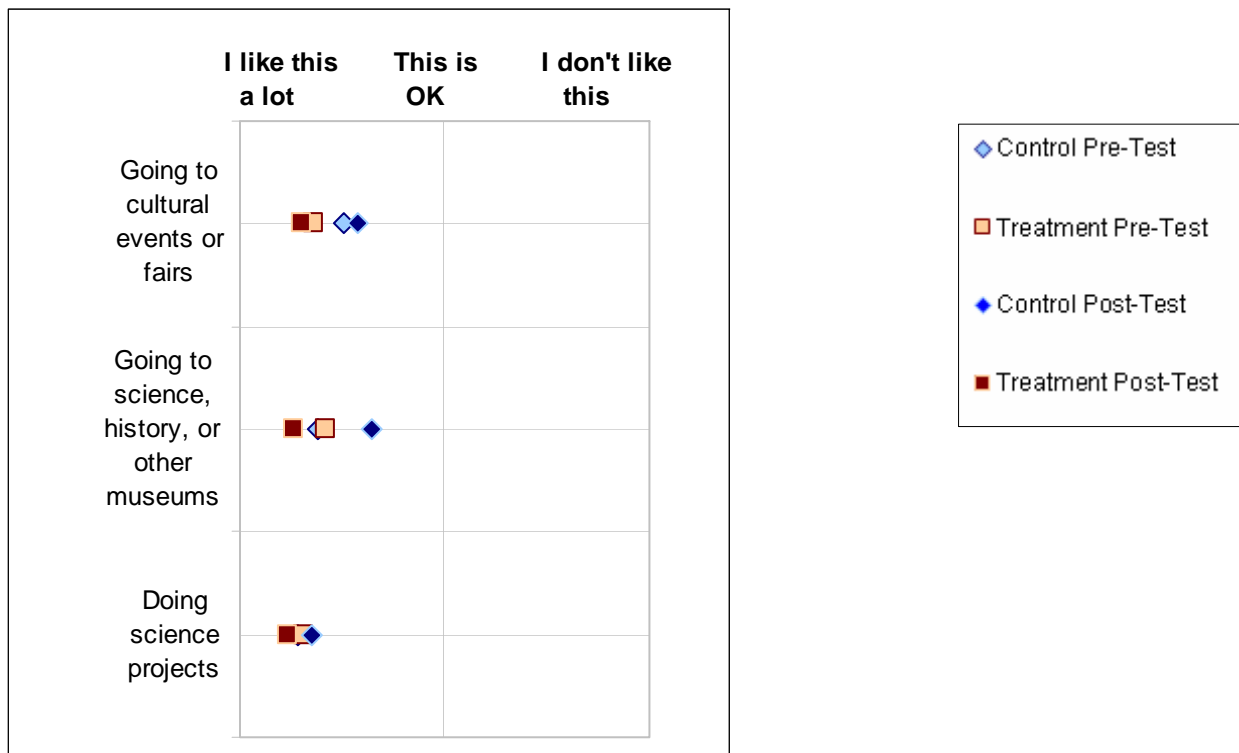
Figure 8: Student (2-5) attitudes towards sharing or performing art



NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=I like this a lot, 2=this is OK and 3=I don't like this.

As shown in Figure 9 below, treatment-group students showed increased interest in experiencing art while comparison-group students showed decreased interest or no change. In particular, treatment-group students enjoyed going to science, history or other museums significantly more; comparison group students enjoyed this experience significantly less over the same period.

Figure 9: Student (2-5) attitudes towards experiencing art



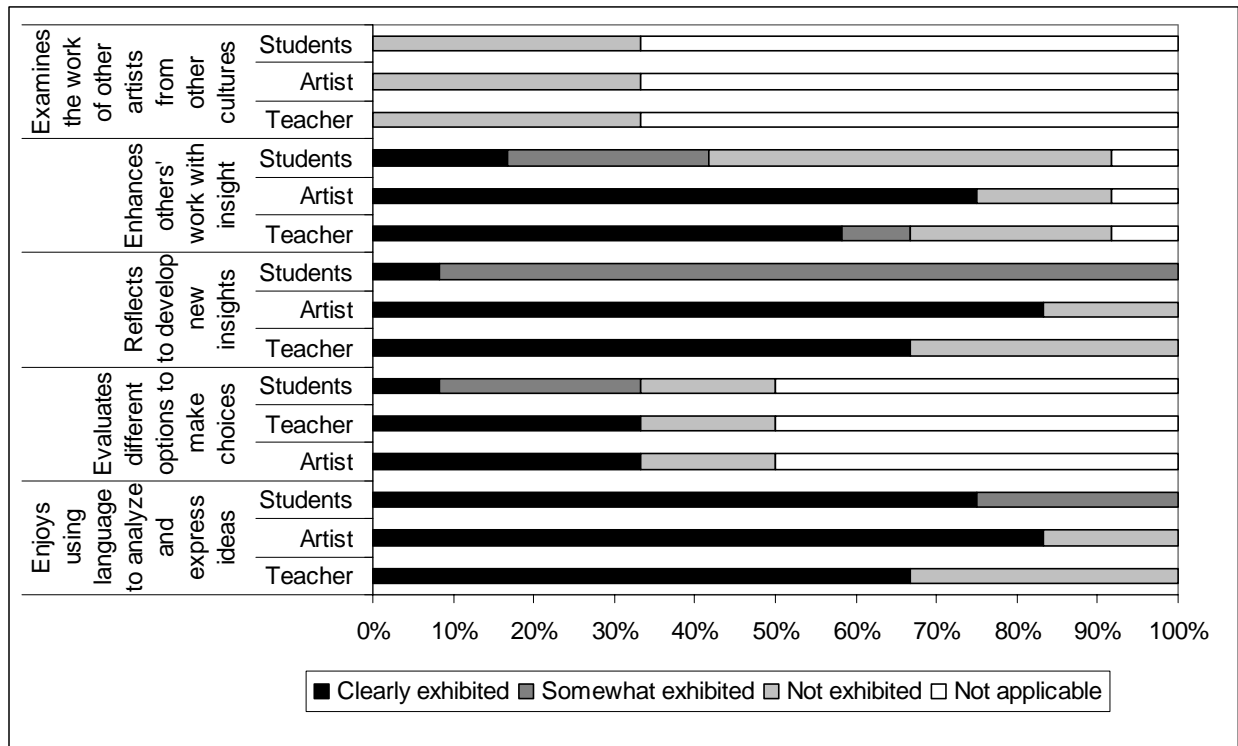
NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=I like this a lot, 2=this is OK and 3=I don't like this.



Findings from residency observations

As shown in Figure 10 below, the artists clearly exhibited several criteria related to insight and expression during their lessons, although the lessons were lacking in examining the work of artists from other cultures and evaluating different options to make choices. This is reflected by observations of the former being “exhibited” and the latter “not applicable” most of the time. Teacher participation in the lesson plans was excellent in three criteria of insight and expression: “enhances others' work with insight”, “reflects to develop new insights”, and “enjoys using language to analyze and express ideas”. Observations show that teachers clearly or somewhat exhibited these criteria more than 60% of the time. Students participated in the lesson plans exceptionally well in two criteria: “enjoys using language to analyze and express ideas” and “reflects to develop new insights”. Observations show that students clearly or somewhat exhibited these criteria 100% of the time.

Figure 10: Classroom (K-8) observations of insight and expression during the residency period



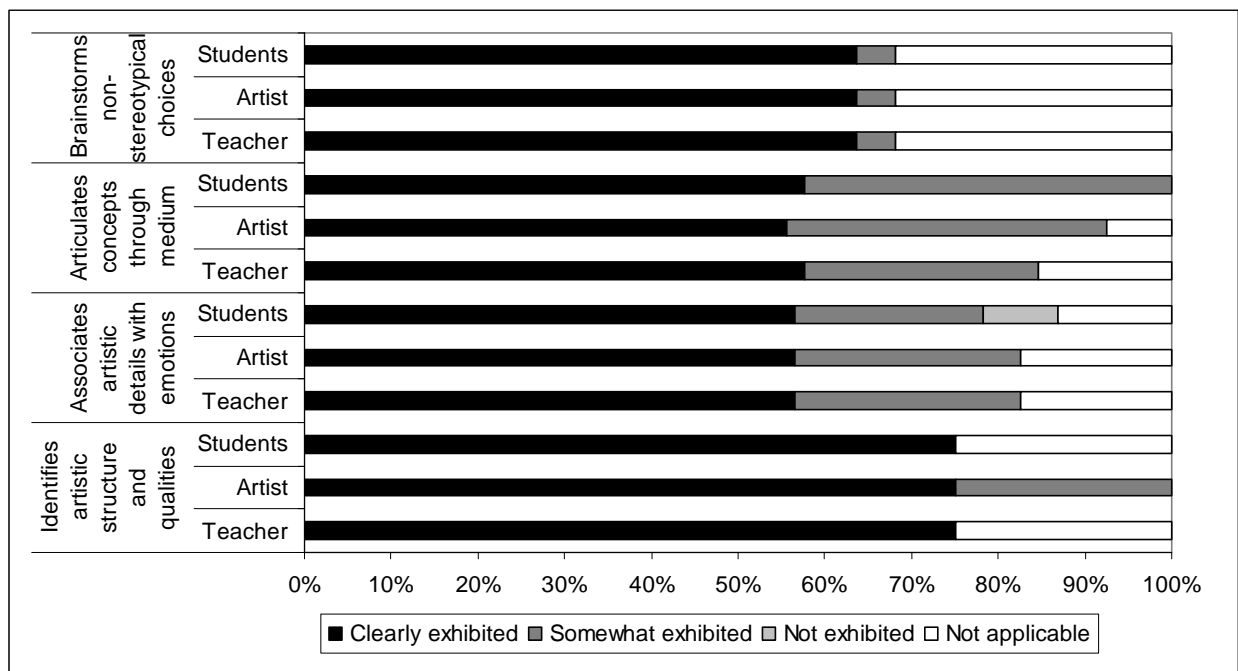
NOTE: Based on mean assessments in 2 observations each of 17 residencies.



Artists-in-Schools (AIS) Year 2 Annual Report
 Critical Thinking in the Arts

As shown in Figure 11 below, the artists clearly or somewhat exhibited all criteria related to critical thinking behaviors the majority of the time in their lessons, although brainstorming non-stereotypical choices was “not applicable” nearly one-third of the time. Teacher and student participation in the lesson plans was also excellent. Observations show that teachers and students clearly or somewhat exhibited critical thinking criteria over 70% of the time. Students participated in lesson plans exceptionally well in the area of clearly articulating concepts through a medium, exhibiting or somewhat exhibiting this criteria 100% of the time.

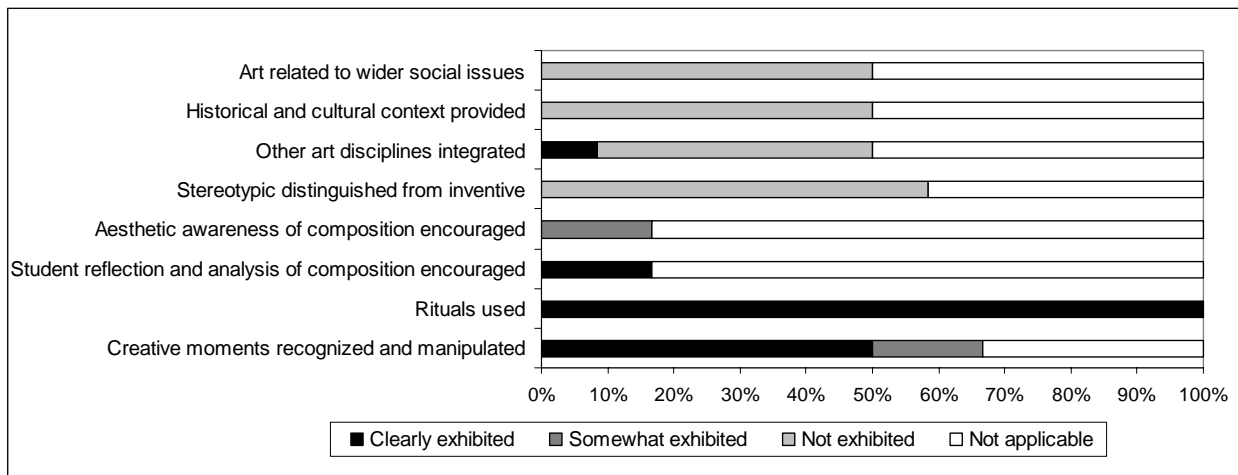
Figure 11: Classroom (K-8) observations of critical thinking behaviors during the residency period



NOTE: Based on mean assessments in 2 observations each of 17 residencies.

As shown in Figure 12 below, observers found that artists successfully created a learning environment in which rituals are used. Creative moments were recognized and manipulated in the learning environment in more than 65% of the observed classrooms. Observers found that many environmental factors related to critical thinking were not applicable to the class periods they observed. In particular, environmental factors pertaining to composition were found to be not applicable in over 80% of the class periods observed.

Figure 12: Observations of the residency period environment as it relates to critical thinking (K-8)



NOTE: Based on mean assessments in 2 observations each of 17 residencies.

Findings from teacher and artist focus groups

According to teacher and artist focus groups conducted midway through the AIS residencies, students experience several changes that can be attributed the AIS program. Above all, many enjoy the activities and thus grow more confident in their ability to produce art. Artists noticed an improvement in creative skills such as writing. This varies but is reflected in all populations of students, and appears most dramatic in students who come to the program resistant or defiant about art. *“A lot of times there [are] those kids who really act out because they think it’s too easy, and then they see everyone else getting way better than they are and then they step up and really try...”* (Artist).

Teachers and artists reported that there is a change in students' knowledge and appreciation of the creative process as well as an increase in body awareness and balance. Older students in particular become more aware of the arts around them and communicate their interest in continuing to engage with art outside of school to teachers, parents and the resident artists. Both teachers and artists reported that although younger students (Kindergarten and 1st grade) improve their artistic abilities, their awareness of art around them does not necessarily increase as well.



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Teachers also reported that students have better focus and are able to follow directions during residency periods. However, the increased level of focus does not carry over to the regular classroom; teachers attributed this to the limited amount of time per week in which the residency occurs. *“You would have to say yes it does impact, because it is listening and it is following directions and they enjoy going, they’re eager to go, when they hear he’s here”* (Teacher).



ARTS AND ACADEMIC PERFORMANCE

ACADEMIC PERFORMANCE AS AN INDICATOR FOR ARTS PROGRAM SUCCESS

Traditionally, curriculum has been concerned with subject content, not the context in which content is delivered. The Workshop's method is heavily weighted to context, or learning environments. While the Workshop does not make a specific claim that the content knowledge it teaches transfers to content knowledge in other subject areas, the Workshop does claim that the learning environment that its instruction creates is a productive intellectual setting in which other content can be taught.

Recent research addresses the distinctive learning environments for teaching in the arts (Heath & Roach, 1999; Siegesmund, 1999; Siegesmund, 2000; Soep, 2002). Heath suggests that these learning environments foster the development of skills in *imaginative actuality*, the ability to turn ideas into reality (1999). Siegesmund suggests that arts-based learning environments are critical to developing the cognitive skill of *reasoned perception*, the ability to use the arts to understand relationships and meaning (1999; 2000, 2002). Both Heath and Siegesmund observe that arts instruction alone is no guarantee that cognitive skills are being developed; it is an arts-based learning environment, based on the curriculum and pedagogy of the instructor that can be transferred to any academic subject to promote cognitive skill development. Heath (Heath & Roach, 1999) suggests common characteristics of an affective arts-based learning environment:

- Authentic problems. The person who poses the problem does not have access to its answer, encouraging the development of distinctive cognitive problem-solving skills.
- Asserting possibility and planning (what-if inference). Learning in the arts is rich in imaginative projection. This projection envisions possibility and suggests ways things could be different from how they presently are. The arts also demand active concrete planning to move from the present to the hypothetical future. This is also the essence of arts-based critical pedagogy (Boal, 1992).
- Practice talking. Students generally have limited opportunities to talk in a conventional classroom. An arts classroom can be filled with dialogue, including the following three kinds: adult-to-student, student-to-student, and self-monitored internal dialogues.

The quality of adult-to-student communication is a distinguishing feature in an arts-based learning environment. Students have access to adults in a way that is different from other classroom settings. When problems are authentic (as defined above), students are respected for having important ideas that add to the instructional content. All arts lessons based on



authentic problems generate considerable anxiety over the possibility of failure. Students can be expected to fall short of a strong solution with their first response. Editing is a critical component to the Workshop's method. This is accomplished through reflection and revision. Editing is a habit of mind that can be extended to other content areas.

Elisabeth Soep (2002) observes three additional characteristics of communication in an arts-based learning environment, which combine to create effective *critique*:

- Face-to-face improvisation. Talking is a dialogue, in real time in which the participating parties are aware of trying to move to a new understanding.
- Mutual reciprocity. There is no hierarchical privilege to the dialogue. If one party attempts to discredit the comments of another, the process shuts down.
- An orientation to future production. Talk is not about critical judgments of preference; it is directed to helping the maker fully realize his or her expressive goals.

Heath is not the first researcher to pay attention to forms of talk in the classroom. Two decades before Heath, Joseph Schwab articulated a theory of curriculum and pedagogy for developing critical thinking skills (Schwab, 1969) that emphasized guided discussion. Siegesmund (1999; 2000) applies Schwab's theory of pedagogy to the arts. He identifies five skills that educators can use to foster talk and support an arts-based learning environment:

- Command of the content of the art form. This is necessary for prompt delivery of content to address students' authentic problems.
- Honor student responses. Students are asked to reveal something about themselves through a creative work. This kind of personal engagement is necessary for higher-order learning in the humanities.
- Connect to students. An arts-based learning environment recognizes that the students' attention must be held and that the learning objective must be clear.
- Embody emotional engagement with inquiry. In an arts-based learning environment, the teacher models aesthetic engagement with problem solving. The teacher embodies the learning.
- Situate students to change perspectives of their own creative work. These are real-time exercises in literally changing one's outlook.

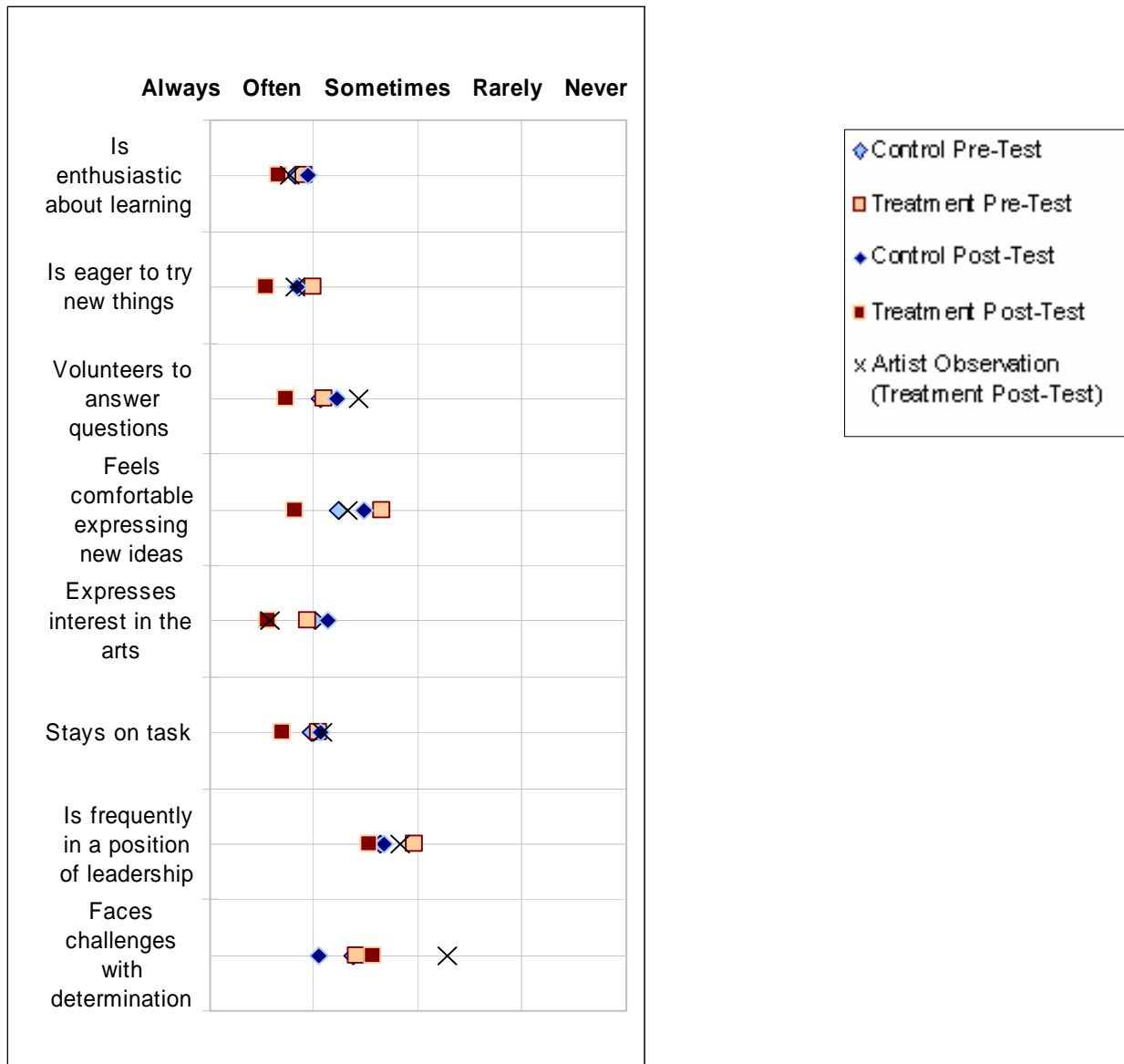
Attention to these affective skills is critical when teaching at-risk youth. As the research of Heath, Soep, and Siegesmund show, the language that teachers use to create a learning environment in which instruction can take place is complex. It is a hallmark of expert instruction in the arts, and it characterizes the Workshop's learning environments.



Findings from teacher and artist observations of students

As shown in Figure 13 below, all students showed improvement but teachers found much more significant improvement by treatment-group students in nearly all areas of learning attitudes and behaviors. Teachers observed a significant increase in students' comfort to express new ideas.

Figure 13: Teacher and artist observations of student (K-8) learning attitudes and behaviors



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms and artists on a 1-5 scale with 1= always, 2= often, 3=sometimes, 4= rarely, and 5= never.



In the area of learning attitudes and behaviors, students in intensive treatment classrooms showed much stronger improvement than students in moderate treatment classrooms. As shown in Table 5 below, intensive treatment students showed more than a full point of growth in comfort expressing new ideas and expressed interest in the arts and showed more than a half point improvement in eagerness to try new things and frequency in a position of leadership. Intensive treatment students showed more than twice as much growth than their moderate treatment peers in those areas of learning attitudes and behaviors as well as volunteering to answer questions and staying on task. This shows that the length of a residency program affects the level of benefit students receive in these areas and that residencies of 23 or more weeks improve student learning attitudes and behaviors.

Table 5: Teacher observed change in moderate and intensive treatment student (K-2) learning attitudes and behaviors

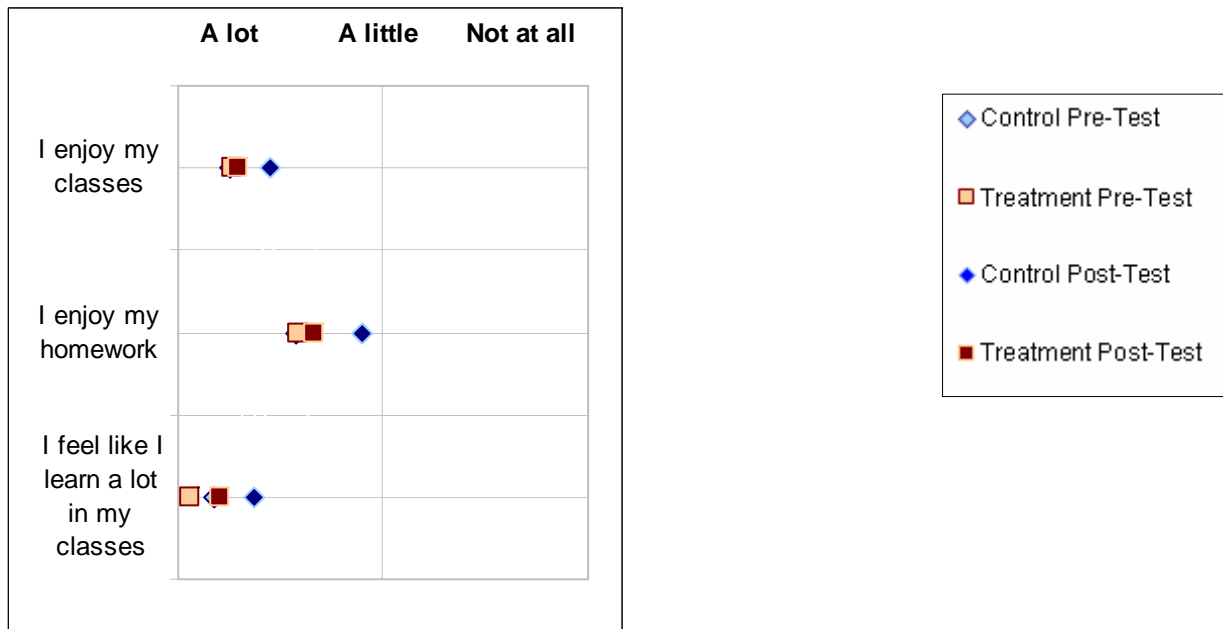
	Intensive treatment change	Moderate treatment change
Is enthusiastic about learning	0.11	0.17
Is eager to try new things	0.76	0.23
Volunteers to answer questions	0.20	-0.08
Feels comfortable expressing new ideas	1.24	0.68
Expresses interest in the arts	1.02	0.28
Stays on task	0.45	0.12
Is frequently in a position of leadership	0.65	0.02
Faces challenges with determination	-0.58	-0.45

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-5 scale with 1=always, 2=often, 3=sometimes, 4=rarely, and 5=never.

Findings from student, teacher and artist surveys

As shown in Figure 14 below, treatment-group students expressed less of a decrease in several key areas of attitudes towards school at the end of the school year than did their comparison-group peers.

Figure 14: Student (2-5) attitudes towards school

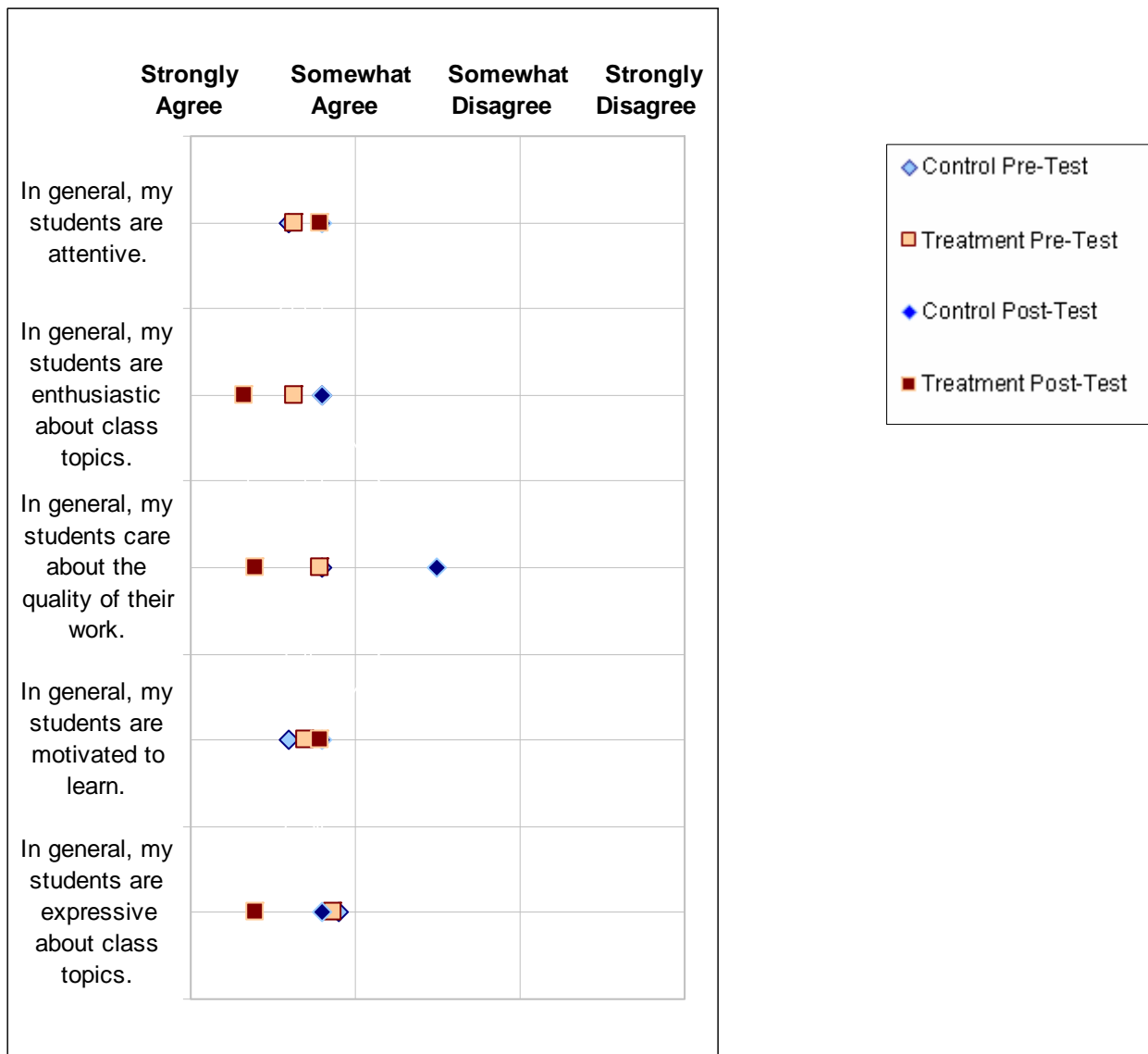


NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-3 scale with 1=a lot, 2=a little and 3=not at all.



As shown in Figure 15 below, treatment-group teachers observed that students exhibited significantly improved academic attitudes, while comparison-group students exhibited a decline in nearly all academic attitudes. Treatment-group students exhibited improvements across all five measures of academic attitudes with most improvement in the area of enthusiasm about class topics.

Figure 15: Teacher observations of classroom (K-8) academic attitudes



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



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Arts and Academic Performance

As shown in Table 6 below, in the area of academic attitudes, students in intensive treatment classrooms showed about the same or worse improvement than students in moderate treatment classrooms. This shows that the length of a residency program is less important than the participation in a residency in the level of benefit students receive in regard to academic attitudes.

Table 6: Teacher observed change in moderate and intensive treatment classroom (K-2) academic attitudes

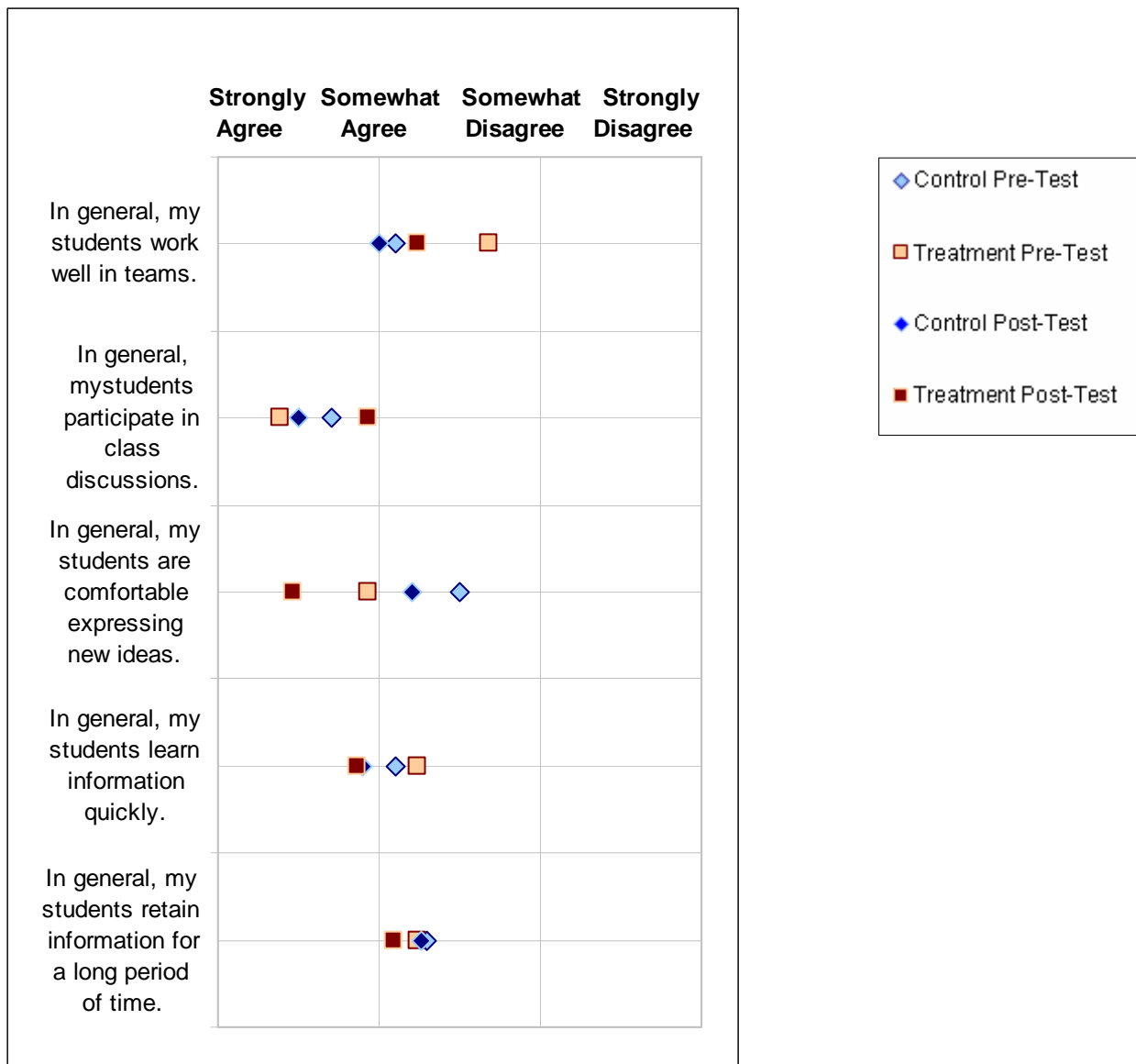
	Intensive treatment change	Moderate treatment change
In general, my students are attentive.	0.33	0.25
In general, my students are enthusiastic about class topics.	0.33	0.50
In general, my students care about the quality of their work.	0.33	0.50
In general, my students are motivated to learn.	-0.34	0.50
In general, my students are expressive about class topics.	0.00	0.50

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



As shown in Figure 16 below, both comparison-group and treatment-group teachers observed improvement in student teamwork, expression of new ideas, ability to learn information quickly and retain that information. However, treatment-group teachers observed much greater improvement in those areas from their students, particularly in teamwork and expression of new ideas.

Figure 16: Teacher observations of student (K-8) academic behaviors



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



As shown in Table 7 below, students in both intensive and moderate treatment classrooms showed significant improvement in most areas of academic behaviors. Intensive treatment students showed improvement in all areas. Students in intensive treatment classrooms showed more improvement than their peers in moderate treatment classrooms in most areas. Particularly, there are two areas in which intensive treatment students showed growth while their moderate treatment peers did not show growth: working well in teams and retaining information for a long time. This shows that the length of a residency program affects the level of benefit students receive in regard to academic behaviors and that residencies of 23 or more weeks significantly improve these behaviors.

Table 7: Teacher observed change in moderate and intensive treatment student (K-2) academic behaviors

	Intensive treatment change	Moderate treatment change
In general, my students work well in teams.	0.17	-0.50
In general, my students participate in class discussions.	0.34	0.42
In general, my students are comfortable expressing new ideas.	0.67	0.50
In general, my students learn information quickly.	1.00	0.50
In general, my students retain information for a long period of time.	0.34	0.00

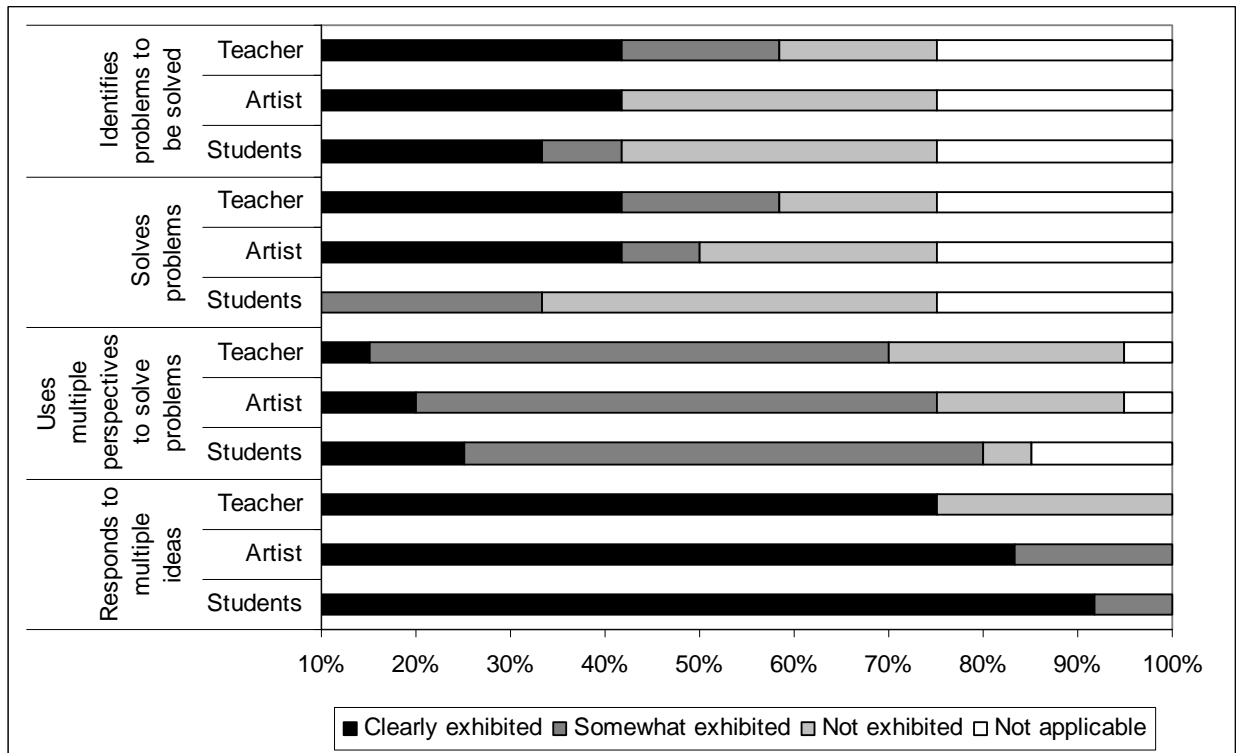
NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



Findings from residency observations

Based on observations of student, teacher and artist academic behaviors during the residency period, the artists' lesson plans somewhat or clearly exhibited the use of multiple perspectives to solve problems and response to multiple ideas; identifying problems to be solved and solving problems were exhibited less often, as shown in Figure 17 below.

Figure 17: Classroom observations of academic behaviors during the residency period (K-8)



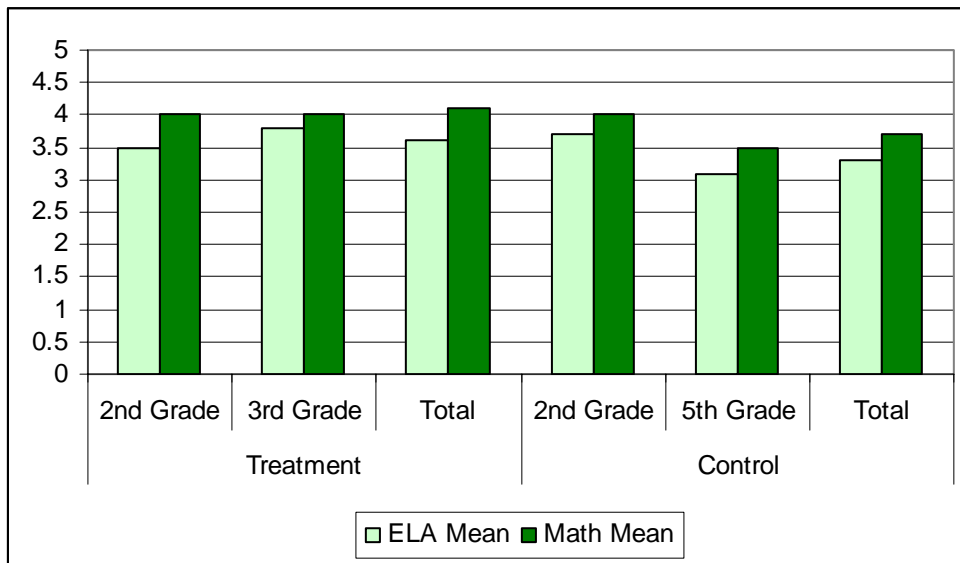
NOTE: Based on means assessments in 2 observations each of 17 residencies with a 1-4 scale in which 1=clearly exhibited, 2=somewhat exhibited, 3= not exhibited and 4=not applicable.



Findings from school data

We collected California Standardized Test (CST) data from the three elementary schools for students in grades 2 and above. Students in Kindergarten and 1st grade do not take the CST. We were unable to obtain CST data for students in 8th grade due to obstacles with the participating school and its school district. As shown in Figure 18 below, treatment-group students in 2nd grade performed about the same as their comparison-group peers. Treatment-group students in 3rd grade performed better than comparison-group students in 5th grade. Treatment-group students out-performed comparison-group students by nearly a half grade-level overall.

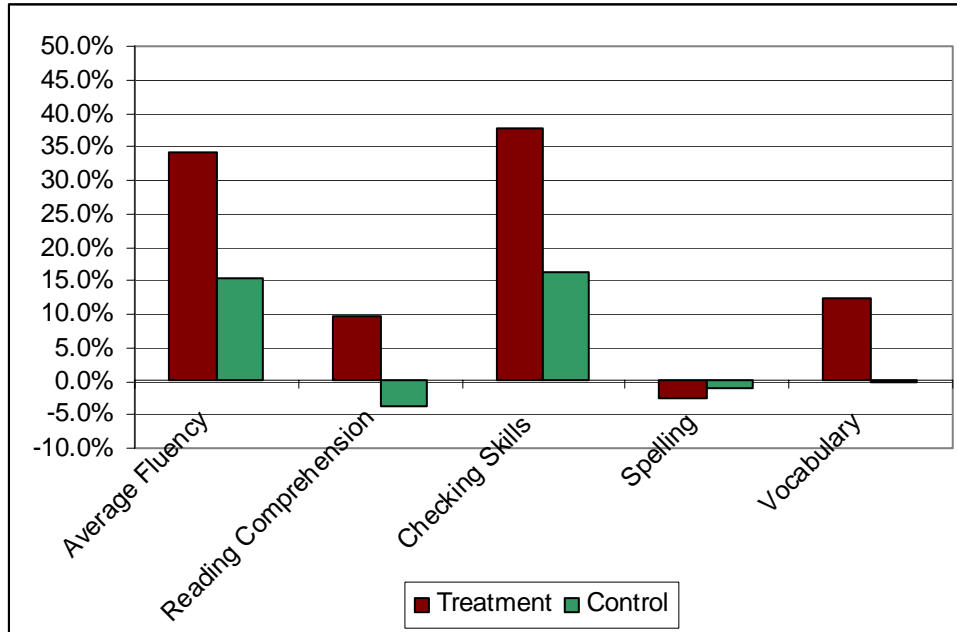
Figure 18: Comparison of student CST scores (2-5)



NOTE: Based on classroom means in a 1-5 CST grading scale with 5=Advanced, 4=Proficient, 3=Basic, 2=Below Basic and 1=Far Below Basic.

We also collected data on a theme test that is conducted six times throughout the year at one of the elementary schools. This test measures student language arts skills, including average fluency, reading comprehension, checking skills, spelling and vocabulary. This data shows the progress that students make academically throughout the school year. As shown in Figure 19 below, treatment group students showed significantly more improvement in their test performance at the end of the school year than their comparison-group peers did.

Figure 19: Change in student test scores over the year at one elementary school



NOTE: Based on change in mean classroom test scores from the beginning of the school year to the end of the school year.

Findings from teacher and artist focus groups

According to teacher and artist focus groups, it is difficult to attribute specific academic performance improvements to the Artists-in-Schools program. However, there is some consensus that the program contributes to improved focus, concentration and discipline; improved ability to follow instructions; and sharpened memory. Changes are more evident in skills like teamwork, self-expression and listening than in more measurable academic skills. Teachers and artists do believe that the activities reinforce day-to-day skills. “...*(The kids who) do it first, gives them that freedom or makes them feel comfortable to step out a little more*” (Teacher).

Artists reported clear improvement in students’ ability to express themselves over the course of the AIS program. This improvement was evident at all age levels. “...*In one class in particular, which started out as my most chaotic class, it’s pretty chaotic still but they’re actually the best class. And it’s been learning to accept chaos as...helpful in the creative process. But at the end of each class, when we get in the circle on the rug and we read what they’ve written, they are listening to each other and they laugh in the right places. And they’re engaged by each other’s poems*” (Artist).



CHANGING THE PEDAGOGY FOR TEACHING AT-RISK YOUTH

HOW DOES THE AIS PROGRAM ATTEMPT TO CHANGE TRADITIONAL PEDAGOGY?

An essential feature to the Workshop's approach to pedagogy is its emphasis on somatic, pre-linguistic thinking. The Workshop's curricular approach is that the development of thinking skills is distinctive of the arts but also creates a rich culture for other forms of learning to take place. This is particularly important for reaching at-risk youth. Somatic thinking challenges classic pedagogy and curricular approaches. Current cognitive science argues that thinking and feeling are inseparable (Lakoff & Johnson, 1999; Damasio, 1999). The classic dualism between thinking and feeling hampers our ability to effectively teach all children. This is also especially true with at-risk populations.

Another essential component to working with at-risk youth is attention to relationships in the classroom. To teach qualitative reasoning, the teacher must be acutely aware of the relationship with the student. All Workshop teachers address Eisner's dimensions of limitations and provisions provided by each medium and classroom norms that form the *ambiance* of expert pedagogy.

Each medium offers unique *possibilities* for manipulation and exploration. At the same time each medium has *limitations*. A good teacher manages constraints and affordances in planning a curriculum. The possibilities and limitations offer new modes of inquiry. They allow the teacher opportunities to vary instruction and approach to educational objectives. The materials suggest different ways to frame questions and explore solutions. The students are unlikely to realize that the teacher is utilizing this new methodology.

The teacher assumes numerous metaphorical *roles* in an arts classroom. These include the teacher as: observer, questioner, challenger, inquisitor, commentator, pathfinder, transmitter, negotiator and enthusiast. Teachers shift between and combine these metaphoric roles in interactions with students in order to maximize the opportunities for students to articulate their own problems and generate their own solutions.

Classroom norms are the attitudes that guide the teacher's conduct of curriculum. Teachers must have command of their content, honor student responses, foster connection within the classroom through caring and personally embody the conduct of artistic investigation (Schwab 1969). The physical environment also plays a role in upholding classroom norms; teachers can consciously and positively change the atmosphere of the learning environment by re-situating their students.



IMPACT OF THE AIS PROGRAM ON PEDAGOGY OF TEACHING AT-RISK STUDENTS

Findings from student, teacher and artist surveys

As shown in Figure 20 below, treatment-group teachers reported an increase in the amount of hours per week they used art in their classrooms. Comparison-group teachers reported a decrease in the amount they used the arts in the classroom, except for the use of music.

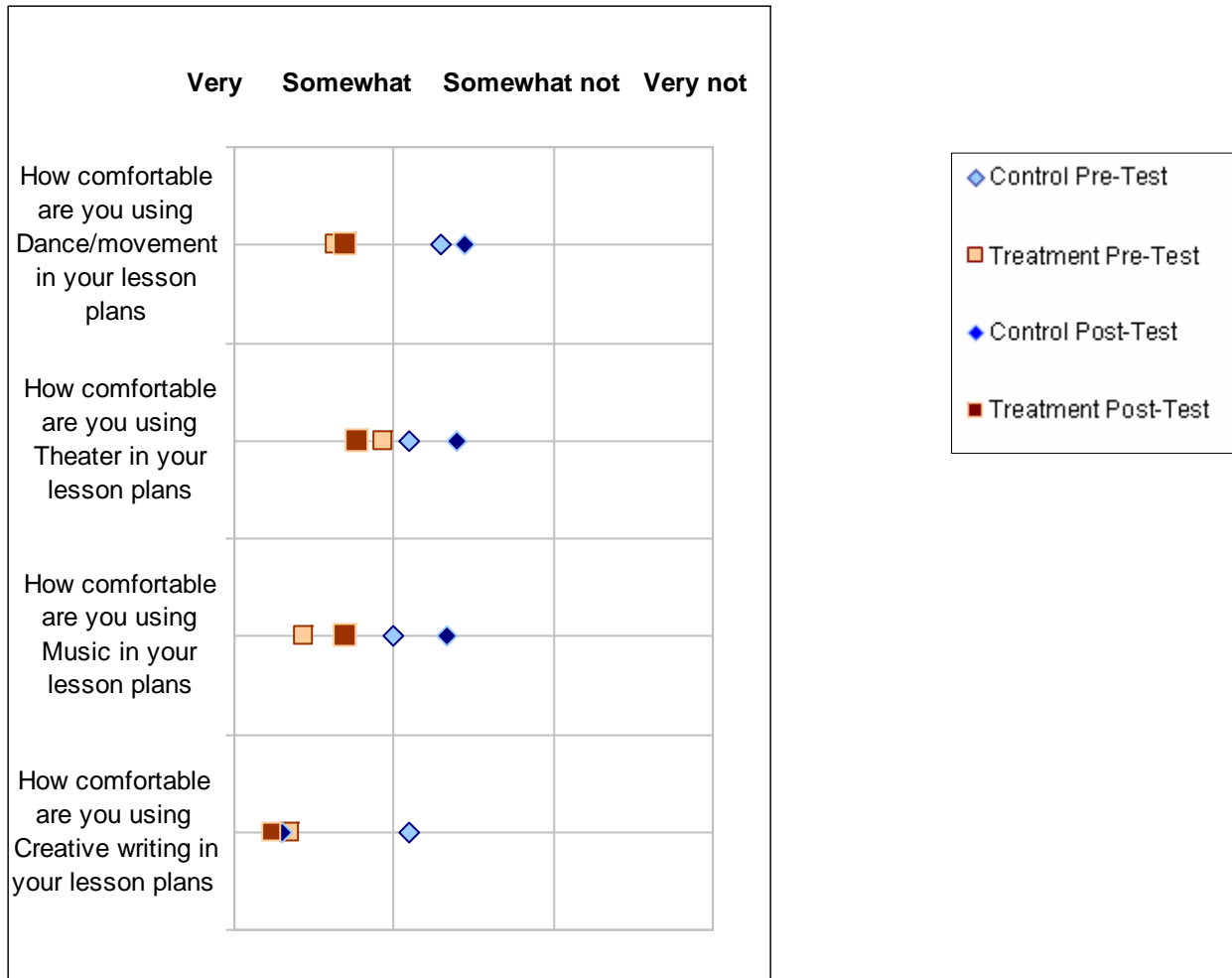
Figure 20: Hours teachers reported using arts in their classroom (K-8)



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=more than 3 hours, 2=1-3 hours, 3=less than 1 hour and 4=I don't use this.

As shown in Figure 21 below, treatment-group teachers felt more comfortable using theatre and creative writing in the classroom towards the end of the AIS program. Comparison-group teachers felt more comfortable using creative writing.

Figure 21: Teacher’s level of comfort for using arts in the curriculum (K-8)



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=very comfortable, 2=somewhat comfortable, 3=somewhat uncomfortable and 4=very uncomfortable.

Findings from teacher and artist focus groups

During the focus groups, teachers and artists identified strategies for using the arts to teach at-risk youth. By the nature of program implementation, most of the involved students were labeled at-risk and special needs; the AIS program provided a unique opportunity to create a level playing field where few were particularly advantaged or disadvantaged. To take advantage of



this opportunity, teachers felt that the artists needed to be realistic in their expectations of the students and to teach in a sufficiently structured manner. Teachers also reinforced the need to give special consideration to students with learning disabilities to ensure that they achieve success in the activities. *"...Everyone's on equal footing, whether you have a reading disability or a social disability or whatever, you all have equal opportunity out there. I think that's what's positive about the program"* (Teacher).

Artists identified different strategies than teachers. They expressed the need to find activities that students could become engaged in and that they decided to like on their own. Artists identified a need for flexibility in lesson plans and period structures to accommodate the day-to-day needs of at-risk students. They also felt a level of spontaneity was a key element in keeping students interested.

Best practices in using the arts to teach at-risk youth

In Year 2 of the AEMDD grant program, the Workshop, in collaboration with artists, teachers, evaluators, academic researchers and designers, began to create a best practices guide. The Guide is designed to show educators and artists effective methods of teaching in and through the arts. The guide shows how these methods are particularly effective in teaching at-risk youth.

The best practices guide will be available to the Department of Education in Year 3 of the AEMDD grant program.



AFFECTIVE DIMENSIONS OF THE ARTS AND PRO-SOCIAL BEHAVIOR

HOW DOES THE AIS PROGRAM ATTEMPT TO USE AFFECTIVE DIMENSIONS OF THE ARTS TO DEVELOP PRO-SOCIAL BEHAVIOR?

It is often difficult for teachers to fully anticipate the depth of hostility or the breadth of ambivalence that at-risk students exhibit. The advantage that arts educators have in dealing with these attitudes is that they have more tools for enticing students into learning than other subject area teachers; we learn as we are lured (Dewey, 1934/1989). In challenging classrooms, Workshop arts educators may spend considerable time calming waters and casting lures before substantial learning begins.

In this sense, pro-social behavior is the foundation of instruction. The Workshop's rubric for learning tracks levels of non-social behavior. As might well be expected when non-social or anti-social behavior remains high, learning within the arts and other content areas remains low. However, once non-social behavior subsides, learning capacity increases. There is a significant correlation between a student's improvement in the skills of qualitative reasoning and the overall formal assessments of the student's pro-social behavior (Siegesmund, 2001).

Unfortunately, as many students realize that they are experiencing conventional measures of success in school, they sabotage their own efforts. Sustaining pro-social behavior over time is not a quick fix, but requires longitudinal interventions. Educators cannot look for quick results from learning assessments in the arts (Eisner, 2002). The subjective nature of the arts makes it difficult to determine the impact the arts have had on an individual; sometimes there are unanticipated outcomes that arise after several years.



IMPACT OF THE AIS PROGRAM ON PRO-SOCIAL BEHAVIOR

Findings from teacher and artist observations of students

As shown in Figure 22 below, treatment-group teachers observed growth in all measures of student pro-social behavior while comparison-group teachers observed a decrease in these measures. All groups were rated quite highly for these criteria by both teachers and artists, although the artist observations were slightly less positive.

Figure 22: Teacher and artist observations of student pro-social behaviors (K-8)



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms and artists on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.



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Affective Dimensions of the Arts and Pro-Social Behavior

In the area of pro-social behaviors, students in intensive treatment classrooms showed stronger improvement than students in moderate treatment classrooms. As shown in Table 8 below, intensive treatment students showed more than twice as much improvement in all areas of pro-social behaviors. This shows that the length of a residency program affects the level of benefit students receive in regards to critical thinking and that residencies of 23 or more weeks significantly improve student expression.

Table 8: Teacher observed change in moderate and intensive treatment student (K-2) pro-social behaviors

	Intensive treatment change	Moderate treatment change
Gets along well with classmates	0.26	0.10
Gets along well with teachers	0.11	0.03
Believes he/she can succeed	0.46	0.20
Is respectful of other's ideas	0.53	0.22

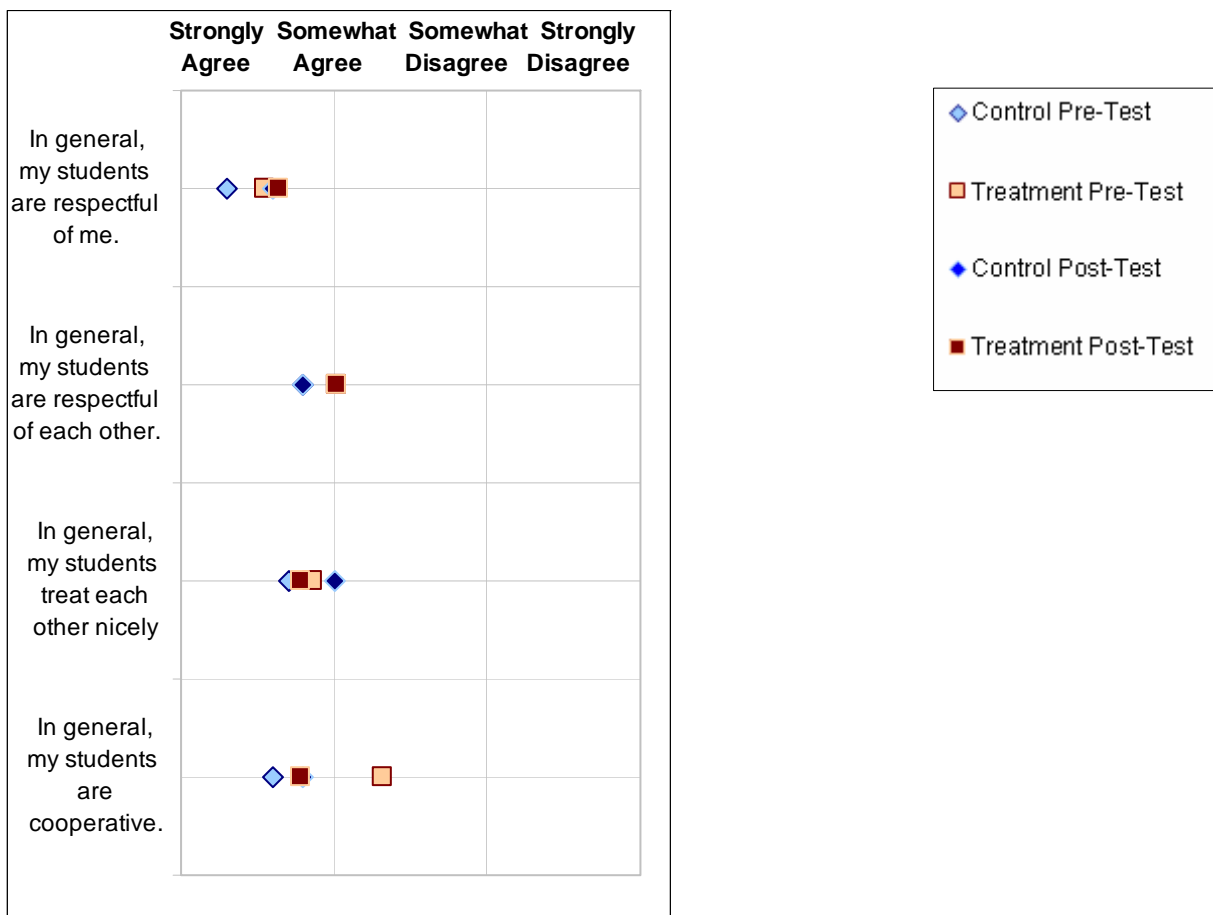
NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.



Findings from teacher surveys

As shown in Figure 23 below, treatment-group teachers observed a significant improvement in student cooperation although only slight change or no change in other pro-social behaviors. Comparison-group teachers observed slight decrease or no change in their students' pro-social behaviors.

Figure 23: Teacher observations of classroom pro-social behaviors (K-8)



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



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Affective Dimensions of the Arts and Pro-Social Behavior

As shown in Table 9 below, students in intensive treatment classrooms showed improvement in three areas of pro-social behaviors while their peers in moderate treatment classrooms showed no improvement in any area of pro-social behaviors. This shows that the length of a residency program strongly affects the level of benefit students receive in regard to critical thinking and that residencies of 23 or more weeks improve student pro-social behaviors.

Table 9: Teacher observed change in moderate and intensive treatment classroom (K-2) pro-social behaviors

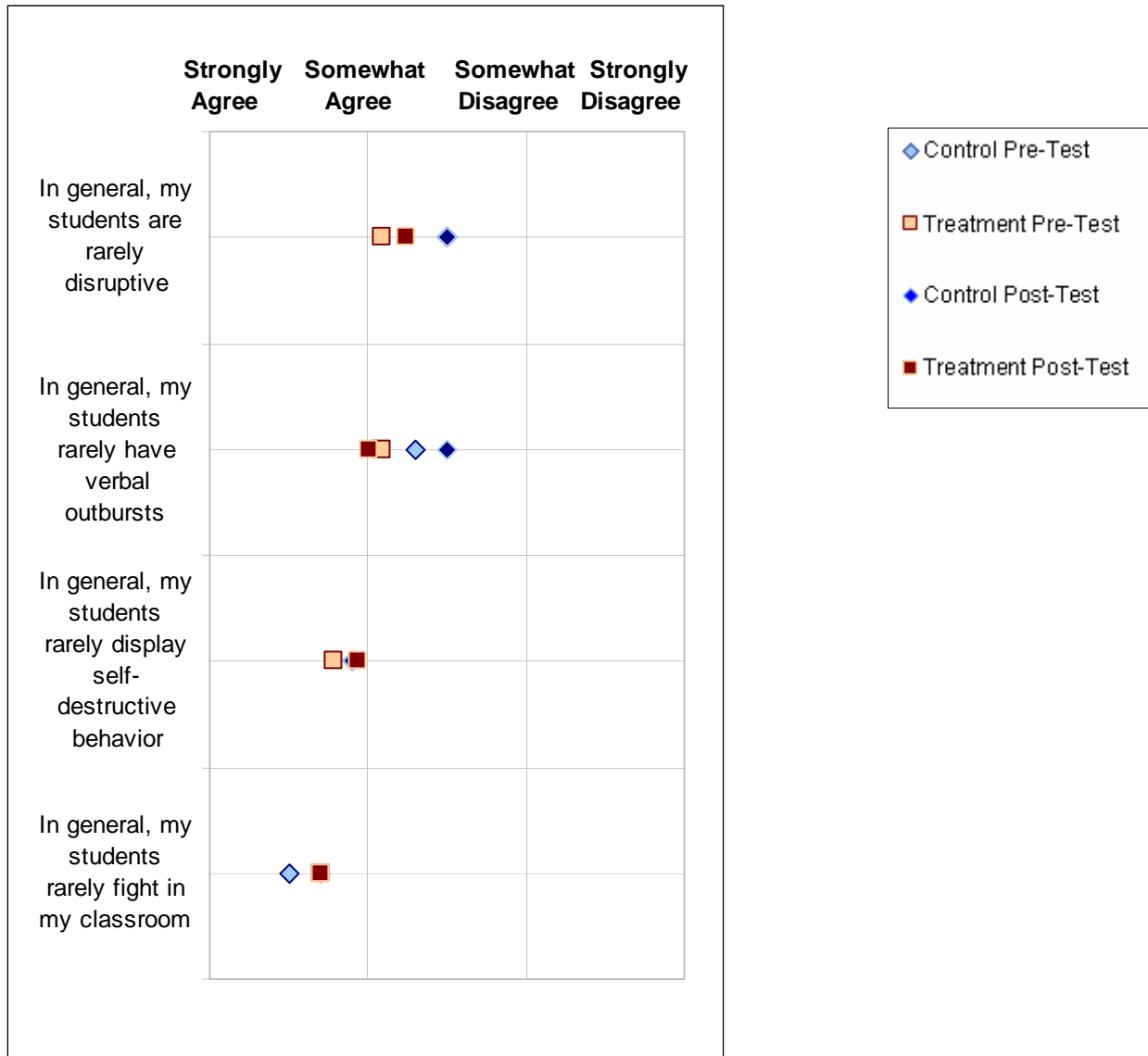
	Intensive treatment change	Moderate treatment change
In general, my students are respectful of me.	0.33	-0.25
In general, my students are respectful of each other.	0.33	0.00
In general, my students treat each other nicely	0.33	0.00
In general, my students are cooperative.	0.00	0.00

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.

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 Affective Dimensions of the Arts and Pro-Social Behavior

As shown in Figure 24 below, treatment-group teachers observed positive change in their students' verbal outbursts and no or negative change in all other non-social behaviors. Comparison-group teachers observe no change or negative change in all non-social behaviors.

Figure 24: Teacher observations of student non-social behaviors (K-8)



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.



As shown in Table 10, below, in the area of non-social behaviors, students in intensive treatment classrooms showed more improvement in curbing verbal outbursts and self-destructive behaviors than their peers in moderate treatment classrooms. However neither intensive or moderate treatment groups showed any improvement in curbing disruptiveness and intensive treatment students showed more fighting in the classroom while moderate treatment students curbed fighting. This shows that the length of a residency program is less important in affecting non-social behaviors than simply having a residency.

Table 10: Teacher observed change in moderate and intensive treatment classroom (K-2) non-social behaviors

	Intensive treatment change	Moderate treatment change
In general, my students are rarely disruptive	0.00	-0.25
In general, my students rarely have verbal outbursts	0.67	0.50
In general, my students rarely display self-destructive behavior	0.34	0.00
In general my students rarely fight in my classroom	-0.33	0.50

NOTE: Based on change in mean responses by teachers in intensive and moderate treatment classrooms on a 1-4 scale with 1=strongly agree, 2=agree, 3=somewhat disagree and 4=strongly disagree.

Findings from Artist Case Notes

Artists observed that students positively responded to direct attention and assistance from the artist and teacher. This response took the form of improved focus and artistic interest in the tasks at hand. When engaged by the artist or teacher, individual students in turn become more engaged in the lessons and tasks. Only a few words of encouragement can have a dramatic impact on a student's artistic expression.

Artists observed that students were able to work better in groups as a result of the AIS program. Some students, who were shy in February, took leadership roles among their classmates in May.

Findings from residency observations

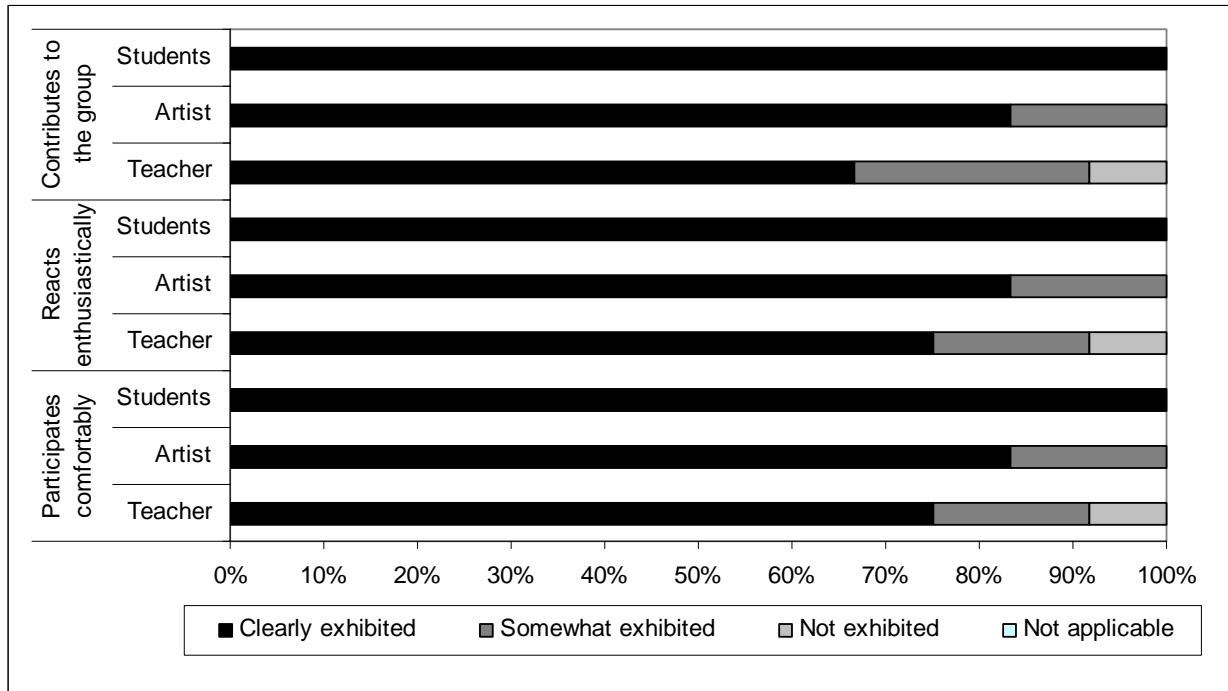
As shown in Figure 25 below, the artists somewhat or clearly exhibited all criteria related to pro-social behaviors 100% of the time during their lessons, indicating that their lesson plans were developed to include these criteria. Teacher participation in the lesson plans was excellent with



Artists-in-Schools (AIS) Year 2 Annual Report
 Affective Dimensions of the Arts and Pro-Social Behavior

all criteria exhibited over 90% of the time. Students participated in the lesson plans exceptionally in all three criteria of pro-social behavior as well. Observations show that students clearly exhibited all criteria 100% of the time.

Figure 25: Classroom observations of pro-social behaviors during the residency period (K-8)



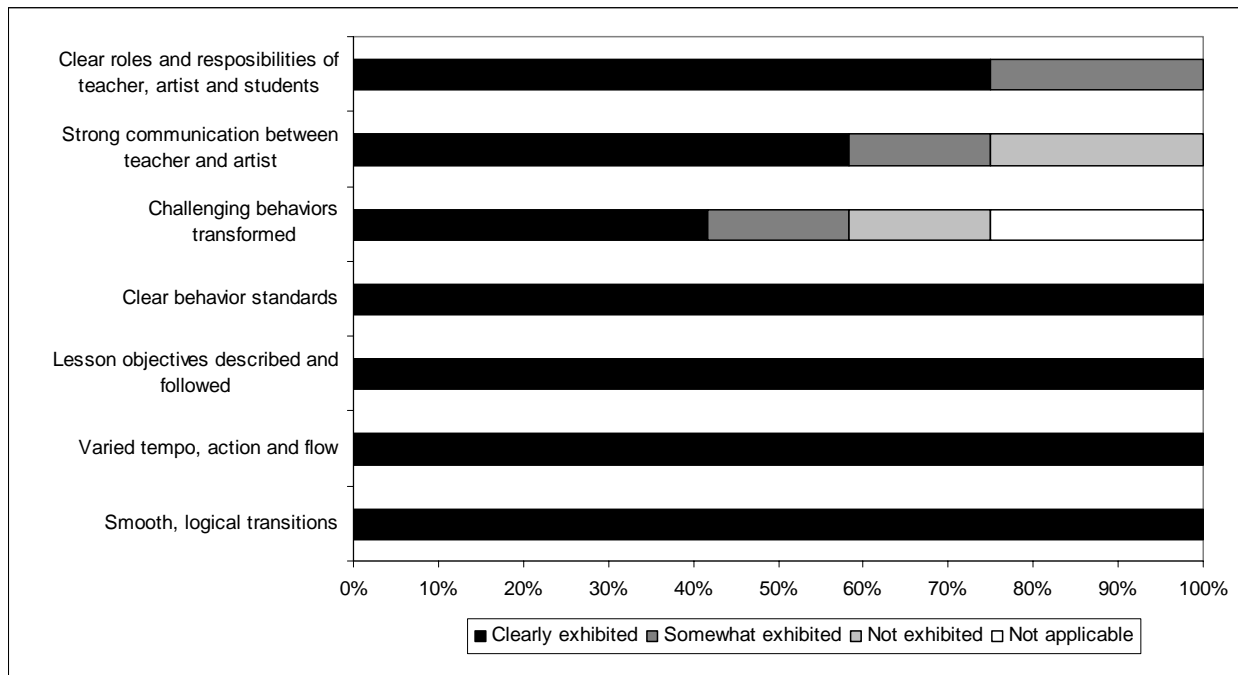
NOTE: Based on mean assessments in 2 observations each of 17 residencies.



Artists-in-Schools (AIS) Year 2 Annual Report
Affective Dimensions of the Arts and Pro-Social Behavior

As shown in Figure 26 below, observers found that artists successfully created a learning environment for positive classroom behavior with clear roles and responsibilities for the teacher, artist and student; strong communication between teacher and artist; clear behavior standards; lesson objectives described and followed; varied tempo, action and flow; and smooth logical transitions. Observers found that challenging behaviors were transformed only 60% of the time, but this could be explained by an absence of challenging behavior in some of the classrooms because it was observed not applicable 23% of the time. Observers rated positive classroom behavior as the highest overall among other environmental factors.

Figure 26: Observations of the residency period environment as it relates to classroom behavior (K-8)



NOTE: Based on mean assessments in 2 observations each of 17 residencies.

Findings from school data

Analysis was conducted on attendance rates of students in Kindergarten through 5th grade in the three elementary schools. Analysis was conducted of absent and tardy rates for all treatment-group and comparison-group classrooms. Attendance rates at all schools appeared to not have a regular pattern over the course of the 2004-05 school year. Both treatment-group and comparison-group classrooms showed spikes and valleys in attendance throughout the school year. Analysis of attendance data suggests that the AIS residency program does not affect attendance rates at the elementary level.

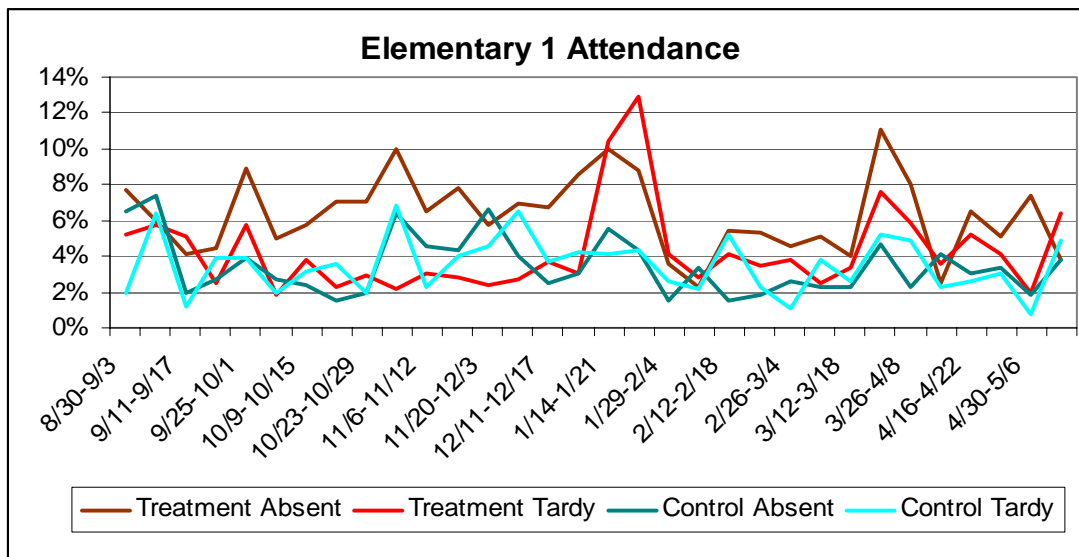


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Analysis was not conducted on attendance rates of students in 8th grade. Absent and tardy numbers were not provided by the middle school. As students in 8th grade have more independent control over their own attendance at school, analysis of 8th grade attendance rates may have been more revealing than analysis of K-5th grade attendance rates.

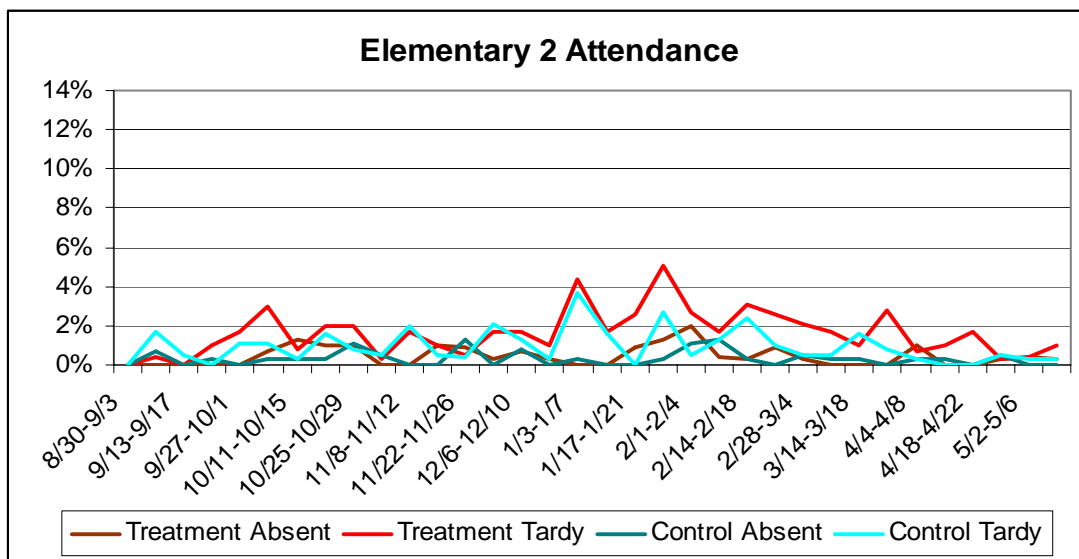
Figures 27, 28 and 29 below show the attendance rates for the three elementary schools.

Figure 27: Attendance rates at Elementary School 1



NOTE: Based on weekly attendance rates by classroom.

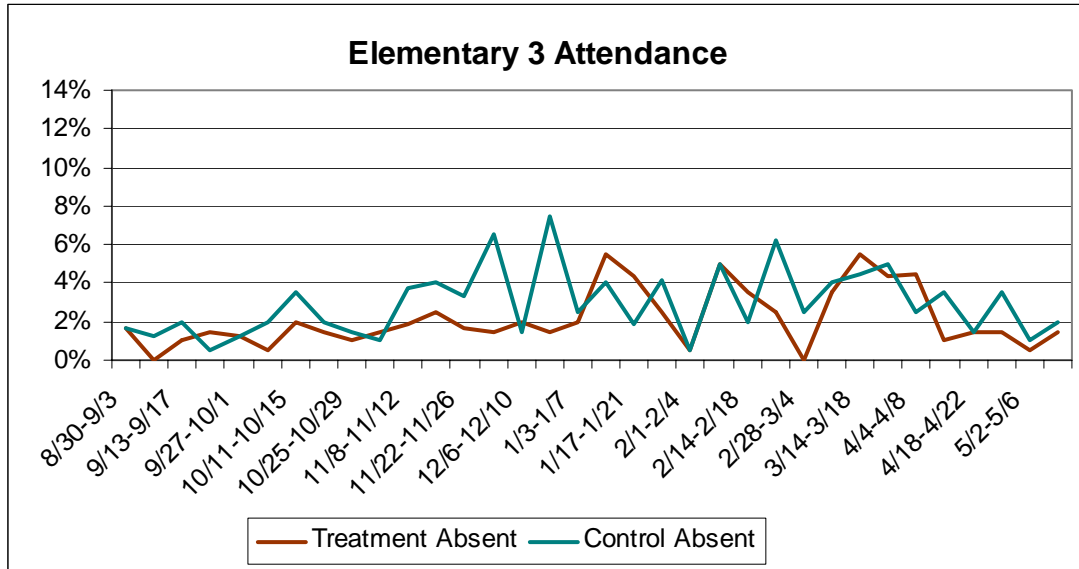
Figure 28: Attendance rates at Elementary School 2



NOTE: Based on weekly attendance rates by classroom.



Figure 29: Attendance rates at Elementary School 3



NOTE: Based on weekly attendance rates by classroom.

Findings from teacher and artist focus groups

Teachers and artists reported that the most important pro-social behavioral change is the improved ability of students to work with and learn from one another. Some teachers reported that the artists' activities had a calming effect on students in the classroom; the movement classes particularly were calming, as they gave students an outlet for creative and physical energy. *"Well for me, I find it helpful in that they get a chance to move around. That's why the ... teachers in this group anyway prefer the movement class"* (Teacher).

Teachers reported that although there was a great potential for improved classroom behaviors, the time that the artist is with students is so short that the impact on day-to-day behavior is very limited. *"I feel that's a little hard, because it only comes 40 minutes a week and I think it would be a lot more beneficial to have it a few times"* (Teacher). Artists agree with teachers that their time with students is too limited to have a significant impact on classroom behaviors. However, artists have noticed behavioral changes during the residency period with individual students. *"I've had a teacher pull me aside and say there is a kid I could never get to sit down...and we have an hour and a half of class and he'll sit down for a whole hour"* (Artist).



INSTITUTIONALIZING THE ARTS IN SCHOOL SETTINGS

HOW DOES THE AIS PROGRAM ATTEMPT TO INSTITUTIONALIZE THE ARTS AND ARTS EDUCATION?

There are five dimensions to building a strong model for program replication: Scoring Rubric Development, Artist Development, Teacher Development, Curriculum Development, and Administrative Development. The Workshop works with these dimensions to engage and inform teaching artists, classroom teachers, school administration, other arts organizations working with at-risk youth and the broader public.

RELATION OF THE WORKSHOP'S CURRICULUM TO THE CALIFORNIA VISUAL AND PERFORMING ARTS (VAPA) STANDARDS

With their grounding in developmental psychology, visual and performing arts standards often focus on task proficiency. The Workshop's focus is on thinking skills. For example, under artistic perception the eighth-grade California VAPA Dance Standards call for students to demonstrate a "capacity for centering/shifting body weight and tension/release in performing movement for artistic intent (California Department of Education, 2001)." The VAPA standards are prescriptive. In contrast, the Workshop's assessment criteria to *identify* multiple sensory elements in approaching a problem and *select* between alternative choices are open ended. The Workshop would recast the VAPA Standard as students will demonstrate multiple strategies for containing and releasing body weight and make selections of those that most effectively communicate the students' intents. It is important to note that the Workshop's criteria emphasize thinking somatically. The student is not simply following a model provided by the teacher, nor do the criteria assume that the student will have verbal explanatory skills.

Similarly, in the dimension of expression the Workshop has a subtle criterion that students can articulate sensory qualities through an arts medium and find a resolution to their work. The VAPA standards call for students to "create, memorize, and perform dance studies demonstrating technical expertise and artistic expression." The Workshop's criterion is open to a variety of ways in which a student can create meaning. The VAPA Standard is a clear, external tool for measurement. Since the Workshop's criteria offer the teacher more insight into factors that underlie artistic expression, they help the teacher determine the next step. The Workshop's criteria help teachers develop the capacity of artistic expression in their students. The criteria demystify expression, moving it out of amorphous talent and into a non-formal skill set.

The Workshop's criteria-based assessment does not pre-judge students' learning in the arts. In contrast, the VAPA Standards have clear conceptions of *what* students should know and *when*



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Institutionalizing the Arts in School Settings

they should know it. It is not until the fourth grade that the VAPA Standards call for students to discuss how dance communicates a mood. Not until the fifth grade are students expected to discuss how members of an audience are emotionally affected by a performance. Not until the sixth grade do students discuss how it feels to perform for an audience. Performing Arts Workshop's curriculum introduces all these aspects as early as pre-kindergarten.

While this accelerated Standards-based learning is useful to the Workshop as a marketing tool for expanding its ability to work with youth, it raises the serious question whether the VAPA Standards themselves set a minimum bar of achievement and frequently underestimate the potential for a child's learning in the arts.

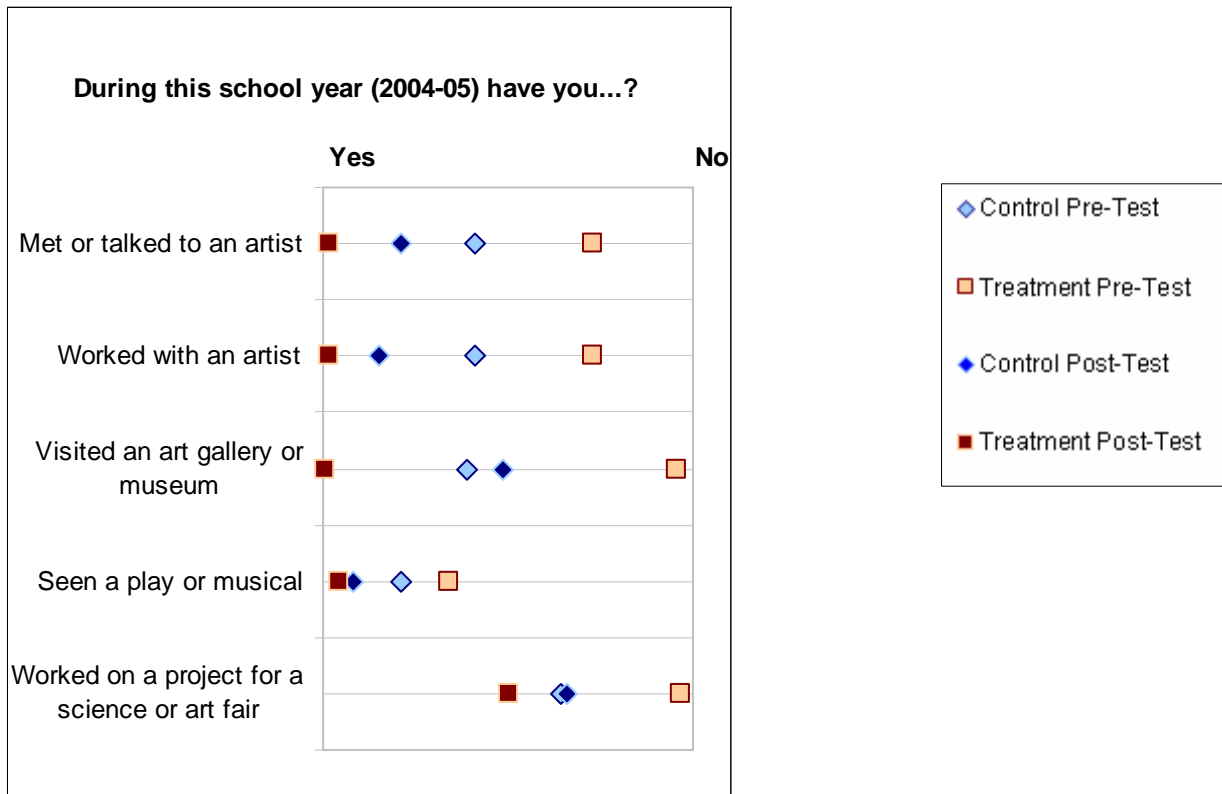


IMPACT OF THE AIS PROGRAM ON ARTS INSTITUTIONALIZATION

Findings from student, teacher and artist surveys

As shown in Figure 30 below, treatment-group students expressed a significantly positive change on all questions about their encounters with art. The change for treatment-group students is more dramatic than the positive change experienced by their comparison-group peers.

Figure 30: Student (2-5) reports of encounters with art



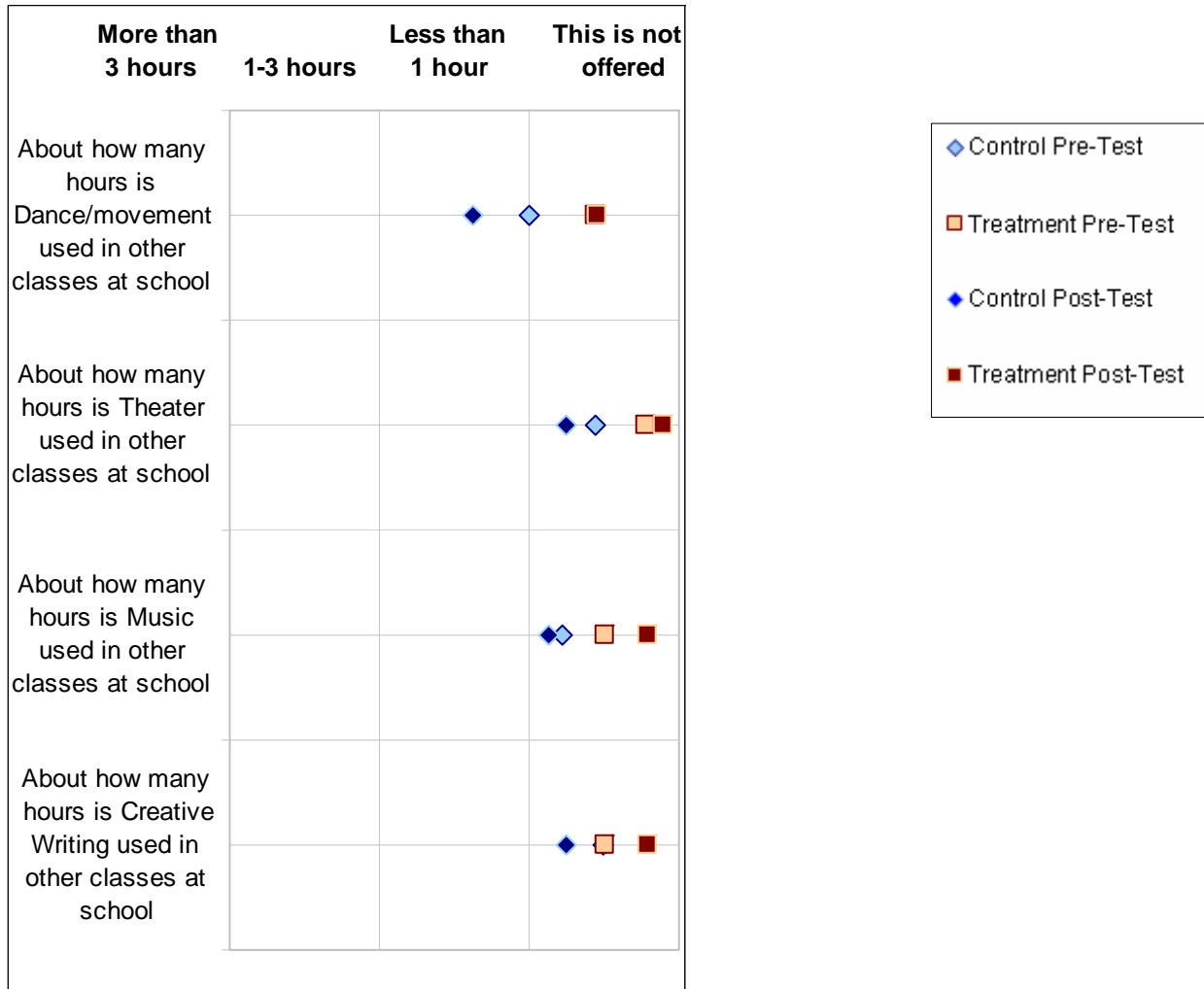
NOTE: Based on mean responses by students in both comparison- and treatment-group classrooms on a 1-2 scale with 1=Yes and 2=No.



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As shown in Figure 31 below, teachers of treatment classrooms observed a decline in the hours per week of arts offered in other classrooms, while teachers of comparison classrooms observed an increase in hours. This finding suggests that teacher opinion of how much art is offered in their school is altered as a result of an arts residency program.

Figure 31: Hours per week that the arts are offered in other classrooms



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 1-4 scale with 1=More than 3 hours, 2=1-3 hours, 3=Less than 1 hour and 4=This is not offered.

Findings from teacher and artist focus groups

According to teacher and artist focus groups, the artist and teacher relationship has a lot of variability and seems to depend primarily on the style of the teacher. Both artists and teachers reported that they find time as the largest barrier, and, ideally, would like to spend more time



reflecting and planning outside of the AIS residency period, although teachers indicated that they would not have time to do so.

Teachers and artists reported that having an advocate and liaison at the school, such as a principal, helps things go smoothly and avoid logistical problems. However, some artists described situations where the accommodations for the arts were so minimal that the artists wasted considerable amounts of the already limited time reconfiguring classrooms or transporting students to another space which also needed reconfiguring. *“Being able to have that “in” on some level that somebody is there looking out for you. Even if it’s a principal who remembers you or one teacher, all that makes a difference because of having that rapport with the teacher”* (Artist)

Because the curriculum in public schools is constrained by required language arts and math standards, very little time is available for the arts. Therefore, unless the teacher is exceptionally comfortable teaching the arts, having an outside residency is sometimes the only exposure students get to arts. Many of the teachers did indicate that they continued the activities outside of the residency period or used their own classroom time to reinforce the importance of creativity and the arts and some indicated that they were involved in other artist residency programs. *“...There is a large pressure around language arts and mathematics test scores, test scores, test scores. And you feel almost compelled to give such an emphasis to those two things”* (Teacher).

Teachers feel that the arts provide a positive creative outlet for students outside the traditional classroom setting and can even be incorporated into more traditional subjects. Students whose guardians do not support their child’s involvement in the program are believed to be missing out on a special opportunity to build self esteem and work collaboratively. *“I would say it’s definitely good. It’s necessary; it’s wonderful for the children. Despite the fact that we are all so stressed and pressured for time, there needs to be some kind of arts component however you tie it in”* (Teacher).



CONCLUSION

The Artists-in-Schools Year 2 Annual Report represents findings from the second year (2005-05 school year) of the AEMDD grant period; findings from the first year are not included. In Year 3, we will prepare a Final Evaluation Report that will include findings and comparisons across all three years of this study. As we are not tracking individual students over time during this study, we will compare all three years of data to corroborate our most important findings and themes and to identify recommendation for future programming and evaluation activities for Performing Arts Workshop's Artists-in-Schools program.



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