

Project ARISE (Arts Residency Interventions in Special Education)

2009 Annual Performance Report to the US Department
of Education

November 2009



Prepared with the assistance of

the **ImproveGroup**[™]

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Overview of quantitative data sources

To measure the performance objectives, Performing Arts Workshop and their evaluator, the Improve Group, analyzed specific quantitative and qualitative questions on student, teacher and artist surveys. The ARISE residency period is between 20 to 30 weeks, approximately the length of the school year. **Student surveys** were completed by comparison-group and treatment-group students twice; once at the beginning of the residency period in fall and again at the end of the residency period in spring. The target data for student survey indicators is a change in treatment-group survey responses that is greater than a change in comparison-group indicators. **Teacher surveys** were completed by comparison-group and treatment-group classroom teachers once at the end of the residency period. The teacher survey questions used a retrospective pre-test model; teachers were asked to rate their opinion or experience at the time of the survey and to reflect back to the beginning of the school year to rate their opinion or experience at that time. The target data for teacher survey indicators is a change in treatment-group survey responses that is greater than a change in comparison-group indicators. **Artist surveys** were completed by teaching artists once at the end of the residency period. The artist survey questions used a retrospective pre-test model; artists were asked to rate their opinion or experience at the time of the survey and to reflect back to the beginning of the school year to rate their opinion or experience at that time. Since there is not a comparison-group for artists, the target data for artist survey indicators is a measurable change in student outcomes from the beginning of the residency period to the end. Student post-test (spring) surveys, teacher surveys and artist surveys were collected from March through May and analyzed throughout June, July and August 2009.

Evaluators also analyzed school attendance records and California State Test (CST) scores of students in comparison-group and treatment-group schools. The target data for attendance records is stronger attendance for treatment-group students than for their comparison-group peers. The target data for CST scores is a stronger improvement in treatment-group student's scores than for their comparison-group peers. Attendance data was collected in March and analyzed throughout May 2009. CST scores were collected from September to November and analyzed in November 2009.

Classroom residency observations are another quantitative tool used to measure the project objectives. Treatment-group classrooms that had 100% student consent to participate in the evaluation were recorded during residency periods three times throughout the school year. Then, evaluation staff from the Improve Group and program staff from Performing Arts Workshop used a quantitative rubric during observations of the recordings. The observation forms were then analyzed to see the progression of students' artistic abilities and critical thinking skills, student teamwork and collaboration between teacher and artist. The target data for residency observation data is an observed improvement from the beginning of the residency period to later in the residency period; this could be at the middle of the residency



(approximately 10 to 19 weeks into the residency) or the end of the residency (approximately 20 to 30 weeks into the residency).



Section A-1 Complete evaluation and program planning activities

<input checked="" type="checkbox"/> Project Objective	<input type="checkbox"/> Check if this is a status update for the previous budget period
Complete evaluation and program planning activities	

A Performance Measure	Measure Type	Quantitative Data					
Build relationship with and gain support from the San Francisco Unified School District.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
				100%			100%
B Performance Measure	Measure Type	Quantitative Data					
Select schools for participation in evaluation activities of Years 2-4 of the grant period.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		8/8		100%	8/8		100%
C Performance Measure	Measure Type	Quantitative Data					
Select teaching artists for participation in evaluation activities of Years 2-4 of the grant period.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		4/4		100%	4/4		100%

Explanation of Progress

Measure A: Build Relationship With and Gain Support from SFUSD

While there has been some turnover in the Special Education Department at the San Francisco Unified School District (SFUSD) in the 2008-09 school year, Performing Arts Workshop has sustained a strong relationship with the SFUSD Special Education Department. Department staff sees value in Project ARISE (Arts Residency Interventions in Special Education) and the data that has come out of its evaluation. SFUSD plans to fill the vacant position of Executive Director for the Special Education



Department in the next few months; and Performing Arts Workshop anticipates collaborating with the new Executive Director during the 2009-2010 school year.

In February 2009, Performing Arts Workshop held a reception for Special Education classroom teachers, principals, and arts coordinators participating in ARISE, and staff from the District's Special Education office, including the Supervisor for Elementary Special Education and the Special Education Ombudsperson. This meeting provided Performing Arts Workshop with an opportunity to ask teachers questions about their unique experiences with the ARISE program and in turn, allowed the Special Education teachers from different schools to share their similar and different experiences teaching students with special needs. The meeting was a rare opportunity for collegial collaboration not otherwise offered to teachers by the SFUSD or any other entity.

Performing Arts Workshop held a Summit open to all SFUSD Special Education teachers in March 2009 to disseminate findings from Project ARISE, and to offer an opportunity for Special Education teachers to connect with one another and learn about using the performing arts in their classrooms. The event was attended by SFUSD Special Education teachers in elementary and secondary schools, educators from community programs, and staff from the District's Special Education office, including the Supervisor for Elementary School Special Education, the Ombudsperson, and a district Autism Content Specialist. The Summit provided an opportunity to share promising practices identified in Year One of Project ARISE. Performing Arts Workshop staff also provided teachers with lesson plans for Special Education students, and other resources for using the performing arts in their classrooms. The Summit ended with a facilitated discussion about the challenges and opportunities for using the performing arts in Special Education classrooms.

In April of 2009, the Workshop's Artists-in-Schools Program Manager and Artistic Director presented an overview of Project ARISE to SFUSD Arts Coordinators during a meeting hosted by the Visual and Performing Arts office. The presentation emphasized ensuring access and equity in the arts among students with special needs along with offering key findings from the 2007-08 project year. The Workshop has been invited to conduct a professional development workshop, with the same audience, around the arts and Special Education during the 2009-10 school year.

Measure B: Select Schools and Classroom Teachers for Participation

In September and October of 2007 (in the previous reporting year), Performing Arts Workshop completed selection of five treatment site and three comparison site public elementary schools in the San Francisco Unified School District. All five treatment sites and three comparison sites have continued with Project ARISE for the entirety of the 2008-2009 school year. In the 2008-09 school year, two of the five treatment schools applied for and won the prestigious "Blue Ribbon School" award from the U.S. Department of Education that "honors public and private elementary, middle and high schools that are

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either academically superior or that demonstrate dramatic gains in student achievement to high levels.”¹ In their application for the award, the schools named Project ARISE as one of the schools’ keys to success. Seventeen of the 24 teachers in treatment classrooms in 2007-2008 and three of the 11 teachers in comparison classrooms from 2007-2008 continued with Project ARISE in the 2008-2009 school year. Some teachers that had been involved in Project ARISE in 2007-2008 were no longer employed by the school in the 2008-2009 school year, or had no Special Education students in the 2008-2009 school year. Additional teachers were recruited for Project ARISE from treatment and comparison schools, using the same criteria from the 2007-2008 school year. Teachers were asked to participate if their third, fourth and fifth grade classrooms had one or more inclusion students.

Measure C: Select Artists for Participation

Performing Arts Workshop created a team of teaching artists to serve in the ARISE Project residencies. These artists work as a team with the curricular guidance of an Artist Mentor who has significant experience teaching in Special Education settings and with the Performing Arts Workshop teaching methodology. The ARISE artist team meets monthly and on an as-needed basis to discuss promising strategies for engaging students as well as common challenges. In the 2008-2009 school year, four teaching artists worked with ARISE classrooms. One of these teaching artists was also involved with Project ARISE in the 2007-08 school year and has built relationships with schools and teachers over time.

¹ U.S. Department of Education. No Child Left Behind-Blue Ribbon Schools Program. Available at: <http://www.ed.gov/programs/nclbbrs/index.html>



Section A-2 Percentage of participants who benefit from standards-based arts education and meet state standards in the arts will increase.

2 Project Objective	<input type="checkbox"/> Check if this is a status update for the previous budget period
GPRA Performance Measure #1 Indicator 8.1.1 of 1	

A Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Percentage of participants who benefit from standards-based arts education and meet state standards in the arts will increase.	Project				453		

Explanation of Progress

Measure A: Percentage of Participants Who Benefit From Standards-based Arts Education and Meet State Standards in the Arts Will Increase.

During the 2008-09 school year, Performing Arts Workshop served about 6,700 students in nineteen K-5 schools with its Artists-in-Schools residency program. Seventeen of these schools are in the San Francisco Unified School District, one is in the Jefferson Unified School District and one is in the Berkeley Unified School District.

During the 2008-09 school year, Performing Arts Workshop served 453 students in five schools in the San Francisco Unified School District through the ARISE Project with its Artists-in-Schools program, which is funded through the AEMDD grant. Of these students, 45 were served in Special Day Classes. These residencies were also funded by grants from the San Francisco Department of Children, Youth and their Families (DCYF) and the California Arts Council. Three of the five treatment schools provided matching funds to support Project ARISE in their schools.



Section A-3 Improve teaching methods of artists and teachers through identification of curricular and pedagogical best practices and problem solving

3 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Improve teaching methods of artists and teachers through identification of curricular and pedagogical best practices and problem solving.	

A Performance Measure	Measure Type	Quantitative Data					
General education teachers in AIS classrooms report greater confidence in reaching students in Special Education than comparison-group teachers, as measured by teacher surveys and focus groups.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 5/10	> 50%		20/20	100%	

• Data source: Teacher responses to open-ended survey items. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
Teachers and artists identify strategies for using the performing arts to teach students in Special Education and mainstreaming classrooms, as measured by teacher and artist surveys and focus groups and action research process notes and reports.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 0.4 change on a 10-pt scale			1.8 change on a 10-pt scale		

• Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below



C Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Partnerships between teachers and artists lead to best practices and usable curricula, particularly for reaching students in Special Education and mainstreaming classrooms, as measured by teacher and artist surveys, teacher and artist focus groups and action research reports.	Project	> 0.3			1.3		
		change on a 10-pt scale			change on a 10-pt scale		

- Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

D Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Artists improve the adaptability of their lesson plans to Special Education environments.	Project			≥ 100%			90%

- Data source: Residency observations taken at beginning-of-year, mid-year and end-of year. See Explanation of Progress below.

Measure A: The target data for open-ended teacher survey responses is a higher presence of the item in treatment-group teacher survey responses than in the comparison-group teacher survey responses. General education and Special Education teachers in Artists-in-School (AIS) classrooms reported greater confidence in reaching students in Special Education through the performing arts when compared with comparison-group teachers. In open-ended responses in the teacher survey, 100% of teachers in treatment classrooms (20 of 20 teachers) reported they felt that their students made gains through using the performing arts in the classroom by the end of the 2008-2009 school year. In contrast, 50% of teachers in comparison classrooms felt that their students made gains through using the performing arts in the classroom. Teachers in treatment classrooms discussed the ways that the performing arts impacts students in Special Education through giving them an opportunity to be on “equal ground” with mainstream students and by offering them opportunities to feel successful in the classroom.

Measure B: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys show that Special Day Class and general education teachers in treatment classrooms show significantly greater gains in their comfort trying new techniques in the classroom (1.8 points gained from pre-test to post-test on a 10-point scale) than do comparison group teachers (0.4 points gained from pre-

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test to post-test).² Please see the Teacher Survey Results on page A10 in Appendix A of this report for greater detail about these findings.

Additional results from teacher surveys and the artist focus group demonstrate that teachers and artists identify strategies for using the performing arts to teach students in Special Education and mainstreaming classrooms. The target data for open-ended teacher survey responses is a higher presence of the item in treatment-group teacher survey responses than in the comparison-group teacher survey responses. In open-ended responses in the teacher survey, 75% of teachers in treatment classrooms (15 of 20 teachers) reported they would be incorporating the performing arts into their lesson plans more in the coming school year. In contrast, 40% of the comparison group teachers reported that they would be incorporating the performing arts into their lesson plans more in the coming school year. According to the artist focus group, artists use a framework to accomplish the overall goals of the lessons based on student and teacher needs, the length of the residency and the artist's background. One artist says that he develops lesson plans based on a general process he wants to take the students through, and that he has a particular concept to focus on for each lesson. The artists adjust their lesson plans based on how quickly students grasp artistic concepts and vocabulary.

Measure C: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys show that partnerships between teachers and artists lead to promising practices and usable curricula, particularly for reaching students in Special Education and mainstreaming classrooms. Teachers in treatment classrooms show greater gains in their comfort assessing the quality of their students' dance or theatre work (1.3 points gained from pre-test to post-test on a 10-point scale) than do comparison group teachers (0.3 points gained from pre-test to post-test). This indicates that teachers in treatment classrooms are benefiting from the partnership with ARISE teaching artists by learning best practices and usable curricula. They showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. Please see the Teacher Survey Results on page A7 in Appendix A of this report for greater detail about these findings.

Measure D: The target data for residency observation indicators is an observed improvement in student demonstration from the beginning of the residency period to later in the residency period. Using a rubric to measure residency observations from the beginning, middle and end of the residency period, artists did not demonstrate improvement in using teaching methods appropriate to age and ability levels of students. The first sets of observations were taken eight to nine weeks after the residency started. All observations from the beginning of the residency show that artists strongly displayed that they used teaching methods

² Results from the independent sample t-test show that that the teachers in treatment classrooms had significantly higher gains than the teachers in comparison classrooms at the 0.05 confidence level.



appropriate to age and ability levels of students, while artists strongly or somewhat strongly demonstrated this in 75% of cases from the middle and 90% of cases from the end of the residency. Please see the Residency Observation Results on page A24 in Appendix A of this report for greater detail about these findings.

However, data from focus groups shows that teachers reported that artists generally improve the adaptability of their lesson plans to Special Education environments. Teachers reported that artists are sensitive to students with disabilities or special needs. Most teachers state that artists are responsive to students' needs and adjust their teaching methods accordingly. One teacher of a general education class said that the artist "was good at recognizing students that were maybe a little uncomfortable and giving them props. You can see the changes in the kids' faces. She can see those kids in the back that have trouble... I can tell also that she is going to be good with students who are not that in control of their bodies. She was very clear about communicating her expectations, and if they were bothering the other kids she was good about addressing that, which is great in my class." Another teacher continued, "[The artist was] also good with the kids with more severe impairments in my class, because some people are not good at connecting with them. She knew their names, and she meets the kids where they are at. She responds to them in an appropriate manner. She seems to really enjoy them and [to] get something out of it."

Qualitative data

Most teachers reported that they had not received training in the performing arts prior to their experience in the ARISE Project. Even when teachers have the time to use the performing arts in the classroom, they may not have the expertise to develop lesson plans in this area. Through ARISE, some teachers reported that they have learned techniques they regularly use in the classroom. Teachers use techniques for gaining student attention, including clapping or beating rhythms to indicate transition time or that their students need to pay attention. One teacher explained, "[The artist] also uses the drum in order to get their attention, and I find myself more frequently using the drumstick, which saves me from having to use my voice all the time, so I have adapted that." Teachers use theatre games to teach vocabulary and rhythm games to teach spelling. As one teacher described, "I try to incorporate movement when I teach vocabulary. We do movements to remember the words, in small reading groups." Another added, "I have used the drum and instruments in my class for spelling: where they use the rhythm to spell out the words." Teachers also reported that they have offered their students more choices for presentations than in the past. A teacher described, "[With Language Arts and Social Studies] I sometimes give the kids a choice of how they would like to present. Sometimes they will act out skits that they have made up. They have done tableaux and vignettes that they have made up or role playing. It depends on the story or the period of history that we are in, but now they have the tools to decide which approach they want to take. And they are doing that."



Teachers have varying degrees of communication and collaboration with artists. All of the teachers have an initial meeting and a mid-residency meeting with the artist they are working with. Several teachers reported that they email with artists or leave notes back and forth to check in about how things are going. Other teachers meet with the artist over lunch, and some have collaborated with artists on planning lessons or performances. One teacher shared in a focus group, “[The artist] is really open to questions and feedback.”

Artists reported that one promising way to help Special Education students succeed was by establishing and adhering to rituals for the residency so that students would know what to expect. Artists also repeated the same concept over and over with small variations to help the students gradually build their expertise. Artists reported that they used the same strategies for general and Special Day Classes, but progressed at a more rapid pace in the general education classrooms. One teacher explained, “[The artist] builds up to what he expects from the students. He explains it, and then there is a big group activity where they are practicing. Then he breaks it down into parts, and he has them all model, evaluate, and critique. And then they get sent off to do their small groups or whatever they are going to do for the rest of the day. For the ELL [English Language Learner] students this really boosts their confidence: they have a good concept of what is expected [through modeling], and then they are successful. I only have one inclusion student, and they do not face the same challenges [in the art activities] that they face in the classroom. At least with mine, [the artist] makes it so interesting... What he is doing really works.” Another explained the impact on their autistic students, “Kids with autism love the [classroom] routine and do not want any changes. They do not want anything to distract from exactly what they are going to do for that half an hour. A half an hour is very manageable for them. They know exactly what they are going to do and they enjoy it. Their behaviors go away, and they are improving. It is repetitious.”

Through participating in an action research project, one teacher observed that the structure of the lessons was particularly beneficial for ELL student learning. She noted that the casual classroom environment, the presentation and creative application of techniques, and the practice of “revision” (seeing their classmates’ presentations and interpretations of the concept), made theatre class a positive learning environment for ELL students.

General education and special education teachers gained ideas on how to work with Special Education students. One general education teacher described, “I think that I have learned and will continue to learn from [the artist]. Specifically regarding using controlled movement in the class; I know that that is important to all of my special needs kids. Sitting is really challenging to them. The ARISE program will give me some ideas - especially [the artist] - on how to take two to three minute breaks to move around the room. Because concentrating for an hour and a half is just not possible for the kids; especially those for whom the work is hard; when academics are hard for them.” Artists also appreciate teacher collaboration and ideas for working with students, one explained, “It has been really nice to have some



teachers ask to be brought into the exercises. One of the things that I was hearing was that I was teaching too much verbally, and the teachers said that if I needed to display something, then we could do it together. So I have done that. Having him come up and display something with me, without me explaining it; that was really valuable.” An artist shared a technique he uses to communicate with a special needs inclusion student, stating, “In an [inclusion] class, it can become a balance between dealing with a student with special needs and not letting chaos reign over the rest of the class. One of the cool things that I learned in one of the trainings about special needs students... I wear this necklace, and I have one special needs student ... I started wearing this necklace which had green on one side and red on the other. If he does well, I give him the green side of the necklace, and if he is not I turn it around. That was a neat tool where I can signal to him without disrupting the rest of the class.”

Teachers felt that the performing arts activities assisted in mainstreaming Special Education students. A teacher explained how the performance activities allowed one student to participate in ways he is not normally able to, “I have one RSP [Resource Specialist Program] student who actually doesn’t speak much English, but he was amazing in theatre class. He was actually one of the best actors. He is amazing in taking what [the artist] is teaching him and using it. He participates quite often, and he is included in the activities quite often.” Another explained that their inclusion students do not have helpers in drama class and are able to participate just like any of their classmates - without assistance from aides.



Section A-4 Improve student understanding of artistic processes and values

4 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Improve student understanding of artistic processes and values.	

A Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms show growth in understanding and use of artistic vocabulary, as measured by surveys and focus groups.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
			> 0/10	> 0%		2/20	10%

• Data source: Teacher responses to open-ended survey items. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms demonstrate abilities to analyze performing arts demonstrations, as measured by artist surveys and focus groups and residency observations.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
				> 83%			63%

• Data source: Residency observations taken at beginning-of-year, mid-year and end-of year. See Explanation of Progress below.

C Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms improve their abilities to create performing art, as measured by student surveys, artist surveys, and residency observations.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
				> 85%			100%

• Data source: Residency observations taken at beginning-of-year, mid-year and end-of year. See Explanation of Progress below.



Explanation of Progress

Measure A: According to teacher focus groups and surveys, classroom teachers agree that the ARISE Project has improved student understanding of artistic concepts and vocabulary. The target data for open-ended teacher survey responses is a higher presence of the item in treatment-group teacher survey responses than in the comparison-group teacher survey responses. In open-ended responses in the teacher survey, 10% of teachers in treatment classrooms (2 of 20 teachers) specifically mentioned that their students learned artistic vocabulary during the 2008-2009 school year, but none of the comparison group teachers reported that their students learned artistic vocabulary during this timeframe. In the focus groups, eight out of 20 teachers (40%) report that students have learned artistic vocabulary during the 2008-2009 school year. Teachers shared that students have learned artistic concepts and the application of the terms. Teachers reported using the artistic concepts they see modeled during the residency to teach students other subjects. Teachers also report that their reticent students have become more verbal and attribute some of this to the students' participation in ARISE. Classroom teachers observed that students have improved in their communication abilities. Teachers said that audience recognition and analysis of artistic concepts improved throughout the course of the ARISE residency.

Measure B: The target data for residency observation indicators is an observed improvement in student demonstration from the beginning of the residency period to later in the residency period. Residency observations were completed by program and evaluation staff that members have been involved in this process for two years.

Using a rubric to measure residency observations from the beginning, middle and end of the residency period, students did not demonstrate improvement in their ability to analyze performing arts demonstrations. By the time the first set of observations were taken (eight to nine weeks after the residency started), the ARISE artists had worked with students on reflection skills. Students displayed high levels of reflection in these observations. Observations from the beginning of the residency show that students strongly or somewhat displayed reflection on what worked and what could be improved in their performance in 84% of cases where applicable, compared with the 63% of cases from the middle and 61% of cases from the end of the residency. At the beginning of the residency, students strongly or somewhat displayed that they made revisions to their work based on their reflections in 82% of cases where applicable, compared with the 63% of cases from the middle and 55% of cases from the end of the residency. When taken together, students displayed reflection and revision in 83% of cases at the beginning of the residency, 63% of cases in the middle of the residency, and 58% of cases at the end of the residency.

The residency observations do not show why students displayed reflection less frequently in cases at the end of the residency, compared to at the beginning of the residency. The program and evaluation team



discussed several possible reasons for this finding. The observers may have higher expectations when observing classes at the middle or end of the residency, compared to the beginning of the residency (and therefore, assign lower ratings if expectations are not met). Additionally, three residency classes are observed out of the entire 20 to 30 week residency period. It is possible that the class that they happened to videotape did not focus much on reflection. Performing Arts Workshop staff also discussed that teaching artists receive more supervision and mentoring at the beginning of the residency compared to the end of the residency; as a result, the teaching artist has more independence at the middle and end of the residency and may not place the same emphasis on reflection. Performing Arts Workshop staff are using this finding to determine if any changes are needed in program design or artistic management. Please see the Residency Observation Results on pages A20 and A25 in Appendix A of this report for greater detail about these findings.

Measure C: The target data for residency observation indicators is an observed improvement in student demonstration from the beginning of the residency period to later in the residency period. Using a rubric to measure residency observations from the beginning, middle and end of the residency period, students demonstrated improvement in their ability to create performing art over the course of the residency. At the end of the residency, 100% of the observations reviewed indicated that students strongly or somewhat displayed the use of facial expression to express emotion and feeling compared with 88% of the observations reviewed at the middle of the residency and 85% of the observations reviewed at the beginning of the residency. Please see the Residency Observation Results on pages A23 in Appendix A of this report for greater detail about these findings.

Qualitative data

According to focus groups, classroom teachers agree that the ARISE Project has improved student understanding of artistic concepts and vocabulary. While students may not have specific names or terms for the artistic concepts they have learned, teachers reported that students demonstrate mastery of artistic concepts. Students are more comfortable in front of the class, even outside of the residency. Several teachers described how their students applied skills learned in the residency to other class presentations, such as poetry readings or history presentations. A teacher explains the growth that he has seen due to ARISE, “With my kids, they all love music and over half love to sing and dance. That has really come through in the classroom. [Now] I will be teaching and a kid will just break out into song. Whether that is appropriate or not is a question, but just the fact that they feel comfortable enough... So, one of the things that I have started doing is, in the afternoons as they are getting ready to go I will put on music. It gives them time to have some fun and sing and dance as they are getting their bags packed. Seeing the growth that they have made over last year, the kids that I am thinking of never would have felt comfortable just singing in the middle of class, and in front of other people [before the residency]. We are doing a performance on Wednesday, and it is some of those kids who are the leaders.”



At the beginning of the residency, students did not recognize the ARISE residency activities as “theatre;” however, by the end of the residency, students understand that they have learned a form of theatre. Teachers reported that students learn vocabulary related to theatre, such as “pantomime” and “tableaux”. Some teachers incorporate vocabulary from the residency into other aspects of their curriculum, while others do not. In both cases, teachers reported that they see their students use the vocabulary correctly outside of the residency in other classroom activities. An artist explains the growth he has seen, “I had a thing where we would sit down in a circle and say one word about how they did. Now we are working at a different level, and they are using more vocabulary... In the beginning, it was just trying to hear them, and now it is about wanting more words. They are all speaking loud enough to be heard. Now, when we are doing movement, I push them a little bit. I tell them that they are at an advanced level. I say ‘I need to hear you, I need to see you, I need to understand you, and you know how to do it.’ It takes it up a notch for them. I tell them that I know that they can do it, so they will reach for it... [A mentor artist] taught me to really highlight when someone was doing something great, and then we all get excited.”

During the course of an action research project, a teacher particularly noted how the structure of the sessions strengthens the vocabulary for ELL students through creative application and reinforcement. As the teacher stated, “This format provided ELLs an opportunity to acquire new concepts and language and to fully apply higher order thinking skills to these concepts.”

Teachers across schools valued that students not only learn how to perform through ARISE, but also how to be a respectful audience member. Throughout the course of the school year, students have gained an appreciation for performers, as they have realized how difficult it is to get up in front of others and perform. An artist explained, “I think it is really important to put these students in a situation where they are challenged to be respectful. Not just asked, but challenged to be respectful... They are being challenged to be brave [by performing] and they are challenged to be respectful as audience members.” Teachers have seen their students be more respectful when their peers are performing, and they are also more attentive when going on class trips to concerts, plays or other performances. Teachers expressed that students have learned and understand more clearly the concept of performance through the residency. A teacher described, “I think for the kids, the biggest change that I have seen is that, in the beginning of the year they were acting for themselves. They had a lot of fun doing things, but now they have turned their focus and if you have them in a group, they are performing for each other. They now realize the purpose of a performance, so they have changed their focus to more of what is going on with the audience. This is more with the fifth graders: the fourth graders are still real self-centered. But the fifth graders are more focused, they rehearse, and they practice what they would like to get across. They have changed their focus and their awareness.”

The concept of “rehearsal” was found to be particularly important in the teacher action research focusing on ELL students. Students still learning English can apply this concept to their everyday situations. In



theatre class, they decide how they can improve upon a performance and self-monitor when they are ready to perform. In their everyday interactions in English, they also employ this skill. As the teacher explained, “Rehearsal is an important skill for ELLs because preparation and mastery builds self-confidence. Rehearsal also gives ELLs the opportunity to consider and practice with the form, nuances and meanings of the English language. Finally, the repetitive process of rehearsal develops fluency and is a discipline that students learned to apply in other subject areas. The process of rehearsal also fine tunes students’ metacognitive skills.”



Section A-5 Develop and improve pro-social behavior through the affective dimensions of performing art

5 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Develop and improve pro-social behavior through the affective dimensions of performing art.	

A Performance Measure	Measure Type	Quantitative Data					
Improve student behavior in the classroom.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 1.0 change on a 10- pt scale			1.8 change on a 10- pt scale		

• Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
General education and Special Education students in mainstreaming AIS classrooms work together better in team activities, as measured by teacher surveys and focus groups and action research reports.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 1.6 change on a 10- pt scale			2.2 change on a 10- pt scale		

• Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

C Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms enjoy and are more engaged in learning than their comparison-group peers, as measured by student and teacher surveys.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 1.3 change on a 10- pt scale			2.0 change on a 10- pt scale		

• Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.



D Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Students in AIS classrooms, particularly students in Special Education, are more adaptable to change in their environment, as reported by their classroom teachers, as measured by teacher and artist surveys, focus groups and action research reports.	Project	> 1.07			1.09		
		change on a 10-pt scale			change on a 10-pt scale		

- Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

Explanation of Progress

Measure A: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that students improved their behavior throughout the course of the school year. Teachers in both treatment and comparison classrooms generally reported increases in their students’ pro-social behaviors over the course of the school year. Teachers in treatment classrooms reported greater gains in their belief that the “performing arts have a positive impact on my students’ overall classroom behavior” over the course of the ARISE residency (1.8 points gained from pre-test to post-test on a 10-point scale) than did comparison classroom teachers (1.0 points gained from pre-test to post-test on the same scale). Teachers in treatment classrooms reported greater gains in their belief that “my students are rarely disruptive in class” over the course of the ARISE residency (1.6 points gained from pre-test to post-test on a 10-point scale) than did comparison classroom teachers (0.9 points gained from pre-test to post-test on the same scale). They showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. Please see the Teacher Survey Results on page A12 in Appendix A of this report for greater detail about these findings.

Measure B: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that general education students and Special Education students in mainstreaming Artists-in-Schools (AIS) classrooms worked better in team activities from the beginning of the residency to the end of the residency. On average, teachers in treatment classrooms rated their students’ ability to work well in teams at the beginning of the residency as 5.3 on a 10-point scale with 1 being strongly disagree and 10 being strongly agree. At the end of the residency, teachers in treatment classrooms rated their students’ ability to work well in teams as an average of 7.5 on the same scale. This represents a 2.2-point increase from pre-test to post-test for teachers in treatment classrooms on a 10-point scale. Teachers in comparison classrooms experienced a 1.6-point change on this item from pre-test to post-test. Teachers



in treatment classrooms showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. Please see the Teacher Survey Results on page A12 in Appendix A for greater detail about these findings.

Measure C: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that students in Artists-in-Schools (AIS) classrooms gained more in the area of student engagement in learning than did their comparison group peers. On average, teachers in treatment classrooms rated their agreement with the statement “my students are engaged learners” as 5.7 on a 10-point scale (with 1 being strongly disagree and 10 being strongly agree) at the beginning of the residency. At the end of the residency, teachers in treatment classrooms on average rated their agreement with the statement “my students are engaged learners” as 7.7 on that same scale. This represents a 2.0-point increase from pre-test to post-test for teachers in treatment classrooms on a 10-point scale. Teachers in comparison classrooms experienced 1.3-point change on this item from pre-test to post-test. Teachers in treatment classrooms showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. The target data for student survey indicators is a change in student treatment-group survey responses that is greater than a change in student comparison-group indicators. From pre- to post-test, more students in treatment classrooms reported that it was “very true” that they liked going to school (2% increase); in contrast, fewer students in comparison classrooms reported it was “very true” that they liked going to school (8% decrease) during this same timeframe. However, fewer students in treatment classrooms reported that it was “very true” that they paid attention in class (6% decrease); while the same number of students in comparison classrooms reported it was “very true” that they paid attention in class from pre-test to post-test (0% change). Please see the Student Survey Results on page A1 and the Teacher Survey Results on page A12 in Appendix A of this report for greater detail about these findings.

Measure D: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that students in treatment classrooms are more adaptable to change in their environment at the end of the residency. On average, teachers in treatment classrooms rated their students’ ability to adapt to new situations with ease at the beginning of the residency as 6.14 on a 10-point scale (with 1 being strongly disagree and 10 being strongly agree). At the end of the residency, teachers in treatment classrooms rated their students’ ability to adapt to new situations with ease as an average of 7.23 on that same scale. This represents a 1.09-point increase from pre-test to post-test for teachers in treatment classrooms on a 10-point scale. Teachers in comparison classrooms experienced 1.07-point change on this item from pre-test to post-test. Teachers in treatment classrooms showed a slightly greater amount of growth, although the difference in growth between treatment and comparison



groups was not statistically significant. Please see the Teacher Survey Results on page A9 in Appendix A of this report for greater detail about these findings.

Qualitative data

According to teacher and teaching artist focus groups, the ARISE Project increases students' self-confidence. Students that are shy and withdrawn participate more and learn that they can present themselves in front of others. A teacher stated, "I think they have developed a greater sense of self-confidence in performing. They have developed a greater sense of stage presence and placement on the stage and body movement in relationship to other people." Several teachers discussed how the ARISE residency specifically benefits English Language Learner (ELL) students. As one teacher explained, "I saw the biggest change and increases in confidence among the ELL kids. Those kids that were quieter at the beginning of the year, because they were not as comfortable speaking. It has really given them a boost in confidence." Another teacher explained how the program has helped their Special Day Class express themselves, "I have a Special Day Class, and a lot of my kids struggle with self-confidence, because they are behind in academics. But this a way for them to feel confident in themselves because there is no wrong answer. They can just express themselves, which has helped them a lot in the classroom. It has helped their personalities come out a lot over the last two years, since the start of the [ARISE] program."

Improvements in the self-confidence of ELL students were also noted in the action research. As the action research teacher explained, "[ELL] students gained confidence in their ability to formulate and express their ideas and opinions. Their experiences in theatre arts - as performers and as audience - helped them develop a variety of skills and techniques that they brought back to the classroom. These included collaboration, eye contact, wait time, tone and physical gestures. These skills and techniques provided ELL's with the tools to frame and deliver their thoughts and ideas. It gave them confidence in their ability to present."

Teachers reported that the ARISE residencies are one of the only times in school where inclusion students are treated the exact same way as their non-mainstreamed peers. In fact, often teachers do not tell the artists which students are mainstreamed, as they feel it is one of few opportunities for inclusion students to be seen without the "Special Education" label. A teacher explained, "My biggest thing in the beginning is to treat them like any other student, and if there need to be any modifications made after that, then go ahead from there, but not to set limits at the beginning... There is no need for anyone to know that they are inclusion students [in this] setting."

An artist described a breakthrough in pro-social behavior he had with an inclusion student, "I am always trying to ... work on inclusion issues... I do have a mainstream mute [student], who I have never worked with before. He hasn't spoken since kindergarten, and he is in fourth grade. He does whisper talking now. You know, I only have him for about 45 minutes a day. I told him, when you are ready to speak that is up



to you. It is not up to me. But I do need you to participate. He nods. I get another nod. So he does pantomime or other things. I had him pantomime what he did for Thanksgiving. It got to him, and he [started] whisper[ing]. That was two months ago, and now he is whispering all the time. At the end, we say thank you to each other. When it gets to him, I would tell him that he could just nod his head, but now he whispers thank you.”

Teachers reported that their students who are most gifted in the performing arts are often inclusion students and other students that struggle with academics. ARISE gives these students a chance to shine in the classroom and levels the playing field for inclusion students. A teacher stated, “Some of the kids that have a more difficult time in class, they’re the ones that find success in theatre arts. It is a great confidence booster for them; they shine. I have seen a couple of them really blossom through the theatre arts program, and that is transferring to the classroom. They have the opportunity to have that kind of artistic expression, and then get recognized for it. It is a great boost for them.” Another added, “I think it has been good for my students and the morale of the class. It has given kids who are not academically as strong a chance to shine, and vice versa. Those kids who usually always get gold stars are maybe not as comfortable moving their bodies.”

Teachers noted that students that are most gifted in other subject areas often struggle in the performing arts. Teachers said that it was helpful for these students to see their inclusion student peers excel in an area that they find difficult. A teacher describes what they witnessed, “I would definitely say that I have noticed increased self-confidence. I would also say that it is often those students who struggle in a number of different areas who often excel in the arts. That has been really nice. This may sound really bad, but it seems like some of the students who struggle more with the ARISE class are those that are really academically strong [in other subject areas]. It is interesting to see them out of their comfort zone. I think it is really good for my class when the other kids in my class can see the really high-achieving academic students feeling nervous and uncomfortable, and not as free in their bodies. Those are things that other kids experience so much more often when they are required so often to do academics. The ARISE class is where I just get to sit back and observe. And other kids get to shine. Without the ARISE classes, those kids would not get that opportunity to shine.” The experience of struggling has helped these students develop empathy for their peers that struggle with other subject areas.

Artists noticed that as students took risks in their own performances, they have developed more compassion for their peers and have been kinder to their classmates. An artist described, “I think that there is a really extreme focus, and there is an eagerness to show their work now. There is huge disappointment when we have to end class and not every group can perform. So there is an eagerness to show off their work, which is really exciting. And that eagerness translates into a willingness to turn around their behavior in the classroom. In the SDC classes, it has been really nice because I was able to work with those same students last year, and I will really be able to have a journey with those kids... I



really think that they are nicer to each other and they are more attentive to each other's work. Things just go so much smoother!"

Artists and teachers both reported in focus groups that they have seen changes in student behavior throughout the course of the residency. An artist explained, "I see more respect from the kids... I see that they do not act out as much, and they are more responsive. The SDC classes are not as violent or sarcastic when I come in. They are ready, and it is like another world. They hug me or give me a handshake, or they will ask me how I am doing. It is less about ego, and more about how I see they are maturing." Another SDC teacher shared a story of changes she has seen, "I would say that it is [the artist's] personality. Some of the students will not always make eye contact, but [the artist] will get down and make eye contact with those students. So she builds those relationships with them. I have some students that are much more engaged this year. Part of this is related to developmental issues and the growing that they have done between this year and last year, but they are much more engaged. Last year, one student would start crying and get upset, and now he is right there all the time. He is actually making noises and verbalizing his excitement when she brings out the blue ball. I think it is about [the artist] making that eye contact and making those connections."

Throughout the residency, teachers agreed that students have become more respectful of their peers when performing. Students learn how to control their bodies by participating in the residency's movement exercises. A teacher explains, "Some of the kids get really excited when they do the rhythm part. Sometimes they get too excited and they can't control their bodies, but when they do the dance they are more controlled, and do not get too out of control. So that it is a way for them to learn to control their bodies." Teachers reported that students have used the body control techniques at other times in the classroom, and this has been very effective for some of the students who feel compelled to move and fidget frequently.

Teachers reported that the residencies give students a chance to relax; their curricular days are so focused on achievement in Language Arts and Math skills, that they rarely have a chance to be a kid. ARISE gives students this opportunity. Teachers also said that the ARISE residency is the one time a week that the students with ADHD have a chance to be themselves in school, as they are able to express themselves through their bodies.

Teachers reported that the timing of the residency determines whether the residency has an impact on the classroom behavior for the rest of the day. When the residency is followed by classroom instruction, students are calmer and more ready to learn after ARISE. As a teacher explained, "[ARISE has an impact] with [decreasing] conflict. And I also know that my students have a lot of energy, and [the ARISE] class will be good because it has so much movement. I notice that after [ARISE] class... they came right in, sat down, and did some of their best work because they had a chance to move their bodies. And not bad



movement, but controlled movement. I am excited because I am going to plan some of my toughest academic classes for right after [ARISE] class because of the focus they will have.” Teachers reported that when their residency is at the end of the day, or right before a break, it is hard to measure how the classroom behavior is changed.



Section A-6 Improve student critical thinking in and through the arts

6 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Improve student critical thinking in and through the arts.	

A Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms improve their understanding of vocabulary and concepts related to performing arts, as measured by student and artist surveys, artist focus groups and residency observations.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
						≥ 100%	

- Data source: Residency observations taken at beginning-of-year, mid-year and end-of year. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms improve more than their peers in areas of critical thinking, such as considering the pros and cons of ideas, expressing new ideas with comfort, reflecting about their work, being receptive to feedback and caring about the quality of their work, as measured by teacher, student and artist surveys and action research reports.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
				> 1.2 change on a 10-pt scale			1.4 change on a 10-pt scale

- Data source: Average change in teacher survey responses for five survey items from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

Explanation of Progress

Measure A: The target data for residency observation indicators is an observed improvement in student abilities from the beginning of the residency period to later in the residency period. Using a rubric to measure residency observations from the beginning, middle and end of the residency period, students demonstrated their understanding of vocabulary and concepts related to performing arts in the beginning, middle and end of the year. At the beginning of the residency (on average eight to nine weeks after the

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residency started), 100% of the observations reviewed indicated that students strongly or somewhat demonstrated different scales or ranges of performance, such as large or small movements with varied intensity and high and low space. Different scales or ranges of performance were also strongly or somewhat strongly displayed in 100% of the observations reviewed at the middle of the residency. Additionally, 100% of the observations reviewed at the beginning of the residency strongly or somewhat strongly displayed students modeling activities or movements for their peers and using appropriate audience behaviors (sitting still and paying attention). These features were also strongly or somewhat strongly displayed in 100% of observations at the end of the residency. Please see the Residency Observation Results on pages A20 and A21 in Appendix A of this report for greater detail about these findings.

Measure B: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that students in treatment classrooms generally improve more than their peers in comparison classrooms in the area of critical thinking. Teachers in both treatment and comparison classrooms reported increases in their students' critical thinking abilities over the course of the school year. When rating individual students' abilities to consider the pros and cons of ideas, teachers in comparison classrooms rated more positive change for their students (1.1-point change from pre-test to post-test on a 10-point scale) than did teachers in treatment classrooms (1.0-point change). Teachers in comparison and treatment classrooms reported the same positive change for their individual students' ability to show comfort expressing ideas (1.1-point change for both groups). Teachers in treatment classrooms rated their students to have more favorable change than did teachers in comparison classrooms in the areas of caring about the quality of their work (1.6-point change versus 1.3-point change, respectively) and being receptive to feedback (1.7-point change versus 1.2-point change, respectively). Teachers in treatment classrooms also reported more positive change on the item, "my students are reflective about their work" than did teachers in comparison classrooms (1.9-point change, versus 1.4-point change, respectively). When examining the five survey items above together, teachers in treatment classrooms reported a 1.4-point average increase from pre-test to post-test on a 10-point scale while teachers in comparison classrooms reported a 1.2-point average change from pre-test to post-test. For the five survey items listed above, teachers in treatment classrooms showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. Please see the Teacher Survey Results on pages A7 and A9 in Appendix A of this report for greater detail about these findings.



Qualitative data

Classroom teachers generally noticed improvement in students' artistic concepts and vocabulary. In the artist focus group, artists explained that they use vocabulary words to introduce new concepts, such as "conflict" and "suspense". Artists introduce vocabulary words and discuss them at length to ensure that students understand the vocabulary. Then, students use critical thinking skills to demonstrate their understanding of the topics by using conflict or suspense in their performance. A teacher described how the artists reinforce vocabulary, stating, "He actually puts vocabulary words on paper and brings them in, which is also good. He reinforces it. He brings in the words the next week on a piece of paper and says, 'Does anyone remember what this is? Can you give me an example of it?' So he is really good at teaching them vocabulary. So I know they are learning vocabulary." Both artists and teachers reported that students demonstrate in performances that they understand the complex topics covered in the residency. Teachers also felt that the activities reinforce the student's vocabulary on body parts.

Teachers report that students enjoy expressing themselves artistically and physically; students look forward to the residency time and are disappointed if they miss a class. A teacher shared her impressions, "The only problem that I have is the [artist] is too popular. There is a music class at the same time, and some of the students are supposed to go and learn the trumpet, but some of them don't want to because they want to go to [the ARISE] class instead." Another teacher shared, "They love it. If I have to reschedule for some reason and have it a day later, they come in and say 'What? How come we don't have it?' They expect it and they want it."

Students use critical thinking skills when judging the quality of their peers' performances, and making recommendations on how the performance could be improved in the future. Findings from a residency observation illustrate this point. Two students acted out a skit demonstrating conflict in front of their classmates. After the skit had ended, the audience members were asked to provide the performers with feedback on how they could improve their performance. The audience members offered suggestions on how to alter the performance to better demonstrate conflict; their suggestions ranged from changing voice intonation to changing body language. The students used their classmates' feedback to improve their performance and through this process, performers and audience members both improved their critical thinking skills through the arts. An artist explains the importance stating, "I would also say that it is really important to establish in a classroom an opportunity for students to work in groups in a context that they are not used to, toward creative problem solving. Also, I feel like kids don't often reflect on other kids' work at all [in other classes]. They don't look at another kid's math test and say 'well, you could have answered that question differently.' There is no value in that really, but in theatre work there is value in observing other peoples' work and giving them feedback." Another artist adds, "To expose students to specific arts forms in order to engage different ways of thinking and acting. Ultimately, it promotes critical thinking, and not just academic, linear thinking."



During the previously-mentioned action research project, the teacher also noted significant improvement in the ELL students' critical thinking skills and abilities. The teacher explained, "Their questioning became more sophisticated – moving from the concrete "what" and "when" to a more abstract "why" and "how". This led to much better comprehension." The teacher also noted gains in the students' abilities to make inferences and students demonstrated higher level thinking in History and Literature. The teacher explained, "Students engaged in small and large group activities that challenged them to form an opinion and interpret new information creatively. They relied on skills and techniques learned in theatre arts to help them approach these activities."



Section A-7 Use the performing arts to positively impact academic performance

7 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Use the performing arts to positively impact academic performance.	

A Performance Measure	Measure Type	Quantitative Data					
Students in AIS classrooms show greater gains in standardized exams than comparison-group students, and the achievement gap between students in Special Education and general education is decreased, as measured by standardized test scores.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
						10%	

• Data source: California Standards Test scores. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data						
Classrooms that receive the AIS program have lower tardiness and absence records, as measured by school attendance records.	Project	Target			Actual Performance Data			
		Raw #	Ratio	%	Raw #	Ratio	%	

• Data source: School attendance data. See Explanation of Progress below.



C Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Students in AIS classrooms show more improvement than their comparison-group peers in areas of academic progress, such as learning information quickly, feeling successful and approaching problems creatively, as measured by teacher and artist surveys and teacher focus groups.	Project	> 1.4			1.1		
		change on a 10-pt scale			change on a 10-pt scale		

- Average change in teacher survey responses for three survey items from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

Explanation of Progress

Measure A: In the third year of the ARISE grant period, the evaluator collected 2008 and 2009 California Standards Test (CST) scores for students in treatment and comparison classrooms participating in the ARISE evaluation. The California Standards Tests were administered to students at the end of each school year, in April and May of 2008 and April and May of 2009. Students are assigned a performance level for each subject, derived from their raw test scores. The performance levels are: far below basic, below basic, basic, proficient and advanced. Students that achieve proficient or advanced have a passing score; students that achieve far below basic, below basic or basic do not have a passing score. The performance levels of students are standard across grade levels and so can be compared from one year to another.

The evaluator examined 2008 and 2009 CST scores for 3rd through 5th grade students that had parental consent to participate in the evaluation for the 2008-2009 school year. The evaluator recorded each student’s performance level in the subjects of English Language Arts and Mathematics for the 2008 and 2009 tests. Students that were missing 2008 and/or 2009 CST data were excluded from the analysis. The evaluator assigned numeric values to each of the performance levels (far below basic=1, below basic=2, basic=3, proficient=4 and advanced=5). The evaluator then calculated the percent of students with a passing score in treatment classrooms and in comparison classrooms for the 2008 and 2009 CST tests in English Language Arts and Mathematics. The average performance level included data for all students that had consent to participate in the evaluation and took the tests in 2007 and 2008. The 2008 CST scores served as a baseline data for the 2009 CST scores.

Students in treatment schools showed greater gains in the California Standards Tests compared to students in comparison classrooms. From 2008 to 2009, 15% more students in treatment classrooms had a passing score on the English Language Arts, compared with 10% more students in comparison classrooms. From 2008 to 2009, 2% more students in treatment classrooms had a passing score on the

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English Language Arts, while 1% fewer students in comparison classrooms had a passing score in 2009 compared with 2008. Please see the California Standards Test results on pages A26 and A27 of Appendix A in this report for greater detail about these findings.

Measure B: The target data for attendance records is lower absenteeism and fewer tardies for treatment-group students than for their comparison-group peers. In the third year of the ARISE grant period, the evaluator collected school attendance records from treatment and comparison classrooms participating the ARISE evaluation through March 2009. Attendance rates were examined for the 3rd through 5th grade students in the five treatment and three comparison elementary schools, including rates of absenteeism and tardiness. Attendance rates at all schools appeared not to have a regular pattern over the course of the 2008-09 school year. However, analysis performed on both semesters combined for treatment versus comparison classes showed a lower number of tardies and absences for students in treatment classes. Students in treatment classrooms had an average of 2.6 absences and 1.5 tardies per 100 days in the classroom, while students in comparison classrooms had an average of 3.6 absences and 4.1 tardies per 100 days in the classroom. Treatment-group students had significantly fewer tardies than their comparison-group peers. Treatment-group students also had fewer absences than their comparison-group peers; however, the difference between groups was not statistically significant. Please see the Attendance data results on page A28 of Appendix A in this report for greater detail about these findings.

Measure C: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teachers in both treatment and comparison classrooms generally reported increases in their students' academic progress over the course of the school year. Teachers in comparison classrooms reported greater gains in their students' ability to learn new information quickly over the course of the school year (1.8-point change from pre-test to post-test on a 10-point scale) compared to teachers in treatment classrooms (1.2-point change from pre-test to post-test), and in their students' ability to display feelings of success (1.1-point change versus 1.0-point change, respectively). On the other hand, teachers in treatment and comparison classrooms reported the same gains in their students' ability to approach problems creatively (1.2-point change for each group). When examining the above three survey items together, teachers in comparison classrooms reported a 1.4-point average change from pre-test to post-test on a 10-point scale while teachers in treatment classrooms reported a 1.1-point average change from pre-test to post-test. For the three survey items listed above, teachers in treatment classrooms showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant.

Teachers in Special Day Class treatment classrooms reported greater gains in their students' ability to display feelings of success (0.5-point change from pre-test to post-test on a 10-point scale) compared to teachers in Special Day Class comparison classrooms (0.0-point change from pre-test to post-test). Please



see the Teacher Survey Results on pages A14 and A15 of Appendix A in this report for greater detail about these findings.

Qualitative data

According to focus groups, classroom teachers acknowledge difficulty in attributing improvements in academic performance to the ARISE Project. The residencies coincide with the school year and other programming, so teachers feel that they are unable to determine exactly what changes in academic success could be attributed to ARISE. A teacher shared their opinion of how it helps students academically, stating, “Academically it helps them with concepts and vocabulary words that are not easily defined. Sometimes they cannot find the word to express what they are trying to say, and they will get up and show me what it means, or they will act it out. The same with interpretations. Again, it is concepts that they cannot put words to yet, but now they have the tools to express what they are trying to say in other ways. So I have seen that come through with vocabulary and concepts that are difficult to describe when they do not have the vocabulary yet.” A teacher added, “[ARISE theatre] helps them think about different types of genres, which translates also into their reading and writing. I think that it is good for them to think about the different types of theatre and writing. [The artist] is good about pointing out – this is comedy or drama, etc.” Another teacher shared their impressions, stating, “With my class [the artist] did slightly different things, based on their needs... He did a lot of work with my group on conflict resolution, because that has been coming up in my class sometimes. He had them acting out different ways to solve problems. It addresses their needs. They have a lot of drama that goes on, so it was nice for them to get the chance to ‘do’ drama, but in a more productive way. [The artist] also worked on control with them. There are some kids in my class that have a lot of trouble just sitting in a chair. So he did a lot of work with them on appropriate ways to use their bodies, and how they can be aware of their bodies and control them a little better, which definitely supports their academics.”

Some teachers reported that because their students really look forward to the ARISE program it improves students’ overall attitudes about school and motivation to be at school. As a teacher explained, “Yes [it has an impact on their academic performance,] because it gets them excited. If that is what it takes to get them excited about school, then the rest of the day they are much more in tune. Their attitude about school has such a great impact on what they are able to take in when we are giving a lesson. It is those things that engage them – like theatre and music and dance – that keep them feeling positive about learning, school, and the things that they get to do at school.”

Other teachers reported they could think of a handful of students that have improved academically over the course of the year, and would attribute their growth, in part, to the ARISE program. A teacher talked about a particular student saying, “I am thinking about one student in particular who I struggle with because he is hyper and it is hard for him to settle down. There are lots of factors, but I think one of them



was the [ARISE] program. He participates a lot in theatre class. It gives him the opportunity to move around, which I do not allow much in my own classroom. He is really wiggly. I think a lot of it has to do with confidence. He is a very shy little boy, and now his self-confidence is improving, and academically he has improved a lot, too.”

Teachers reported that English Language Learner students benefited from the residency in several ways; they were able to communicate without using words, which helped them participate in the classroom. As a teacher described, “I feel like a lot of my students have seen growth, but that is going to happen anyways. The program may have something to do with it, but I can’t say the extent to which it had an effect. But I can think of a couple students that... don’t show a lot of interest [in school] or they struggle with reading. And based on my understanding of what they were doing last year, I have seen big improvement in those students. I mean, I am not going to say that it is because of their participation in the program, or [the ARISE] class, but I am sure it is a factor. I am thinking of one of these students whose performance in front of the class was really impressive. And they are usually pretty shy and struggle with English. It is definitely an opportunity for those kids to shine, especially for those that are learning English. It is a chance for them to use their bodies and express themselves only partly with words.” Additionally, teachers reported that it has helped their students to practice English; and one teacher mentioned that it was useful for students learning English to listen to and work with another English-speaking adult on a regular basis.

The above impacts on ELL students were also noted during the action research project. Additionally the teacher noted academic improvements in the areas of Literature and History. The teacher credited this change to improved levels of comprehension and greater engagement with the material. The teacher explained the impacts in History class, “Early in the year, students accepted our historical texts (fiction and non-fiction) as delivered and demonstrated basic comprehension. Later in the year, students sought to understand what life was like during a historical period, what motivated or influenced people during that time, what it felt like to live during that time, etc.” The teacher noted similar improvements in Literature, with gains in interpretation and inference as compared to a previously basic understanding of explicit words. The teacher explained, “Theatre arts activities (speaking, performing and kinesthetic) helped ELLs to infer emotion, motivation, and cause/effect more clearly than they had at the start of the year.”



Section A-8 Increase access to general education for students in Special Day Classes through behavior improvement

8 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Increase access to general education for students in Special Day Classes through behavior improvement.	

A Performance Measure	Measure Type	Quantitative Data					
Students in Special Education who are receiving the AIS program show more improved behavior than their comparison group peers, as measured by teacher surveys and focus groups and IEP behavior goals.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 1.7 change on a 10-pt scale				2.3 change on a 10-pt scale	

- Data source: Average change in Special Day Class teacher survey responses for two survey items from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
Students in Special Education are mainstreamed for more hours after receiving the AIS program, as measured by IEP program goals and school records.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%

- Data source: Qualitative data from teacher focus groups.

Explanation of Progress

Measure A: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Results from teacher surveys indicate that Special Education students in the treatment group show more improved behavior than their general education peers. Teachers in treatment classrooms rated the Special Day Class students to have significantly greater gains in the area of being respectful of their classmates (2.2-point gain from pre-test to post-test on a 10-point scale) than their general education peers (1.3-point gain). Teachers in treatment classrooms also rated Special Day Class students to have significantly greater gains in the area of being respectful of the adults in their school (2.4-point gain from pre-test to post-test on a 10-point scale) than their general education peers (0.7-point gain). Teachers in comparison classrooms



rated Special Day Class students to have greater gains in the area of being respectful of their classmates (2.0-point gain from pre-test to post-test on a 10-point scale) than their general education peers (0.7-point gain). Teachers in comparison classrooms also rated Special Day Class students to have greater gains in the area of being respectful of the adults in their school (1.3-point gain from pre-test to post-test on a 10-point scale) than their general education peers (1.0-point gain). When examining the two survey items above together, Special Day Class teachers in treatment classrooms reported a 2.3-point average increase from pre-test to post-test while Special Day Class teachers in comparison classrooms reported a 1.7-point average change from pre-test to post-test on a 10-point scale. For the two survey items listed above, teachers in treatment classrooms showed a greater amount of growth, although the difference in growth between treatment and comparison groups was not statistically significant. Please see the Teacher Survey Results on pages A10 and A12 in Appendix A of this report for greater detail about these findings.

Measure B: When designed, the evaluation team intended to measure this benchmark using IEP data; however, IEP data was not made available to the evaluation team and the team decided not to pursue obtaining the data after learning of limitations in the data. The San Francisco Unified School District IEP format includes some basic information on time spent in general education settings; however, the IEP format does not specifically state the hours spent in general education classrooms. Additionally, district and school staff raised concerns that requesting IEP data would result in lower consent to participate in the ARISE evaluation for special education students (the target population that makes up an eighth of our total sample).

The qualitative data below outlines progress towards this benchmark. Teachers reported in focus groups that the main obstacle that keeps students from being mainstreamed is behavior issues. A teacher described how ARISE helps with inclusion, stating, “Anything that would help our students learn to control their bodies in space is going to help them be more included in the general education program. Generally it is behavior issues that gets them removed from the general education program, because it is just disruptive to other kids. It is not so much about academics, because you can modify that or give them more time. So anything that will help them learn to participate as part of a group will increase their inclusion time.”

In focus groups, teachers reported that through ARISE students learn strategies for improving their behavior, such as controlling their bodies (gross and fine motor skills) and respecting their peers. Teachers reported that these techniques will help Special Education students spend more time in general education classrooms. Special Education teachers reported that their students recognize that they get the same programming as their general education peers. This gives some students confidence in their abilities that is not limited to the performing arts. In the past year, teachers reported some of their Special Education students have requested to spend more time in mainstreamed classrooms. As a teacher explained, “With some of my [Special Education] kids, they are starting to realize their placement in



school and they are trying to get out of it. They are constantly asking, ‘can I go to this class, or that class?’ Several of them have joined clubs or safety patrol, which hasn’t happened in the past.” Another added, “I have seen increased confidence and a willingness to participate in class.”

ARISE classes provide a different context for Special Education students to participate and excel. As a teacher explained, “I would say that my one RSP [Resource Specialist Program] student is reading at the level of first grade, but he is a very good listener. I feel that he has really flourished in theatre, because it doesn’t require a lot of reading. He has been one of the star students, because he is a really good actor. I wouldn’t have been able to see that otherwise. It has helped his confidence. And in the classroom, when it has to do with anything oral he is able to make those connections. In any other situation he would not participate as well. He is very oral and eager. It suits him well as a student, and as a person.”

Qualitative data

According to focus groups, teachers across all treatment schools generally believe that artists do a good job of including and engaging Special Education students in their lessons, in both Special Day Class and general education classrooms. A teacher explained, “From the very beginning, he asked me if there is anything that he needed to know about my students, and he asked how he should deal with behavior. He was really sensitive to all their needs. I have one student that is in a walker, and [the artist] has been good about making sure that he is included as much as he can and adapts activities for him.”

Teachers reported that the artists will check-in with them to brainstorm about ways to include students with special needs and handle behavior problems. An artist shared his experience, “I will ask the teachers: does this work? How is this? What is going on next? What is happening with this student? Should we push them more? Should we put them in the mainstream class? We discuss different things. I am in a SDC class where the kids were throwing each other against the wall. I wrote to that teacher and said, ‘This is what I need. This is what I want you to do, and this is what I am doing in order to have a successful workshop.’ It is really a new thing for me to ask for what I need when I need it. It was like night and day: suddenly I had a lot of support, and he never left the room during the class again. We didn’t go in the gym anymore, and we figured out a way to open up the space [within the classroom].”

Special Day Class teachers reported that the artists have gotten to know their students throughout the year. Artists do a good job of engaging Special Education students, and hold them to appropriately high standards in their work together. An artist shares the connection they felt with an SDC class, “I get the sense that it is just a time for joy [during my class]. At first, I walked in and they didn’t know who I was. But now, when I walk in there is a lot of excitement. For example, there is this one girl who, every time she sees me she says “superman.” I have no idea why. She used to say “shower.” Now she says “superman.” But regardless of the word that she is using, it is such a sweet connection, and I can feel the connectedness getting stronger every time. They are also comfortable with the lesson plan. I do the same



lesson plan every time, and just add a little bit every time for this population. It makes them feel really empowered because they know it. They know what they are doing. They do this whole dance together and perform for each other. To me, it feels like a party.” Another artist wrote on the survey, “The biggest successes were some very profound moments when I was able to connect deeply with the students beyond and through the structure of the lesson plan. There were instances where I knew without doubt that connections were happening that were very important in these students’ lives, as well as in my own.”

An artist on the survey shared her feelings of success in positively affecting the behavior of students, “One of the big successes was being able to engage some of the students who initially had problems interacting with the group in a positive way. I was able to help them change some of the negative behavior so that they would spend more time doing the exercises instead of acting out. I used some of the behavior modification methods that I am also trained in. Another success was having my most difficult group be more respectful to their teacher and have less time periods where they displayed aggression toward the teachers or their peers. That was a great success for that class.” Another also felt they had an impact, writing, “My SDC class- this group started out kicking and screaming and at some point, this changed, they were waiting for me, ready, kind with each other, less volatile.”



Section A-9 Increase sustainability of the performing arts by institutionalizing performing arts education in school settings

9 Project Objective	<input checked="" type="checkbox"/> Check if this is a status update for the previous budget period
Increase sustainability of the performing arts by institutionalizing performing arts education in school settings.	

A Performance Measure	Measure Type	Quantitative Data					
Teachers in AIS classrooms show greater use of performing arts in their regular curriculum than comparison-group teachers, as measured by teacher surveys and focus groups and action research process notes and reports.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 0.6 change on a 10-pt scale			1.6 change on a 10-pt scale		

- Data source: Changes in teacher survey responses from pre-test to post-test for comparison and treatment groups. See Explanation of Progress below.

B Performance Measure	Measure Type	Quantitative Data					
Teachers and artists report that performing arts have an increased value in the school environment, as measured by teacher and artist focus groups.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
			100/100	100%		100/100	100%

- Data source: Qualitative data from teacher focus groups. See Explanation of Progress below.

C Performance Measure	Measure Type	Quantitative Data					
Teachers document and use new curricular approaches, as measured by teacher surveys and focus groups and action research process notes and reports.	Project	Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
		> 4/10	> 40%		15/20	75%	

- Data source: Teacher responses to open-ended survey items. See Explanation of Progress below



D Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw #	Ratio	%	Raw #	Ratio	%
Artists are consulted about using performing arts across the curriculum and teachers incorporate arts into the lesson plan, as measured by artist and teacher focus groups and surveys.	Project		100/100	100%		100/100	100%

- Data source: Qualitative data from teacher focus groups and changes in teacher survey responses from pre-test to post-test for comparison and treatment groups (please refer to measure A). See Explanation of Progress below.

Explanation of Progress

Measure A: The target data for teacher survey indicators is a change in treatment-group teacher survey responses that is greater than a change in the comparison-group teacher survey responses. Teacher surveys demonstrate that teachers in Artists-in-Schools (AIS) classrooms show greater use of performing arts in their regular curriculum than comparison group teachers. Teachers in treatment classrooms reported that at the end of the school year, they use dance or creative movement techniques more frequently in their lesson plans (1.6 increase from pre-test to post-test on a 10-point scale). On the other hand, teachers in comparison classrooms reported a 0.6 change from pre-test to post-test in this area. Please see the Teacher Survey Results on page A8 in Appendix A of this report for greater detail about these findings.

Measure B: This performance measure was designed to measure qualitative data; the target data is a general consensus through teacher and artist focus groups that performing arts have an increased value in the school environment. In focus groups, teachers reported that they believe the arts have a positive impact on student learning and more should be done to help teachers incorporate arts in the classroom. However, focus groups with classroom teachers and teaching artists show that incorporating arts into the classroom is particularly difficult largely due to limited time and resources. Teachers talk of the numerous curricular mandates that they are required to teach by and that it is challenging to fulfill those mandates and provide arts education at the same time. As a fifth grade teacher explained, “The student populations that we are dealing with are very different than the students from the Western side [of San Francisco]. A fourth of my students came in reading at a fourth grade or third grade level. It becomes really difficult to set priorities when you see that, as a teacher. It is hard to get students where they are supposed to be. By fourth grade, some of them are very far behind. Maybe in a school that did not have those issues, it would be easier to integrate the performing arts.” Some schools do have external funding and programs for arts education but those programs are not a high priority for the schools or districts, even if arts education is a part of the school’s mission statement.



Measure C: The target data for open-ended teacher survey responses is a higher presence of the item in treatment-group teacher survey responses than in the comparison-group teacher survey responses. Results from teacher surveys show that teachers in the treatment groups document and use new curricular approaches after the ARISE residency. In open-ended responses in the teacher survey, 75% of teachers in treatment classrooms (15 of 20 teachers) reported new specific tools to use performing arts in the classroom that they learned about in the 2008-2009 school year, compared with 40% of teachers (4 of 10 teachers) in the comparison group. Teachers in the treatment group listed a variety of performing arts techniques they learned that aim to energize students, get their attention and engage them further in lessons.

Measure D: This performance measure was designed to measure qualitative data; the target data is a general consensus through teacher and artist focus groups that artists are consulted about using performing arts across the curriculum and teachers incorporate arts into the lesson plan. In focus groups, some teachers reported that they have consulted with the teaching artist about integrating artist's techniques into their classroom teaching. As a teacher shared, "I've incorporated some of it into our writing. We have done a lot of work on elaborative or expressive writing, showing what a character feels instead of telling and things like that. I've incorporated some of the movement and acting into that." A few teachers have also asked the artists to find ways to integrate the concepts being taught in the classroom with the residency. A teacher explained, "In terms of checking in, he will come in at lunch time and ask about how he was in the classroom. He is really receptive to questions, too. I will tell him what I have coming up in class, and ask if there is any way to incorporate it. He will think about it and come back with some possibilities. It is neat, the kids really enjoy the different kinds of expression, and he gives them those tools." An artist shared, "When I started doing the social studies thing that was really different. I had to be sure that I was really incorporating it into what we were already doing, so that it all fit together. I also wanted to make sure that I was not missing the core curriculum, so then I would go back to it. I wanted to honor the social studies curriculum, but I also communicated with the teachers that I wanted to focus on what my kids were doing, and what my kids needed to learn."

Qualitative data

Outside of the ARISE residencies, students have limited opportunities to participate in performing arts activities at school. According to focus group respondents, the biggest obstacles teachers face in including performing arts in the classroom are a lack of time and a lack of training. Teachers also struggle with getting students who are at a lower level than expected for their grade up to speed. As a teacher explained, "I think that with the district itself, and with us being in a performance improvement school, it is difficult to do anything in the performing arts. But I am so, so determined, to get these students performing at the level that they need to be [academically], because I know how it affects their futures, that I am very focused on getting them to meet academic standards. I forget sometimes that it is important, also, to



expose kids to the arts... after the state test I do reader's theatre with the kids. I would like to do it at the beginning of the year, but it takes away from other things that I would otherwise be doing, because we are under such scrutiny."

Teachers value the performing arts, but find that without expertise it takes too much time to plan lessons that incorporate the performing arts. Additionally, teachers face a lot of pressure to focus their instruction on areas of standardized testing, such as math and reading. They feel their students gain a lot from the performing arts activities, but these activities take more classroom time than direct instruction. Students get very excited about the performing arts, and need a longer "cool down" time after these activities when compared with other classroom instruction.

Teachers feel that their students benefit from learning from an expert in the field through ARISE. Many teachers reported that they could not provide the quality of performing arts instruction that their students receive from the ARISE teaching artists. Some felt that it would help if artists would share ideas for incorporating arts in other subject areas, as a teacher explained, "I think it might help, if there was time before school starts in the fall, for the artists to sit with grade level teachers and say, 'these are activities that you can use for social studies. These are some examples of activities that you can use in the classroom.' And plan out different things... that were adapted to a particular grade level and content area."

Some teachers have found small ways to incorporate activities they have seen the artists doing or concepts from the ARISE class into their teaching. As a teacher responded on the survey, "Yes, my thoughts have changed during the course of the year. While I've always felt that the performing arts were valuable to learning, I was neither comfortable nor clear about how to incorporate them into classroom. Observing our Resident Artist in action and watching how the students respond to challenges has provided me with ideas and tools to incorporate into the classroom." In focus groups teachers shared that they use movements to teach vocabulary, some work to allow students options in activities or presentations; others try to work with the artists to ensure that the subjects covered in each class complement each other. In the survey teachers shared that they have learned tableaus, vignettes, pantomime, team builders and ice breakers that use movement, to use the drum to signal start, move, slow or freeze, and games for transitions or to gain student focus. A teacher explained in a focus group, "We do some kind of role playing for conflict management. I also have my kids write skits that incorporate vocabulary from the week. I do try to transfer some of the theatre arts games and use them in the curriculum as well." Another stated, "I've incorporated some of it into our writing. We have done a lot of work on elaborative or expressive writing: showing what a character feels instead of telling and things like that. I've incorporated some of the movement and acting into that."



The majority of teachers have participated in ARISE for both years that programming has been offered; they continued with the ARISE program because they value the opportunity for their students to participate in the performing arts. As a teacher wrote in the survey, “Using performing arts in the classroom is great! It has improved my students' confidence, creative imagination, oral skills, vocabulary, listening, following directions, and having fun acting out a story or situation.” Another survey respondent shared, “Individually, the students have gained [through participation in ARISE]: increased confidence, new and varied means of expression, improved focus, opportunities to challenge themselves, opportunities and framework[s] to learn from and appreciate their peers. The Theatre Arts class is an equalizing environment for the class, meaning that all students enter at the same level. Each week offers new challenges, and new opportunities for different individuals to feel successful. It also offers an environment where students can more easily learn from and appreciate each others' creativity and talents.”



Conclusion

Key findings

Through ARISE, students with special needs have a chance to shine in the classroom

Several teachers reported that the ARISE residencies are one of the only times in school where inclusion students are treated the exact same way as their general education peers. In ARISE, there is no “wrong answer” and creativity is rewarded so even students who struggle with other subjects are able to demonstrate talents and take risks in front of their peers. Teachers and teaching artists in all treatment schools reported that students gain self-confidence and stage presence through ARISE. Teachers found that students who are most gifted in the performing arts are often inclusion students and students who struggle with other, more traditional academic subject areas such as Language Arts and Math. ARISE gives these students a chance to shine in the classroom and levels the playing field for inclusion students. This helps boost students’ self-confidence; one teacher explains the benefit of the residencies for students with special needs, “I have seen a couple of [students] really blossom through the theater arts program, and that is transferring to the classroom. They have the opportunity to have that kind of artistic expression, and then get recognized for it. It is a great boost for them.” Another teacher explains that ARISE is the only opportunity for their students to excel in school because “without the ARISE classes, [these students with special needs] would not get that opportunity to shine.” Teachers also reported that some of the students that are gifted in other subject areas struggle in the performing arts. It was helpful for these students to see their inclusion student peers excel in an area that they find difficult. The experience of struggling in theatre class has helped these students develop empathy for their peers that struggle with other subject areas.

ARISE helps teachers learn new techniques to use in the classroom

Teachers participating in ARISE showed significantly greater gains in their comfort trying new techniques in the classroom compared to teachers in comparison classrooms. Teachers adapt the techniques used by the teaching artist for their own classrooms. For example, teachers use techniques for gaining student attention, including clapping or beating rhythms to indicate transition time or that their students need to pay attention. Some teachers use theatre games to teach vocabulary and rhythm games to teach spelling. Teachers also reported that they integrate the performing arts into other academic areas, such as Language Arts and Social Studies, through the use of tableaux, vignettes, skits or role playing. General and Special Day Class teachers also learned techniques for working with special needs students, such as using controlled movement in the classroom to help students that are compelled to frequently move around.



English Language Learner students receive unique benefits from the ARISE program

Teachers reported that English Language Learner (ELL) students benefited from the residency in several ways. First, they were able to communicate without using words, which helped them participate in the classroom. ELL students also learned through repetition and by seeing their classmates present and interpret each concept. Through the performing arts, ELL Students were able to work several aspects of communication, including eye contact, wait time, tone and physical gestures. ELL students also benefited from hearing other adults speak English in addition to their teacher; for example, some students benefited from hearing a male voice (artist) speak English in addition to a female voice (teacher). Teachers noticed that ARISE helped ELL students become more comfortable and confident speaking and presenting themselves throughout the course of the school year.

Through ARISE, students enjoy themselves in school

Teachers reported that their school day is so focused on achievement in Language Arts and Math skills; students have to be so serious that that they rarely have a chance to “be a kid.” Teachers reported that through ARISE, students have the chance to “be a kid” by playing, expressing themselves creatively and having fun during the school day. They shared that the vast majority of their students really look forward to the residency class. Teachers reported that when students have something to look forward to in the school day, they are more likely to attend school and enjoy themselves. Data from school records show that students in treatment classrooms had fewer absences and significantly fewer tardies than students in comparison classrooms.

Methodological challenges

Quasi-experimental design

The quasi-experimental design of the current Arts Education Model Development and Dissemination (AEMDD) evaluation requires both treatment and comparison sites. Inherent in the quasi-experimental design is the hypothesis that treatment students will have greater improvements than comparison students; that hypothesis has been tested throughout this report. During the ARISE project design phase, comparison and treatment schools were randomly selected from the pool of potential partner schools. While every attempt was made to choose schools with as similar populations as possible, students are not randomly assigned to schools in the district, and there are both known and unknown factors that limit the comparability of the groups. This is a major limitation of the quasi-experimental design. Ideally, students that receive the ARISE residencies would be compared to students that receive no arts programming. However, students in comparison schools are exposed to a number of arts programs and other interventions both inside and outside of the classrooms. As a result, the *de facto* hypothesis tested is



whether students that receive the ARISE residencies have greater improvements than students that receive various other interventions and programs which are unknown to the evaluation team.

The quasi-experimental research design creates a disparity of service and a perceived inequity by the comparison schools and district officials. In the ARISE evaluation, we have responded to this concern by offering an incentive to comparison schools; once throughout the school year, teachers in comparison classrooms receive a science enrichment program for their students. Additionally, the year after the evaluation is complete, teachers in comparison schools will receive the ARISE residencies in their classrooms. Despite these measures, some district and school staff still consider it unfair that comparison students participate in all the evaluation activities, but do not receive the benefits of the ARISE residencies while they participate in the evaluation.

We encourage the U.S. Department of Education to consider a broader range of evaluation designs for Arts Education funding. Managing comparison sites is cumbersome, and it requires a lot of time and resources for the evaluation, given that the sites not receiving the program have less buy-in for the evaluation than do treatment sites—requiring greater follow-up and support. The investment of time and resources to maintain relationships with comparison sites may be better spent on other evaluation activities. In addition, greater flexibility in evaluation design would allow researchers to devote more resources to learning about program quality and improvement through qualitative methods such as residency observations, group reflection on observations, focus groups, and interviews.

Factors that impact consent rates

All students in the ARISE evaluation must have written consent from their parent or guardian to participate in evaluation activities. These consent forms are collected by the teacher and returned to the evaluator with other evaluation materials. From the beginning of the evaluation, we have found that some schools return nearly 100% of consent forms, while others return as few as 35% of consent forms. It is unclear whether parents who do not return consent forms do not want their child to participate in the evaluation, or if they simply did not remember to return the form. Parents of students with special needs are sometimes very skeptical of intervention and protective of their children. Therefore, it can be difficult to gain their trust and permission to participate in this study. Evaluation work with special needs populations and their families often involves a lot of relationship building at the teacher and school level to build that trust. Partnering with the SFUSD's special education office has been critical to gain the trust of teachers and parents for this project. In the 2008-09 school year, the ARISE evaluation team offered an incentive to teachers for returning parental/ student consent forms to the evaluator. This incentive helped motivate many teachers to return 100% of their students' forms. In the 2009-10 school year, we plan to work more closely with schools that have had lower consent rates in hopes to better reach parents in these schools. In the 2008-09 school year, parents that did not want their child to participate in the evaluation



could either write their preference on the consent form or choose not to return the form. In the 2009-10 school year, we have adapted the consent form to allow parents to easily indicate with a check box whether or not they consent for their child to participate in the evaluation. This will help us learn whether the parents do not want to share information about their child, such as standardized test scores, or if the parents have not responded for another reason.



Appendix A : Quantitative data results and statistical analysis

Student survey results

Table A1: Student survey results in treatment and comparison classrooms

Survey item	Treatment v. Comparison	N	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation
I like going to school	Treatment	276	2.37	0.60	2.39	0.60
	Comparison	100	2.50	0.61	2.41	0.62
I work very hard on my homework.	Treatment	275	2.57	0.52	2.55	0.51
	Comparison	100	2.59	0.57	2.57	0.56
I learn a lot in school.	Treatment	275	2.70	0.50	2.69	0.52
	Comparison	100	2.77	0.45	2.74	0.46
I pay attention in class.	Treatment	276	2.50	0.54	2.43	0.55
	Comparison	100	2.49	0.58	2.50	0.56
I like the other kids in my class.	Treatment	276	2.38	0.57	2.34	0.54
	Comparison	100	2.42	0.67	2.44	0.57
I feel comfortable talking in class.	Treatment	276	2.15	0.72	2.23	0.68
	Comparison	98	2.07	0.78	2.24	0.77
I like to do art in school.	Treatment	276	2.55	0.70	2.61	0.63
	Comparison	99	2.63	0.69	2.69	0.63
I like to hear what people think of my school work.	Treatment	275	2.25	0.73	2.20	0.71
	Comparison	98	2.24	0.74	2.17	0.77
I understand the rules in my school and classroom.	Treatment	275	2.88	0.33	2.86	0.37
	Comparison	98	2.77	0.45	2.86	0.38
I like to follow directions.	Treatment	276	2.52	0.59	2.51	0.59
	Comparison	100	2.68	0.51	2.66	0.55
Playing theater games.	Treatment	252	2.28	0.65	2.29	0.58
	Comparison	95	1.99	0.79	2.31	0.69
Making up new dance moves.	Treatment	253	1.76	0.83	1.58	0.72
	Comparison	94	1.84	0.84	1.85	0.84
Acting or performing in class.	Treatment	253	1.94	0.72	1.95	0.68
	Comparison	96	1.95	0.86	2.06	0.74
Dancing in front of other people	Treatment	252	1.61	0.77	1.53	0.70
	Comparison	95	1.59	0.75	1.76	0.85
Telling stories.	Treatment	252	2.10	0.73	2.00	0.69
	Comparison	94	2.15	0.75	2.05	0.74



Table A2: Student survey results in Special Day Class and general education classrooms (inclusion students and students with no special needs) from Treatment Classrooms

Survey item	Treatment v. Comparison	N	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation
I like going to school.	Special Day Class	12	2.42	0.79	2.83	0.39
	General Education	264	2.37	0.59	2.37	0.60
I work very hard on my homework.	Special Day Class	12	2.58	0.79	2.75	0.45
	General Education	263	2.57	0.51	2.54	0.51
I learn a lot in school.	Special Day Class	12	2.92	0.29	2.58	0.51
	General Education	263	2.69	0.50	2.70	0.52
I pay attention in class.	Special Day Class	12	2.33	0.78	2.33	0.65
	General Education	264	2.51	0.52	2.44	0.54
I like the other kids in my class.	Special Day Class	12	2.18	0.60	2.50	0.67
	General Education	264	2.39	0.57	2.33	0.53
I feel comfortable talking in class.	Special Day Class	12	2.08	0.90	2.42	0.79
	General Education	264	2.15	0.71	2.22	0.68
I like to do art in school.	Special Day Class	12	2.67	0.78	2.83	0.58
	General Education	264	2.55	0.69	2.60	0.63
I like to hear what people think of my school work.	Special Day Class	12	2.58	0.79	2.58	0.79
	General Education	263	2.24	0.73	2.18	0.71
I understand the rules in my school and classroom.	Special Day Class	12	2.83	0.39	2.75	0.62
	General Education	263	2.89	0.33	2.87	0.35
I like to follow directions.	Special Day Class	12	2.58	0.79	2.67	0.65
	General Education	264	2.52	0.58	2.50	0.59
Playing theater games.	Special Day Class	10	2.42	0.90	2.40	0.70
	General Education	242	2.27	0.64	2.28	0.57
Making up new dance moves.	Special Day Class	10	2.25	0.97	2.00	0.82
	General Education	243	1.74	0.82	1.56	0.72
Acting or performing in class.	Special Day Class	10	2.33	0.65	1.80	0.79
	General Education	243	1.92	0.72	1.95	0.68
Dancing in front of other people.	Special Day Class	10	2.18	0.98	1.70	0.82
	General Education	242	1.59	0.75	1.52	0.70
Telling stories.	Special Day Class	10	2.45	0.82	2.30	0.67
	General Education	242	2.09	0.72	1.98	0.69



Table A3: Student survey results in Special Day Class and general education classrooms (inclusion students and students with no special needs) from Comparison Classrooms

Survey item	Treatment v. Comparison	N	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation
I like going to school.	Special Day Class	12	2.83	0.58	2.50	0.80
	General Education	88	2.45	0.60	2.40	0.60
I work very hard on my homework.	Special Day Class	12	2.42	0.90	2.83	0.58
	General Education	88	2.61	0.51	2.53	0.55
I learn a lot in school.	Special Day Class	12	2.83	0.58	2.92	0.29
	General Education	88	2.76	0.43	2.72	0.48
I pay attention in class.	Special Day Class	12	2.67	0.78	2.67	0.65
	General Education	88	2.46	0.55	2.48	0.55
I like the other kids in my class.	Special Day Class	12	2.25	0.97	2.58	0.51
	General Education	88	2.44	0.63	2.42	0.58
I feel comfortable talking in class.	Special Day Class	10	2.80	0.63	2.70	0.67
	General Education	88	1.99	0.75	2.19	0.77
I like to do art in school.	Special Day Class	12	2.33	0.98	2.83	0.58
	General Education	87	2.67	0.64	2.67	0.64
I like to hear what people think of my school work.	Special Day Class	10	2.70	0.67	2.80	0.63
	General Education	88	2.19	0.73	2.10	0.76
I understand the rules in my school and classroom.	Special Day Class	11	2.80	0.63	2.82	0.60
	General Education	87	2.77	0.42	2.86	0.35
I like to follow directions.	Special Day Class	12	2.75	0.62	2.92	0.29
	General Education	88	2.67	0.50	2.63	0.57
Playing theater games.	Special Day Class	9	3.00	0.00	2.67	0.71
	General Education	86	1.89	0.75	2.27	0.68
Making up new dance moves.	Special Day Class	9	2.20	0.92	2.56	0.88
	General Education	85	1.80	0.82	1.78	0.81
Acting or performing in class.	Special Day Class	10	2.80	0.63	2.60	0.70
	General Education	86	1.85	0.83	2.00	0.72
Dancing in front of other people.	Special Day Class	9	1.90	0.99	2.44	0.88
	General Education	86	1.56	0.71	1.69	0.82
Telling stories.	Special Day Class	9	2.56	0.88	2.56	0.88
	General Education	85	2.10	0.73	2.00	0.71



Student survey illustration results

Table A4: Is there an illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	100	100	275	274
Is there an illustration?	95%	92%	99%	97%

Table A5: How many people are performing?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	94	92	270	263
0	1%	2%	0.4%	0%
1	5%	7%	6%	3%
2 to 4	72%	73%	77%	73%
5 or more	21%	19%	16%	24%

Table A6: For those with two or more performing, what genders are represented?

Genders	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	89	84	250	256
All same gender	43%	46%	46%	43%
Mixed gender	20%	12%	20%	18%
Cannot tell	37%	42%	34%	40%

Table A7: Does the illustration include other people?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Teacher	1%	3%	3%	3%
Audience	4%	3%	9%	8%
Other, but cannot tell	0%	0%	0%	0.3%
Other	0%	1%	0.4%	4%

**Table A8: What type of performance is depicted in the illustration?**

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Dance	14%	13%	16%	10%
Theater	8%	8%	12%	11%
Puppetry	1%	2%	0%	0%
Singing	3%	10%	7%	3%
Musical instruments	2%	4%	4%	5%
Cannot tell	66%	64%	57%	62%
Other	4%	4%	6%	11%

Table A9: What elements of stage and stagecraft are depicted in the illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Curtains	17%	25%	20%	29%
Platform	34%	35%	39%	32%
Scenery	24%	22%	20%	16%
Scarves	2%	2%	0%	1%
Drum and/or mallet	0%	0%	3%	5%
Other props	15%	13%	15%	16%
Audience space	2%	4%	5%	2%
Music boombox/ radio notes	5%	11%	10%	7%
Craft lighting	3%	9%	6%	6%
Stagecraft microphone	6%	4%	6%	4%
Stagecraft using flies	2%	1%	3%	2%
Stage craft narration	0%	1%	0%	0%
Other	8%	11%	10%	16%

**Table A10: What performance theme elements are depicted?**

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Has title	6%	12%	9%	10%
Theme is indicated	5%	11%	11%	6%
Involves conflict	1%	1%	4%	4%
Culture	0%	0%	0%	2%

Table A11: What composition skills are included in the illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Vocalizing	23%	18%	29%	22%
Choreography	13%	14%	15%	10%
Practicing	0%	0%	1%	2%
Use of multiple levels	8%	7%	14%	13%
Use of multiple body shapes	7%	10%	19%	19%
Performers touching	5%	8%	4%	3%
Making eye contact	9%	7%	7%	8%
Use of theatre space	5%	3%	3%	6%
Details of body, face, and words associate with feeling	1%	2%	13%	13%
Smiles	54%	62%	63%	53%
Singing	1%	8%	4%	3%
Dialogue	11%	11%	10%	19%
Other	1%	3%	5%	4%

Table A12: What elements of character are depicted?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	95	92	272	266
Costume	16%	10%	11%	10%
Named Roles	2%	2%	1%	2%
Hair and Make-up	2%	0%	0%	2%
Other	3%	1%	5%	1%



Teacher Survey Results

Table A13: Teacher survey results in treatment (n = 20) and comparison (n = 10) classrooms

Survey item	Treatment v. Comparison	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
The performing arts have a positive impact on my students' overall classroom behavior	Treatment	5.70	1.98	7.50	1.43	0.224
	Comparison	5.89	3.62	6.89	3.62	
The performing arts have a positive impact on my students' overall attitude toward learning	Treatment	5.89	1.82	7.63	1.83	0.426
	Comparison	5.38	3.58	6.50	3.66	
I am comfortable assessing the quality of my students' dance or theater work	Treatment	5.80	2.28	7.05	1.61	0.084
	Comparison	4.89	3.37	5.22	3.63	
I am comfortable trying new techniques in the classroom	Treatment	5.90	2.10	7.70	1.63	0.004
	Comparison	6.33	3.24	6.67	3.43	
My students are respectful of their classmates	Treatment	6.00	1.49	7.55	1.28	0.632
	Comparison	6.50	2.46	7.60	1.51	
My students are respectful of the adults in our school	Treatment	6.80	2.04	7.95	1.57	0.938
	Comparison	7.20	2.25	8.30	1.49	
My students are rarely disruptive during class	Treatment	5.05	1.99	6.60	1.96	0.382
	Comparison	6.50	2.27	7.40	1.43	
My students rarely fight in my classroom	Treatment	7.10	2.55	8.25	2.20	0.938
	Comparison	7.50	2.88	8.60	1.90	
My students care about the quality of their work	Treatment	6.10	1.89	7.65	1.57	0.700
	Comparison	6.60	1.71	7.90	1.10	
My students participate in class discussions	Treatment	5.50	1.67	7.75	1.33	0.574
	Comparison	6.20	1.93	8.10	2.02	
My students are engaged learners	Treatment	5.70	1.49	7.70	1.53	0.228
	Comparison	7.00	2.26	8.30	1.42	
My students learn new information quickly	Treatment	5.32	2.16	6.47	2.20	0.238
	Comparison	5.90	2.13	7.70	2.31	
My students are reflective about their work	Treatment	4.80	1.94	6.65	1.93	0.495
	Comparison	5.00	2.40	6.40	2.17	
My students are receptive to feedback	Treatment	5.75	2.07	7.45	1.64	0.433
	Comparison	6.70	2.79	7.90	1.97	
My students work well in teams	Treatment	5.25	1.71	7.50	1.61	0.220
	Comparison	5.70	2.45	7.30	2.63	



About how often is dance/creative movement used in your lesson plans?	Treatment	2.53	1.93	4.05	2.07	0.306
	Comparison	2.50	2.32	3.10	1.85	
About how often is theater used in your lesson plans?	Treatment	2.44	1.58	4.28	1.90	0.276
	Comparison	3.80	2.57	4.60	2.01	
How comfortable do you feel using dance/creative movement in your classroom?	Treatment	3.95	2.87	5.85	2.28	0.607
	Comparison	3.20	1.87	4.70	2.31	
How comfortable do you feel using theater in your classroom?	Treatment	4.30	2.85	6.55	2.39	0.518
	Comparison	4.80	2.30	6.50	2.17	

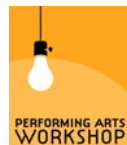


Table A14: Teacher survey results on individual students from treatment (n=314) and comparison (n=111) classrooms

Survey item	Treatment v. Comparison	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Treatment	5.91	1.88	7.08	1.88	0.854
	Comparison	5.75	2.12	6.95	2.09	
Adapts to new situations with ease	Treatment	6.14	1.95	7.23	1.86	0.885
	Comparison	6.10	2.20	7.17	2.05	
Respects cultural differences	Treatment	6.98	1.63	7.71	1.54	0.253
	Comparison	7.41	1.76	8.24	1.52	
Considers the pros/cons of ideas	Treatment	6.10	1.85	7.07	1.90	0.277
	Comparison	5.69	2.01	6.81	1.95	
Appreciate the work of others	Treatment	6.50	1.76	7.48	1.76	0.675
	Comparison	7.21	2.02	8.10	1.65	
Is enthusiastic about learning	Treatment	6.75	1.99	7.65	1.90	0.115
	Comparison	6.59	2.01	7.71	1.81	
Volunteers to answer questions during class	Treatment	5.90	2.27	7.01	2.20	0.377
	Comparison	5.55	2.47	6.79	2.28	
Shows comfort with expressing ideas	Treatment	5.88	2.23	6.94	2.16	0.817
	Comparison	5.82	2.32	6.92	2.27	
Stays on task	Treatment	6.61	2.10	7.45	1.94	0.530
	Comparison	6.56	2.63	7.48	2.31	
Perseveres through challenges	Treatment	6.23	1.96	7.24	1.94	0.442
	Comparison	6.08	2.27	7.21	1.98	
Displays feelings of success	Treatment	6.23	1.71	7.19	1.84	0.276
	Comparison	6.72	2.19	7.82	1.73	
Is respectful of others' ideas	Treatment	6.95	2.01	7.69	1.88	0.320
	Comparison	7.21	2.28	8.06	1.73	



Table A15: Teacher survey results for Special Day Class (n=5) and general education classrooms (n=15) in treatment classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
The performing arts have a positive impact on my students' overall classroom behavior	Special Day Class	3.60	0.89	6.80	1.64	0.012
	General Education	6.40	1.72	7.73	1.33	
The performing arts have a positive impact on my students' overall attitude toward learning	Special Day Class	4.80	2.05	7.00	2.74	0.492
	General Education	6.29	1.64	7.86	1.46	
I am comfortable assessing the quality of my students' dance or theater work	Special Day Class	4.00	1.87	6.00	1.73	0.164
	General Education	6.40	2.13	7.40	1.45	
I am comfortable trying new techniques in the classroom	Special Day Class	4.80	1.92	7.40	1.14	0.261
	General Education	6.27	2.09	7.80	1.78	
My students are respectful of their classmates	Special Day Class	4.20	0.84	6.40	0.89	0.225
	General Education	6.60	1.12	7.93	1.16	
My students are respectful of the adults in our school	Special Day Class	4.20	0.84	6.60	1.14	0.110
	General Education	7.67	1.50	8.40	1.45	
My students are rarely disruptive during class	Special Day Class	3.40	1.14	5.60	1.14	0.363
	General Education	5.60	1.92	6.93	2.09	
My students rarely fight in my classroom	Special Day Class	5.40	2.61	7.20	1.10	0.348
	General Education	7.67	2.35	8.60	2.38	
My students care about the quality of their work	Special Day Class	4.40	1.82	6.60	1.52	0.337
	General Education	6.67	1.59	8.00	1.46	
My students participate in class discussions	Special Day Class	3.60	1.14	6.80	1.79	0.125
	General Education	6.13	1.30	8.07	1.03	
My students are engaged learners	Special Day Class	4.20	0.84	6.60	1.14	0.441
	General Education	6.20	1.32	8.07	1.49	
My students learn new information quickly	Special Day Class	2.60	1.14	4.00	2.24	0.588
	General Education	6.29	1.49	7.36	1.39	
My students are reflective about their work	Special Day Class	3.40	0.89	5.00	1.87	0.692
	General Education	5.27	1.98	7.20	1.66	
My students are receptive to feedback	Special Day Class	4.20	1.79	6.00	2.45	0.871
	General Education	6.27	1.94	7.93	0.96	
My students work well in teams	Special Day Class	3.40	1.34	6.00	1.22	0.413
	General Education	5.87	1.36	8.00	1.41	



Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
About how often is dance/creative movement used in your lesson plans?	Special Day Class	3.00	2.92	4.60	2.70	0.923
	General Education	2.36	1.55	3.86	1.88	
About how often is theater used in your lesson plans?	Special Day Class	2.20	1.30	4.20	0.84	0.837
	General Education	2.54	1.71	4.31	2.21	
How comfortable do you feel using dance/creative movement in your classroom?	Special Day Class	3.80	2.95	6.40	2.07	0.373
	General Education	4.00	2.95	5.67	2.38	
How comfortable do you feel using theater in your classroom?	Special Day Class	2.80	1.79	5.80	2.05	0.417
	General Education	4.80	3.00	6.80	2.51	



Table A16: Teacher survey results for Special Day Class (n=3) and general education classrooms (n=7) in comparison classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
The performing arts have a positive impact on my students' overall classroom behavior	Special Day Class	8.33	2.08	8.67	2.31	0.470
	General Education	4.67	3.72	6.00	4.00	
The performing arts have a positive impact on my students' overall attitude toward learning	Special Day Class	7.67	2.08	8.67	2.31	0.905
	General Education	4.00	3.74	5.20	3.90	
I am comfortable assessing the quality of my students' dance or theater work	Special Day Class	5.00	3.61	5.67	4.04	0.516
	General Education	4.83	3.60	5.00	3.79	
I am comfortable trying new techniques in the classroom	Special Day Class	8.33	1.53	8.67	1.53	1.000
	General Education	5.33	3.50	5.67	3.78	
My students are respectful of their classmates	Special Day Class	6.33	2.31	8.33	1.15	0.527
	General Education	6.57	2.70	7.29	1.60	
My students are respectful of the adults in our school	Special Day Class	8.00	1.73	9.33	0.58	0.832
	General Education	6.86	2.48	7.86	1.57	
My students are rarely disruptive during class	Special Day Class	7.00	1.00	8.33	0.58	0.692
	General Education	6.29	2.69	7.00	1.53	
My students rarely fight in my classroom	Special Day Class	8.33	2.08	9.33	1.15	0.935
	General Education	7.14	3.24	8.29	2.14	
My students care about the quality of their work	Special Day Class	6.33	1.53	8.33	1.53	0.197
	General Education	6.71	1.89	7.71	0.95	
My students participate in class discussions	Special Day Class	4.67	2.31	7.00	3.61	0.604
	General Education	6.86	1.46	8.57	0.98	
My students are engaged learners	Special Day Class	6.67	2.52	7.67	2.52	0.617
	General Education	7.14	2.34	8.57	0.79	
My students learn new information quickly	Special Day Class	4.67	2.52	6.00	4.00	0.611
	General Education	6.43	1.90	8.43	0.79	
My students are reflective about their work	Special Day Class	3.67	1.53	4.33	2.52	0.456
	General Education	5.57	2.57	7.29	1.38	
My students are receptive to feedback	Special Day Class	8.00	3.46	8.00	3.46	0.061
	General Education	6.14	2.54	7.86	1.35	
My students work well in teams	Special Day Class	3.33	2.08	4.67	3.51	0.776
	General Education	6.71	1.89	8.43	1.13	



Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
About how often is dance/creative movement used in your lesson plans?	Special Day Class	1.00	0.00	2.00	1.00	0.792
	General Education	3.14	2.54	3.57	1.99	
About how often is theater used in your lesson plans?	Special Day Class	3.67	1.15	4.33	2.08	0.930
	General Education	3.86	3.08	4.71	2.14	
How comfortable do you feel using dance/creative movement in your classroom?	Special Day Class	4.00	1.00	4.67	1.53	0.424
	General Education	2.86	2.12	4.71	2.69	
How comfortable do you feel using theater in your classroom?	Special Day Class	5.00	3.00	6.67	2.31	0.972
	General Education	4.71	2.21	6.43	2.30	



Table A17: Treatment teacher survey results on individual students from Special Day Classrooms (n=33) and general education classrooms (with inclusion students and students with no special needs; n=281)

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special Day Class	3.76	1.92	4.16	2.14	0.021
	General Education	6.16	1.71	7.41	1.52	
Adapts to new situations with ease	Special Day Class	4.45	2.28	4.69	2.16	0.020
	General Education	6.34	1.82	7.52	1.58	
Respects cultural differences	Special Day Class	6.09	1.67	5.88	1.81	0.004
	General Education	7.09	1.59	7.91	1.36	
Considers the pros/cons of ideas	Special Day Class	4.27	2.10	4.19	2.02	0.000
	General Education	6.32	1.70	7.40	1.58	
Appreciate the work of others	Special Day Class	4.58	1.87	4.81	2.26	0.055
	General Education	6.73	1.60	7.78	1.41	
Is enthusiastic about learning	Special Day Class	5.21	1.90	5.28	1.76	0.081
	General Education	6.93	1.93	7.92	1.72	
Volunteers to answer questions during class	Special Day Class	4.88	2.69	5.09	2.83	0.084
	General Education	6.02	2.18	7.23	2.01	
Shows comfort with expressing ideas	Special Day Class	4.21	2.33	4.66	2.55	0.103
	General Education	6.08	2.13	7.20	1.95	
Stays on task	Special Day Class	5.12	2.16	5.19	2.07	0.086
	General Education	6.78	2.03	7.71	1.75	
Perseveres through challenges	Special Day Class	4.55	1.75	4.81	2.07	0.059
	General Education	6.42	1.89	7.52	1.73	
Displays feelings of success	Special Day Class	5.39	1.68	5.84	2.27	0.280
	General Education	6.33	1.69	7.34	1.72	
Is respectful of others' ideas	Special Day Class	5.00	1.92	4.76	1.85	0.005
	General Education	7.18	1.89	8.03	1.56	



Table A18: Comparison teacher survey results on individual students from Special Day Classrooms (n=15) and general education classrooms (with inclusion students and students with no special needs; n=96)

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special Day Class	4.53	2.39	4.80	2.18	0.038
	General Education	5.95	2.02	7.28	1.88	
Adapts to new situations with ease	Special Day Class	6.40	2.92	6.20	3.00	0.000
	General Education	6.05	2.08	7.32	1.84	
Respects cultural differences	Special Day Class	7.50	2.14	7.63	2.72	0.032
	General Education	7.40	1.74	8.29	1.38	
Considers the pros/cons of ideas	Special Day Class	4.67	2.19	4.73	2.25	0.000
	General Education	5.85	1.94	7.14	1.69	
Appreciate the work of others	Special Day Class	6.80	2.60	6.73	2.31	0.000
	General Education	7.28	1.92	8.31	1.42	
Is enthusiastic about learning	Special Day Class	6.53	2.75	6.80	2.76	0.000
	General Education	6.60	1.88	7.85	1.59	
Volunteers to answer questions during class	Special Day Class	5.00	2.73	5.20	2.65	0.000
	General Education	5.64	2.43	7.04	2.12	
Shows comfort with expressing ideas	Special Day Class	4.80	2.86	4.93	2.87	0.000
	General Education	5.98	2.19	7.23	2.01	
Stays on task	Special Day Class	5.40	2.67	5.73	2.43	0.021
	General Education	6.74	2.59	7.75	2.18	
Perseveres through challenges	Special Day Class	6.47	2.36	6.33	2.16	0.000
	General Education	6.02	2.26	7.34	1.93	
Displays feelings of success	Special Day Class	7.33	2.19	7.33	1.99	0.000
	General Education	6.62	2.18	7.90	1.69	
Is respectful of others' ideas	Special Day Class	6.80	2.54	6.87	2.33	0.005
	General Education	7.28	2.24	8.25	1.55	



Table A19: Teacher survey results on individual students with special needs (n=48) and students without special needs (n=266) in treatment classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special needs	4.06	1.97	4.72	2.12	0.036
	No special needs	6.23	1.67	7.48	1.50	
Adapts to new situations with ease	Special needs	4.50	2.10	5.11	2.13	0.073
	No special needs	6.44	1.78	7.61	1.53	
Respects cultural differences	Special needs	6.23	1.67	6.19	1.74	0.000
	No special needs	7.12	1.59	7.97	1.34	
Considers the pros/cons of ideas	Special needs	4.55	2.06	4.80	2.17	0.003
	No special needs	6.38	1.67	7.47	1.54	
Appreciate the work of others	Special needs	5.04	2.10	5.57	2.31	0.098
	No special needs	6.76	1.55	7.82	1.40	
Is enthusiastic about learning	Special needs	5.46	1.93	5.83	1.90	0.097
	No special needs	6.98	1.92	7.97	1.71	
Volunteers to answer questions during class	Special needs	4.96	2.55	5.32	2.76	0.026
	No special needs	6.07	2.17	7.31	1.94	
Shows comfort with expressing ideas	Special needs	4.31	2.34	4.89	2.59	0.064
	No special needs	6.16	2.09	7.31	1.86	
Stays on task	Special needs	5.17	2.16	5.51	2.08	0.103
	No special needs	6.87	1.99	7.79	1.70	
Perseveres through challenges	Special needs	4.73	1.85	5.21	2.16	0.046
	No special needs	6.50	1.86	7.60	1.67	
Displays feelings of success	Special needs	5.58	1.65	6.13	2.10	0.193
	No special needs	6.35	1.70	7.38	1.72	
Is respectful of others' ideas	Special needs	5.42	2.05	5.44	2.05	0.004
	No special needs	7.23	1.88	8.09	1.53	



Table A20: Teacher survey results on individual students with special needs (n=19) and students without special needs (n=90) in comparison classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special needs	4.26	2.42	5.11	2.26	0.384
	No special needs	6.07	1.92	7.33	1.87	
Adapts to new situations with ease	Special needs	6.00	2.83	6.21	2.72	0.000
	No special needs	6.12	2.07	7.38	1.86	
Respects cultural differences	Special needs	7.17	2.17	7.58	2.43	0.105
	No special needs	7.44	1.71	8.37	1.34	
Considers the pros/cons of ideas	Special needs	4.67	2.06	5.06	2.24	0.001
	No special needs	5.89	1.95	7.16	1.72	
Appreciate the work of others	Special needs	6.89	2.64	7.11	2.31	0.003
	No special needs	7.28	1.87	8.34	1.40	
Is enthusiastic about learning	Special needs	6.63	2.59	7.05	2.63	0.001
	No special needs	6.58	1.88	7.87	1.59	
Volunteers to answer questions during class	Special needs	4.16	2.93	4.74	2.54	0.003
	No special needs	5.84	2.27	7.22	2.00	
Shows comfort with expressing ideas	Special needs	4.16	2.89	4.68	2.67	0.005
	No special needs	6.17	2.03	7.39	1.91	
Stays on task	Special needs	6.00	2.89	6.37	2.69	0.012
	No special needs	6.68	2.58	7.73	2.18	
Perseveres through challenges	Special needs	6.26	2.51	6.47	2.17	0.000
	No special needs	6.04	2.22	7.37	1.93	
Displays feelings of success	Special needs	7.05	2.44	7.58	1.89	0.010
	No special needs	6.64	2.14	7.89	1.72	
Is respectful of others' ideas	Special needs	6.89	2.60	7.16	2.29	0.015
	No special needs	7.28	2.21	8.29	1.53	



Artist survey results

Table A21: Artist survey results in Special Day Class (n= 33) and general education classrooms (with inclusion students and students with no special needs; n=169)

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post- test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special Day Class	3.97	1.70	5.70	1.98	0.201
	General Education	5.83	1.48	7.75	1.32	
Adapts to new situations with ease	Special Day Class	4.03	1.78	5.79	1.92	0.514
	General Education	5.53	1.50	7.38	1.34	
Respects cultural differences	Special Day Class	6.68	2.08	7.68	1.91	0.005
	General Education	7.05	1.09	8.42	0.89	
Considers the pros/cons of ideas	Special Day Class	3.76	1.70	5.27	1.82	0.212
	General Education	5.80	1.29	7.51	1.25	
Appreciate the work of others	Special Day Class	4.24	1.48	5.97	1.67	0.593
	General Education	5.85	1.28	7.51	1.23	
Is enthusiastic about learning	Special Day Class	4.94	1.78	6.94	1.82	0.513
	General Education	6.20	1.40	8.09	1.35	
Volunteers to answer questions during class	Special Day Class	3.30	2.16	4.64	2.75	0.004
	General Education	5.49	1.71	7.34	1.73	
Shows comfort with expressing ideas	Special Day Class	3.64	2.10	5.03	2.24	0.005
	General Education	5.53	1.50	7.31	1.49	
Stays on task	Special Day Class	3.88	1.69	5.58	1.79	0.720
	General Education	5.82	1.59	7.46	1.48	
Perseveres through challenges	Special Day Class	4.06	1.52	5.73	1.70	0.915
	General Education	5.75	1.45	7.40	1.36	
Displays feelings of success	Special Day Class	4.73	1.63	6.42	1.62	0.611
	General Education	5.66	1.50	7.44	1.31	
Is respectful of others' ideas	Special Day Class	5.09	2.30	6.42	2.17	0.166
	General Education	6.11	1.53	7.69	1.44	



Table A22: Artist survey results on individual students with special needs (n=42) and students without special needs (n=160) in treatment classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
Approaches Problems Creatively	Special needs	4.05	1.62	5.81	1.88	0.242
	No special needs	5.91	1.45	7.84	1.26	
Adapts to new situations with ease	Special needs	4.07	1.64	5.83	1.81	0.474
	No special needs	5.61	1.48	7.46	1.30	
Respects cultural differences	Special needs	6.74	1.93	7.74	1.80	0.001
	No special needs	7.06	1.07	8.45	0.84	
Considers the pros/cons of ideas	Special needs	3.88	1.55	5.40	1.67	0.104
	No special needs	5.89	1.26	7.61	1.21	
Appreciate the work of others	Special needs	4.38	1.46	6.05	1.55	0.940
	No special needs	5.91	1.26	7.58	1.21	
Is enthusiastic about learning	Special needs	5.05	1.70	7.05	1.77	0.448
	No special needs	6.24	1.40	8.13	1.34	
Volunteers to answer questions during class	Special needs	3.57	2.05	5.10	2.68	0.093
	No special needs	5.55	1.72	7.37	1.73	
Shows comfort with expressing ideas	Special needs	3.95	2.06	5.43	2.21	0.016
	No special needs	5.56	1.51	7.34	1.50	
Stays on task	Special needs	3.95	1.56	5.64	1.65	0.724
	No special needs	5.91	1.57	7.55	1.45	
Perseveres through challenges	Special needs	4.14	1.44	5.88	1.61	0.426
	No special needs	5.83	1.43	7.46	1.35	
Displays feelings of success	Special needs	4.76	1.53	6.45	1.52	0.467
	No special needs	5.71	1.50	7.49	1.30	
Is respectful of others' ideas	Special needs	5.05	2.12	6.38	2.01	0.058
	No special needs	6.18	1.51	7.77	1.40	



Residency observation results

Table A23: Residency observation results at beginning (n=7), mid-year (n=8) and year-end (n=10) of residency

In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	N/A
Students used vocalization to express emotion and feelings.	Beginning	29%	43%	0%	0%	29%
	Middle	0%	75%	13%	0%	13%
	End	30%	60%	10%	0%	0%
Students used facial expression to express emotion and feelings.	Beginning	57%	43%	0%	0%	0%
	Middle	0%	63%	25%	0%	13%
	End	20%	70%	0%	10%	0%
Students used body poses/gestures/movements to express emotion and feelings.	Beginning	71%	14%	0%	14%	0%
	Middle	38%	50%	13%	0%	0%
	End	20%	80%	0%	0%	0%
Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space).	Beginning	57%	43%	0%	0%	0%
	Middle	38%	63%	0%	0%	0%
	End	0%	80%	10%	10%	0%
Artist gave students instruction on good audience behaviors.	Beginning	43%	29%	0%	0%	29%
	Middle	80%	20%	0%	0%	0%
	End	44%	11%	0%	0%	44%
Students displayed appropriate audience behaviors (sitting still, paying attention, etc.).	Beginning	60%	40%	0%	0%	0%
	Middle	14%	71%	14%	0%	0%
	End	20%	70%	0%	0%	10%
Artist used/taught cultural perspectives within their lesson.	Beginning	0%	0%	0%	43%	57%
	Middle	0%	0%	0%	38%	63%
	End	10%	20%	0%	20%	50%
Artist encouraged taking creative risks and making non-stereotypic choices.	Beginning	43%	29%	14%	0%	14%
	Middle	38%	13%	0%	50%	0%
	End	20%	40%	0%	20%	20%
Students took creative risks and made non-stereotypic choices.	Beginning	29%	43%	14%	0%	14%
	Middle	0%	75%	13%	13%	0%
	End	0%	30%	10%	40%	20%
Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.).	Beginning	57%	29%	0%	0%	14%
	Middle	50%	38%	0%	13%	0%
	End	50%	40%	0%	10%	0%



In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	N/A
Students verbalized or demonstrated examples of the concepts being taught.	Beginning	86%	14%	0%	0%	0%
	Middle	14%	71%	14%	0%	0%
	End	30%	50%	20%	0%	0%
Artist reflected with students on the activities and lessons learned.	Beginning	86%	0%	0%	0%	14%
	Middle	25%	50%	0%	25%	0%
	End	56%	11%	0%	22%	11%
Students reflected on what worked and what could be improved in their performance.	Beginning	43%	29%	14%	0%	14%
	Middle	13%	50%	13%	25%	0%
	End	11%	44%	11%	22%	11%
Students made revisions to their work based on reflections.	Beginning	57%	14%	0%	14%	14%
	Middle	0%	63%	0%	38%	0%
	End	10%	40%	10%	30%	10%
Artist used drum, clapping, modulated voice and/or other sound cue to begin, end or change tempo of activities.	Beginning	100%	0%	0%	0%	0%
	Middle	100%	0%	0%	0%	0%
	End	80%	0%	0%	20%	0%
Artist modeled activities/movements for students.	Beginning	50%	50%	0%	0%	0%
	Middle	63%	13%	0%	13%	13%
	End	70%	10%	0%	10%	10%
Students modeled activities/movements for their peers.	Beginning	71%	29%	0%	0%	0%
	Middle	63%	13%	0%	25%	0%
	End	40%	60%	0%	0%	0%
Classroom teacher/aides helped to model lesson activities.	Beginning	43%	14%	14%	29%	0%
	Middle	25%	25%	0%	50%	0%
	End	50%	10%	0%	40%	0%
Artist connected one activity or exercise to the next to expand on the lesson being taught.	Beginning	100%	0%	0%	0%	0%
	Middle	38%	63%	0%	0%	0%
	End	50%	30%	0%	10%	10%
The artist used teaching methods appropriate to age and ability levels of students.	Beginning	100%	0%	0%	0%	0%
	Middle	75%	0%	25%	0%	0%
	End	70%	20%	10%	0%	0%
The lesson had sufficient content for the time allowed.	Beginning	100%	0%	0%	0%	0%
	Middle	70%	20%	0%	0%	0%
	End	50%	30%	10%	10%	0%



In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	N/A
Students participated fully in group activities.	Beginning	100%	0%	0%	0%	0%
	Middle	100%	0%	0%	0%	0%
	End	40%	60%	0%	0%	0%
Students participated fully in individual activities	Beginning	86%	14%	0%	0%	0%
	Middle	25%	13%	0%	13%	50%
	End	50%	20%	0%	0%	30%
Students displayed enthusiasm through smiling, volunteering, clapping, etc.	Beginning	57%	43%	0%	0%	0%
	Middle	38%	63%	0%	0%	0%
	End	20%	70%	0%	0%	10%
Students could adapt to changing activities and tempos.	Beginning	86%	14%	0%	0%	0%
	Middle	38%	63%	0%	0%	0%
	End	10%	60%	0%	0%	30%
Students remained focused on the teaching artist throughout the lesson.	Beginning	71%	14%	14%	0%	0%
	Middle	0%	88%	0%	13%	0%
	End	20%	60%	10%	10%	0%
Students showed support for each others' work (Clapping, positive words, etc.).	Beginning	57%	43%	0%	0%	0%
	Middle	14%	57%	29%	0%	0%
	End	30%	50%	20%	0%	0%
Artist and classroom teacher showed support for students' work (clapping, positive words, etc.).	Beginning	86%	14%	0%	0%	0%
	Middle	88%	13%	0%	0%	0%
	End	80%	10%	0%	0%	10%
Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	Beginning	29%	29%	0%	29%	14%
	Middle	25%	13%	25%	38%	0%
	End	40%	30%	0%	30%	0%
The artist alone monitored and corrected class behavior.	Beginning	43%	0%	0%	29%	29%
	Middle	63%	25%	0%	13%	0%
	End	40%	10%	0%	50%	0%
The classroom teacher/aides alone monitored and corrected class behavior.	Beginning	0%	0%	0%	71%	29%
	Middle	13%	13%	0%	75%	0%
	End	0%	0%	10%	90%	0%



Table A24: Residency observation results (excluding not applicable ratings) at beginning (n=7), mid-year (n=8) and year-end (n=10) of residency

In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed
Students used vocalization to express emotion and feelings.	Beginning	41%	61%	0%	0%
	Middle	0%	86%	15%	0%
	End	30%	60%	10%	0%
Students used facial expression to express emotion and feelings.	Beginning	57%	43%	0%	0%
	Middle	0%	72%	29%	0%
	End	20%	70%	0%	10%
Students used body poses/gestures/movements to express emotion and feelings.	Beginning	71%	14%	0%	14%
	Middle	38%	50%	13%	0%
	End	20%	80%	0%	0%
Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space).	Beginning	57%	43%	0%	0%
	Middle	38%	63%	0%	0%
	End	0%	80%	10%	10%
Artist gave students instruction on good audience behaviors.	Beginning	61%	41%	0%	0%
	Middle	80%	20%	0%	0%
	End	79%	20%	0%	0%
Students displayed appropriate audience behaviors (sitting still, paying attention, etc.).	Beginning	60%	40%	0%	0%
	Middle	14%	71%	14%	0%
	End	22%	78%	0%	0%
Artist used/taught cultural perspectives within their lesson.	Beginning	0%	0%	0%	100%
	Middle	0%	0%	0%	100%
	End	20%	40%	0%	40%
Artist encouraged taking creative risks and making non-stereotypic choices.	Beginning	50%	34%	16%	0%
	Middle	38%	13%	0%	50%
	End	25%	50%	0%	25%
Students took creative risks and made non-stereotypic choices.	Beginning	34%	50%	16%	0%
	Middle	0%	75%	13%	13%
	End	0%	38%	13%	50%
Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.).	Beginning	66%	34%	0%	0%
	Middle	50%	38%	0%	13%
	End	50%	40%	0%	10%
Students verbalized or demonstrated examples of the concepts being taught.	Beginning	86%	14%	0%	0%
	Middle	14%	71%	14%	0%
	End	30%	50%	20%	0%



In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed
Artist reflected with students on the activities and lessons learned.	Beginning	100%	0%	0%	0%
	Middle	25%	50%	0%	25%
	End	63%	12%	0%	25%
Students reflected on what worked and what could be improved in their performance.	Beginning	50%	34%	16%	0%
	Middle	13%	50%	13%	25%
	End	12%	49%	12%	25%
Students made revisions to their work based on reflections.	Beginning	66%	16%	0%	16%
	Middle	0%	63%	0%	38%
	End	11%	44%	11%	33%
Artist used drum, clapping, modulated voice and/or other sound cue to begin, end or change tempo of activities.	Beginning	100%	0%	0%	0%
	Middle	100%	0%	0%	0%
	End	80%	0%	0%	20%
Artist modeled activities/movements for students.	Beginning	50%	50%	0%	0%
	Middle	72%	15%	0%	15%
	End	78%	11%	0%	11%
Students modeled activities/movements for their peers.	Beginning	71%	29%	0%	0%
	Middle	63%	13%	0%	25%
	End	40%	60%	0%	0%
Classroom teacher/aides helped to model lesson activities.	Beginning	43%	14%	14%	29%
	Middle	25%	25%	0%	50%
	End	50%	10%	0%	40%
Artist connected one activity or exercise to the next to expand on the lesson being taught.	Beginning	100%	0%	0%	0%
	Middle	38%	63%	0%	0%
	End	56%	33%	0%	11%
The artist used teaching methods appropriate to age and ability levels of students.	Beginning	100%	0%	0%	0%
	Middle	75%	0%	25%	0%
	End	70%	20%	10%	0%
The lesson had sufficient content for the time allowed.	Beginning	100%	0%	0%	0%
	Middle	70%	20%	0%	0%
	End	50%	30%	10%	10%
Students participated fully in group activities.	Beginning	100%	0%	0%	0%
	Middle	100%	0%	0%	0%
	End	40%	60%	0%	0%



In the classroom...	Time in residency	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed
Students participated fully in individual activities.	Beginning	86%	14%	0%	0%
	Middle	50%	26%	0%	26%
	End	71%	29%	0%	0%
Students displayed enthusiasm through smiling, volunteering, clapping, etc.	Beginning	57%	43%	0%	0%
	Middle	38%	63%	0%	0%
	End	22%	78%	0%	0%
Students could adapt to changing activities and tempos.	Beginning	86%	14%	0%	0%
	Middle	38%	63%	0%	0%
	End	14%	86%	0%	0%
Students remained focused on the teaching artist throughout the lesson.	Beginning	71%	14%	14%	0%
	Middle	0%	88%	0%	13%
	End	20%	60%	10%	10%
Students showed support for each others' work (Clapping, positive words, etc.).	Beginning	57%	43%	0%	0%
	Middle	14%	57%	29%	0%
	End	30%	50%	20%	0%
Artist and classroom teacher showed support for students' work (clapping, positive words, etc.)	Beginning	86%	14%	0%	0%
	Middle	88%	13%	0%	0%
	End	89%	11%	0%	0%
Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	Beginning	34%	34%	0%	34%
	Middle	25%	13%	25%	38%
	End	40%	30%	0%	30%
The artist alone monitored and corrected class behavior.	Beginning	61%	0%	0%	41%
	Middle	63%	25%	0%	13%
	End	40%	10%	0%	50%
The classroom teacher/aides alone monitored and corrected class behavior.	Beginning	0%	0%	0%	100%
	Middle	13%	13%	0%	75%
	End	0%	0%	10%	90%

Note: Percentages may not add up to 100% due to rounding.



California Standards Test results

Table A25: California Standards Test (CST) results in English Language Arts, by treatment and comparison classrooms

	Comparison 2008	Comparison 2009	Treatment 2008	Treatment 2009
N	87	87	264	264
Far below basic (1)	6 (7%)	2 (2%)	7 (3%)	8 (3%)
Below basic (2)	11 (13%)	9 (10%)	27 (10%)	11 (4%)
Basic (3)	20 (23%)	18 (21%)	70 (27%)	44 (17%)
Proficient (4)	32 (37%)	27 (31%)	78 (30%)	77 (29%)
Advanced (5)	18 (21%)	31 (36%)	82 (31%)	124 (47%)

Table A26: California Standards Test (CST) results in English Language Arts, by treatment and comparison classrooms

	Comparison students			Treatment students		
	2008	2009	Change from 2008 to 2009	2008	2009	Change from 2008 to 2009
N	87	87	-	264	264	-
Passing (4 or 5)	50 (57%)	58 (67%)	+10%	160 (61%)	201 (76%)	+15%
Not passing (1, 2 or 3)	37 (43%)	29 (33%)	-10%	104 (39%)	63 (24%)	-15%

Table A27: California Standards Test (CST) results in Mathematics, by treatment and comparison classrooms

	Comparison 2008	Comparison 2009	Treatment 2008	Treatment 2009
N	89	89	266	266
Far below basic (1)	2 (2%)	1 (1%)	3 (1%)	5 (2%)
Below basic (2)	8 (9%)	10 (11%)	21 (8%)	18 (7%)
Basic (3)	15 (17%)	15 (17%)	22 (8%)	18 (7%)
Proficient (4)	23 (26%)	18 (20%)	49 (18%)	65 (24%)
Advanced (5)	41 (46%)	45 (51%)	171 (64%)	160 (60%)



Table A28: California Standards Test (CST) results in Mathematics, by treatment and comparison classrooms

	Comparison students			Treatment students		
	2008	2009	Change from 2008 to 2009	2008	2009	Change from 2008 to 2009
N	89	89	-	266	266	-
Passing (4 or 5)	64 (72%)	63 (71%)	-1%	220 (83%)	225 (85%)	+2%
Not passing (1, 2 or 3)	25 (28%)	26 (29%)	+1%	46 (17%)	41 (15%)	-2%



Attendance data

Table A29: Attendance data, by treatment and comparison classrooms

	Comparison students	Treatment students
Absences per 100 school days	3.6	2.6
Tardies per 100 school days	4.1	1.5