FIRST YEAR ANNUAL EVALUATION REPORT FOR THE PERFORMING ARTS WORKSHOP

August 15, 2004

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Diane Austin
U.S. Department of Education
Office of Innovation and Improvement
Improvement Programs
400 Maryland Ave. SW, Room 3C124
Washington, DC 20202-5943

August 15, 2004

Dear Ms. Austin,

Attached please find our 2003-04 performance report. It includes data collected during the 2003-04 school year, the first year of the Performing Arts Workshop's AEMDD grant.

We are very pleased with our results for our first year, and have identified areas to be strengthened in Year 2. The following highlights illustrate our accomplishments in this year:

- We served approximately 300 students through moderate and intensive residencies during the course of the year.

- Students participating in residencies showed greater critical thinking in the arts when compared with control-group peers.

- Students participating in residencies showed greater language skills, including using language in analysis and expression when compared with control-group peers.

- Artists and students demonstrated new ways of interacting and integrating multiple artistic concepts during residencies.

- Students participating in residencies were more willing to try new things and more likely to face challenges with determination than control-group peers.

We hope you enjoy reading this report and we are very pleased with all we are learning from this project and our evaluation. Please feel free to contact our evaluator, Leah Goldstein Moses, at (612) 722-0228 for any questions regarding the evaluation data.

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

Sincerely,

_____   _____

Gary Draper, Project Manager   Leah Goldstein Moses, President
Performing Arts Workshop   The Improve Group

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ACKNOWLEDGEMENTS

This report was prepared with a great deal of cooperation and support from teaching staff, artists, students and program staff involved in the three Workshop Artists-in-Schools sites. The contributors to this report include:

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

Richard Siegesmud of the University of Georgia; and

Leah Goldstein Moses, Kari Schuch, Marsha Milgrom, Marian Kimball Eichinger, Brooke Ahlquist, Jules Goldstein and Deborah Goldstein of the Improve Group.

INTRODUCTION

PERFORMING ARTS WORKSHOP HISTORY

One of the oldest nonprofit arts education organizations in San Francisco, Performing Arts Workshop (Workshop) was established in 1965 to provide a creative outlet for inner-city teenagers. With the schools and community centers as her laboratory, Workshop founder Gloria Unti developed a teaching method based on the conviction that the creative process is a dynamic vehicle for learning, problem-solving, and communication. Based originally at the Telegraph Hill Community Center, and later, at the Buchanan Street YMCA in the Western Addition, Gloria led a group of youth – chiefly gang members, high school dropouts, and youth on probation – in creating a vibrant dramatic workshop. These youth explored the creative process through improvisational dance and theatre, channeling their ideas and experiences into highly-charged satires and social commentary. By 1968, enrollment in the "Teen Workshop" reached over 600 students and performances drew an audience of nearly 10,000 in a single year.

Having experienced first-hand that art can transform the lives of young people, Gloria and the Workshop staff began testing, developing, and refining a teaching methodology aimed at reaching at-risk youth. In 1974, the Workshop launched its flagship program, Artists-in-Schools (AIS), and became one of the first nonprofit arts organizations in San Francisco to place trained artists in public schools. This program was followed in 1975 by the Professional Development program which offered workshops and on-site training to school teachers, principals and artists; and, in 2003 the Artists-in-Communities program was created to partner city agencies and neighborhood organizations with after school programs for "at-risk" children and youth throughout the city.

HOW THE AIS PROGRAM WORKS

Performing Arts Workshop offers public schools weekly artist residencies lasting between 8 and 30 weeks in theatre arts, creative writing, creative movement, music and world dance.

"In and Through the Arts" Residencies

Each AIS residency consists of 7 to 29 hours of sequential instruction, in which the artist visits one class per week for one hour (one-half hour for pre-kindergarten classes). Depending on the duration of the AIS residency, an additional one to two hours is reserved for meetings between the classroom teacher and the Workshop artist to discuss roles, responsibilities and degree of integration with classroom curriculum.

Typically, a Workshop artist spends the day at a school site teaching up to 5 individual classes, ranging from pre-kindergarten to 9th grade. The AIS residencies emphasize problem-solving and critical-thinking while engaging in the creative process. Theatre arts classes involve instruction in acting and improvisation, and are usually taught to grades 3 and up. Creative movement classes involve instruction in physical expressiveness, movement and imagery, and elements of composition (choreography for the upper grades). These AIS residencies are offered in kindergarten through 8th grades.

The AIS evaluation is designed to assess the program over three years, beginning in the 2003-04 school year. To evaluate the AIS program, pre- and post-test surveys are administered to teachers, artists and students prior to and following the AIS residency. The survey information collected is supplemented by classroom observations conducted by an evaluator mid-way through the AIS residency. The number of classes and students served by the Workshop AIS residencies are described in Table 1 below.

Table 1: Classes served by "In and Through the Arts" residencies, 2003-04

	Pre-test			Post-test		
	Elementary 1	Elementary 2	Middle	Elementary 1	Elementary 2	Middle
Number of artists	2	2	1	2	2	1
Number of classrooms holding residencies	10	8	3	10	8	3*
Number of students per classroom holding residencies	15 to 30	9 to 17	10 to 44	15 to 30	9 to 18	17 to 44
Number of intensive residencies (26 or more hours)	0	3	3	0	3	3
Number of moderate residencies (about 15 hours)	10	5	0	10	5	0
Number of control-group classrooms	3	3	3	3	3	2
Number of students in control-group classrooms	18 to 22	17 to 18	10 to 13	18 to 22	19 to 22	19 to 21

*Between the pre-test and the post-test, one class dropped out of the AIS program and one class switched from being a control-group to a treatment-group.

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

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

Structured experience

The creative process and the creative product are strongly emphasized. Lessons are structured to teach different cultural traditions. Students have an opportunity to solve problems in structured, creative ways. The artists help students stay within established behavioral standards. The artists begin each lesson with a warm-up that explains the concepts to be addressed that day. The warm-up is followed by activities that demonstrate the application of the concepts.

Responsive to needs

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

Distinctive from rest of the week

Each AIS residency period starts by bringing students into a new space, often within the same classroom. Students engage with each other, their teacher and the artist in ways they do not normally interact. Participation is not mandatory, but students are encouraged to participate, take risks, and expand comfort levels. While more traditional methods of work are still used in the classroom, many of the concepts are demonstrated and even acted out..

New concepts that can be integrated into the curriculum

Each concept is presented, discussed, demonstrated and practiced. Some concepts include: continuous flow, patterns, obstacles, character development and creative space.

Exposure to the arts

Students experience creativity in ways that are new to them. They learn about the arts from different cultures perspectives and how the arts are physical as well as visual.

THE ARTISTS-IN-SCHOOLS PROGRAM

Performing Arts Workshop staff, residency artists, school staff and evaluation staff worked together to prepare a logic model for describing and evaluating the Artists-in-Schools. The logic model appears on the following page.

Table 2: Artists-in-Schools Logic Model

Goals	Objectives	Measures of Success
Improve student critical thinking in the arts.	• Develop standardized and responsive lesson plans in dance, theatre, music and creative writing for dissemination to moderate-service and intensive-service program sites. • Build student vocabulary in dance, theatre, music and creative writing. • Improve students' ability to understand, analyze, discuss and create dance, theatre, music and creative writing.	• Teachers with AIS are more likely to incorporate the arts into lesson plans than control-group teachers; artists develop lesson plans that present thinking in the arts as measured by teacher surveys, student report cards and records and classroom observations. • Students with AIS show growth in critical thinking in the arts as measured by teacher, artist and student surveys and teacher and artist focus groups.
Use the arts to positively impact general academic performance.	• Develop standardized and responsive lesson plans for using the arts to teach across the curriculum, particularly within the disciplines of language arts, social studies, science, and math for dissemination to moderate-service and intensive-service program sites. • Show greater student attention, quality, elaboration and fluency in their academic work. • Improve students' pre-linguistic learning.	• Artists are consulted about using arts across the curriculum and teachers incorporate the arts into their lesson plans as measured by teacher and artist surveys and focus groups and classroom observations. • Students in intensive and moderate service classrooms show greater academic gains than comparison-group students as measured by teacher surveys and student report cards and records. • Students in intensive- and moderate-service classrooms show greater gains in pre-linguistic learning than comparison group students as measured by student report cards and records.
Identify curricular and pedagogical problems in teaching at-risk youth so that methods of staff development and student academic performance can be improved.	• Identify methods that teachers and artists use to teach at-risk students. • Determine which methods of teaching at-risk students are best practices in terms of effectiveness, dissemination and implementation. • Review challenges in implementing best practices and in program fidelity and identify strategies for addressing challenges.	• Teachers in intensive- and moderate-service classrooms show greater confidence in serving at-risk youth than their comparison group peers as measured by teacher surveys, focus groups and classroom observations. • Teachers and artists will identify strategies for using the arts to teach at-risk youth as measured by teacher and artist focus groups and classroom observations, • The arts will be well-integrated into classrooms receiving intensive and moderate services as measured by teacher surveys and classroom observations.

Goals	Objectives	Measures of Success
Use affective dimensions of the arts to develop pro-social behavior.	• Improve student behavior in the classroom. • Increase student motivation and intended positive behavior including leadership and self-efficacy. • Improve learning environment in intensive and moderate service classrooms through increased use of affective dimensions of the arts.	• Students in intensive- and moderate-service classrooms will demonstrate better behavior than comparison-group students as measured by teacher surveys, student records and classroom observations. • Students report that the arts help them improve their classroom behavior as measured by student surveys. • The classroom environment will improve as measured by teacher surveys and focus groups, student records and classroom observations.
Institutionalize arts and arts education in school settings to increase sustainability	• Determine how the arts and arts education are integrated and incorporated into the curriculum and identify strategies for increasing arts integration. • Build commitment to and integration of the arts into standard practices of area schools.	• Arts integration over time will increase as measured by teacher and artist focus groups and surveys and classroom observations.

THE ARTISTS-IN-SCHOOLS EVALUATION

The logic model above served to guide the AIS evaluation design. A combination of pre- and post-test surveys, focus groups, observations by evaluation and program staff, student test scores and school records were used to evaluate the goals and objectives above. The instruments used for the evaluation are described in Table 3 below.

Table 3: Instruments used in the AIS evaluation

Instrument	When administered
Residency observations	March 2004 (near end of residencies)
Teacher pre-test	October 2003
Teacher post-test	May 2004
Artist pre-test	October 2003
Artist post-test	May 2004
Student K-6 survey	October 2003 and May 2004
Student 6-8 survey	October 2003 and May 2004
Artist focus group	February 2004
Teacher focus group	February 2004
Student attendance records	Collected May-June 2004
Student test scores	Collected May-June 2004

The elementary school survey was designed for students Kindergarten through 6th grade. However, the elementary schools studies did not include grade 6. Data from surveys of students in Kindergarten through 2nd grade were not used for evaluation due to poor response. The instruments themselves are included in Appendix A.

CRITICAL THINKING IN THE ARTS

WHAT IS CRITICAL THINKING IN THE ARTS?

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

Eisner's theory of critical thinking in the arts begins with three dimensions:

- Perception — We are actively aware of ourselves in relation to our environment. In this state of awareness we move through and are manipulated by our environment. In the process, we are constantly gathering sensory images.

- Conception — The sensory images we gather can individually or collectively trigger emotional responses. The association of sensory image to emotional response forms a mental conception. We build libraries of conceptions, which we sustain over time. Mental conceptions can be overlaid, adumbrated, and expanded into new relationships that are purely mental and not directly linked to empirical experience. Each mental conception has a distinctive quality.

- Expression — Through the medium of an art form, it is possible to give empirical form to one or more conceptions. Two or more conceptions form a qualitative relationship. Juxtaposition of qualitative relationships through an arts medium results in constructions of meaning (Dewey, 1934/1989).

Through its own reflective practice and dialogue, the Workshop, with its content specialist Richard Siegesmund (2000, 2001), developed two additional factors to Eisner's original model:

- Reflection —The construction of meaning through language and qualitative relationships is analyzed. The purpose of this analysis is not to conflate reasoned perception (defined below on page 19 below) into words, but to secure and develop such skills

- Re-Vision — Re-vision emphasizes seeing anew. The purpose of developing skills in reasoned perception is to gain greater skill in the use of reasoned perception. Expert practitioners guide students into expanding perception.

Together, these five stages represent a cycle of artistic inquiry (Siegesmund, 2000). Completing this cycle is a curriculum; it is the course to be run (see Figure 1). The completion of this cycle is not about refinement, aesthetic symmetry, or a sense of summative completion. It is about the generation of new possibilities.

THE AIS PROGRAM MODEL OF CRITICAL THINKING IN THE ARTS

The Workshop's curriculum fosters somatic brainstorming (Eisner, 2002) of multiple solutions to a given problem. Students reflect on a set of possibilities and are actively encouraged to bring their analysis into language. During analysis, students select, elaborate, and extend the solution they feel to be most appropriate. Instruction always moves between kinetic performance and language, which makes linguistic expression an integral part of the curriculum; even so, expression of thought is likely to first occur somatically before it manifests itself linguistically.

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

Figure 1: A curriculum of artistic inquiry
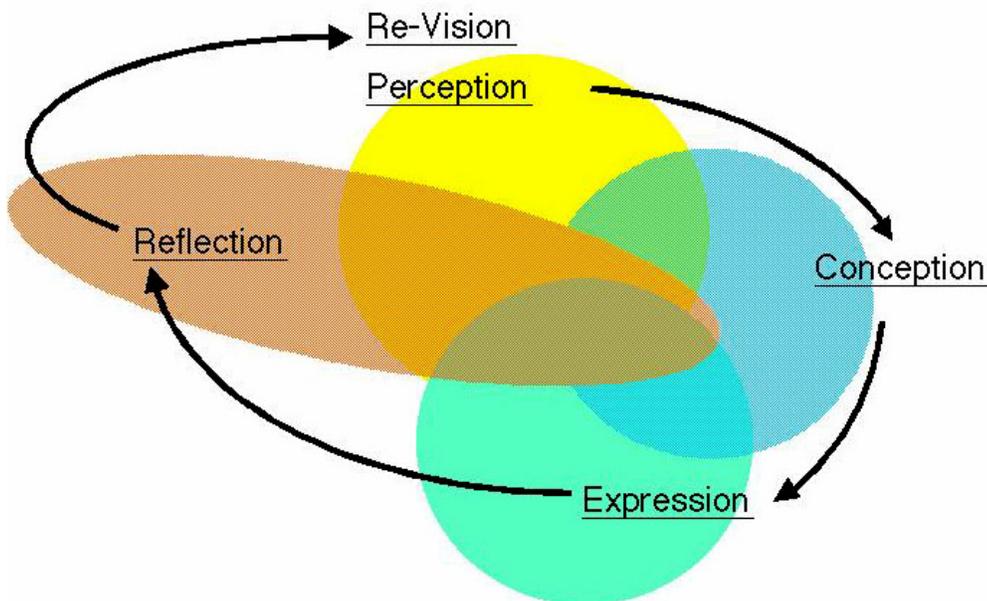
THE IMPACT OF THE AIS PROGRAM ON CRITICAL THINKING IN THE ARTS

*Findings from teacher and artist observations of students*

As shown in Figure 2 below, in all areas, teachers of the treatment-group classes ranked their students higher in the post-tests than in the pre-tests. Students receiving AIS services showed growth in each of five areas of critical thinking, while control-group students declined.

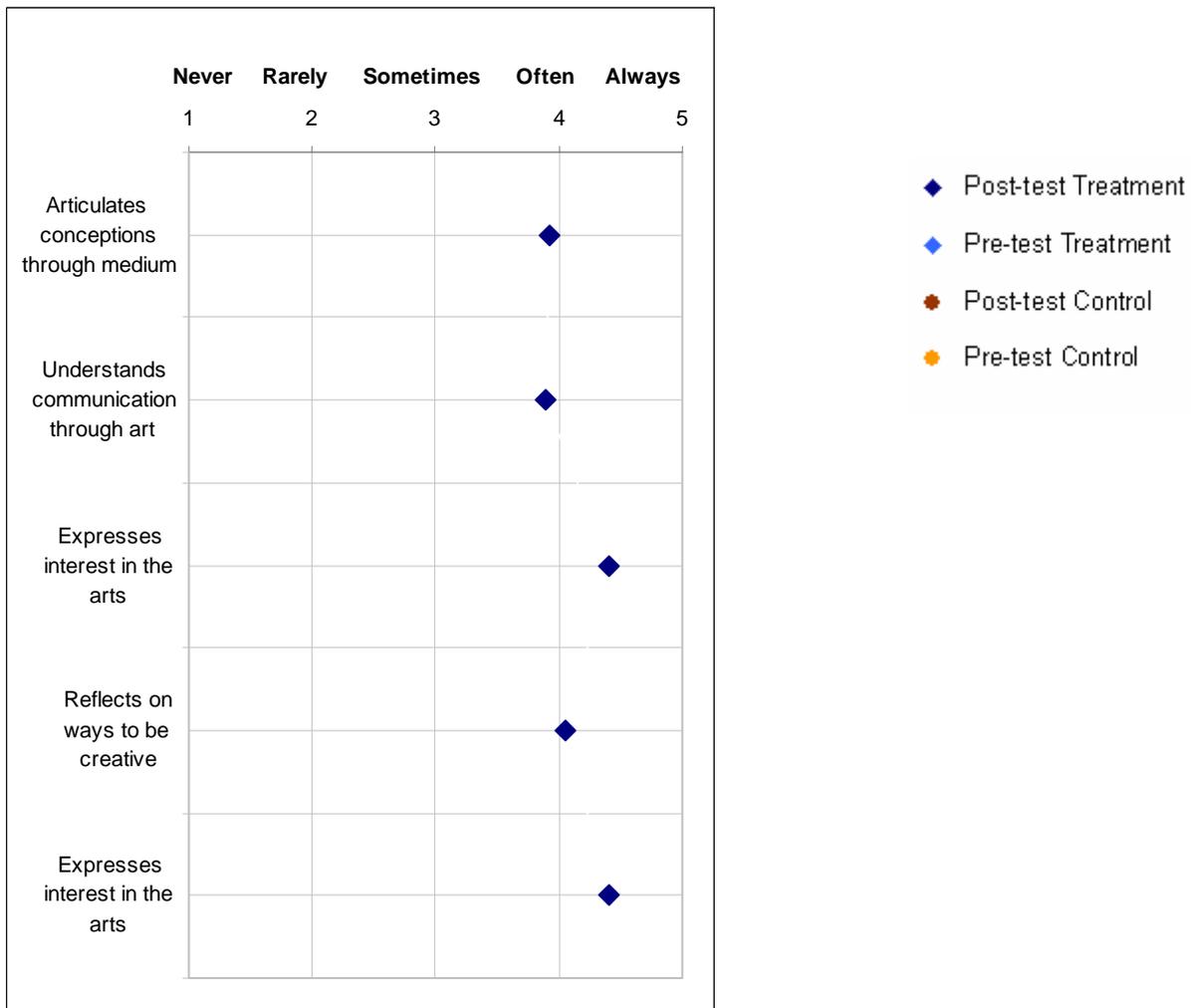**Figure 2: Teacher observations of individual student critical thinking in the arts**
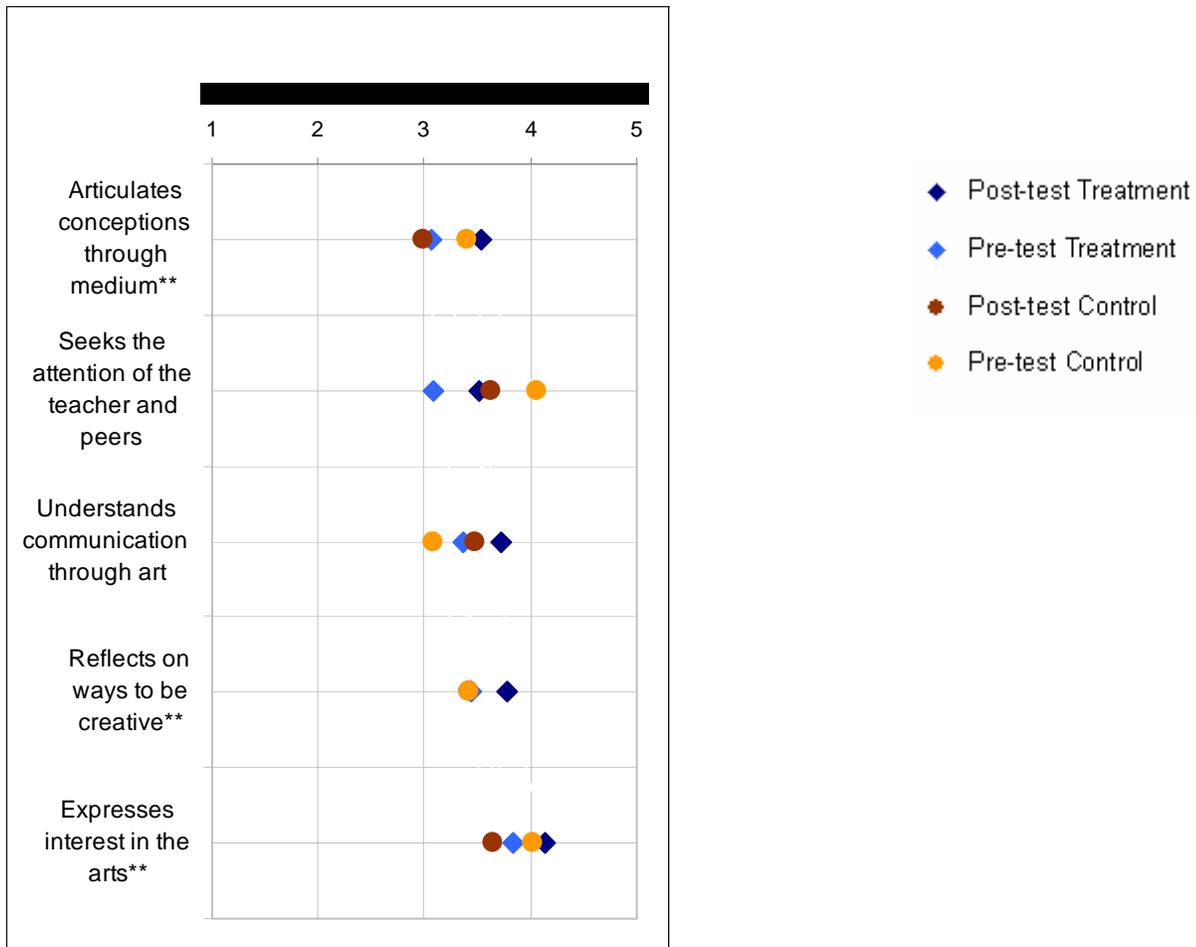
NOTE: Based on responses by teachers in both control- and treatment-group classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.

**Statistically significant difference between control- and treatment-group students to the 99% confidence interval.

As shown in Figure 3 below, artists report that students in treatment-group classrooms show a number of characteristics of critical thinking in the arts most of the time. In particular, they report that students express interest in the arts and appreciate the work of others. They were least likely to report that students associate artistic detail with a feeling or emotion. Artists reported that students exhibit critical thinking in the arts slightly more frequently than treatment-group teachers did in the post-test.

**Figure 3: Artist observations of individual student critical thinking in the arts**

NOTE: Based on responses by artists in treatment-group classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always. Artists ranked treatment-group students at post-test only.

Findings from teacher, artist and student surveys

As shown in Figure 4 below, teachers reported that <u>treatment-group students showed growth in interest in the arts and ability to express ideas</u>. Control-group students had decreased ability to express new idea and use reflection to gain new ideas

Figure 4: Teacher observations of student expression of ideas
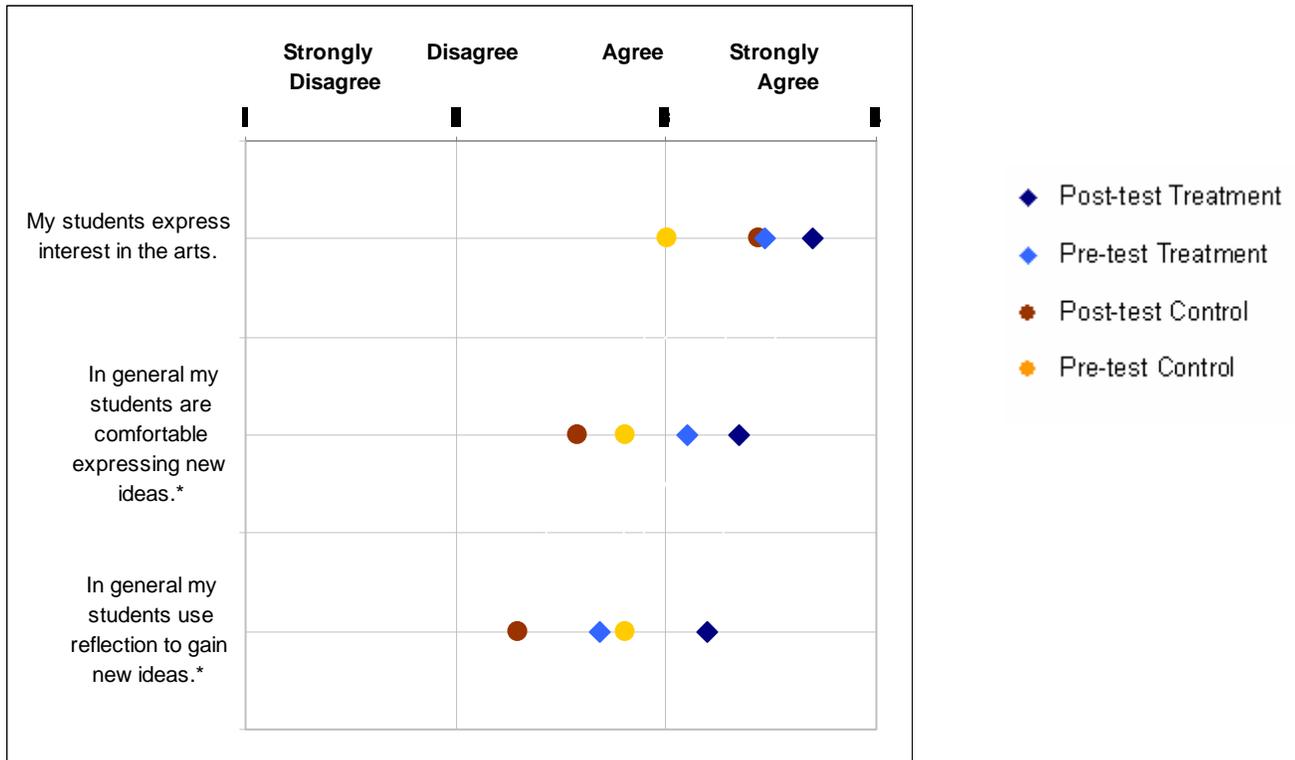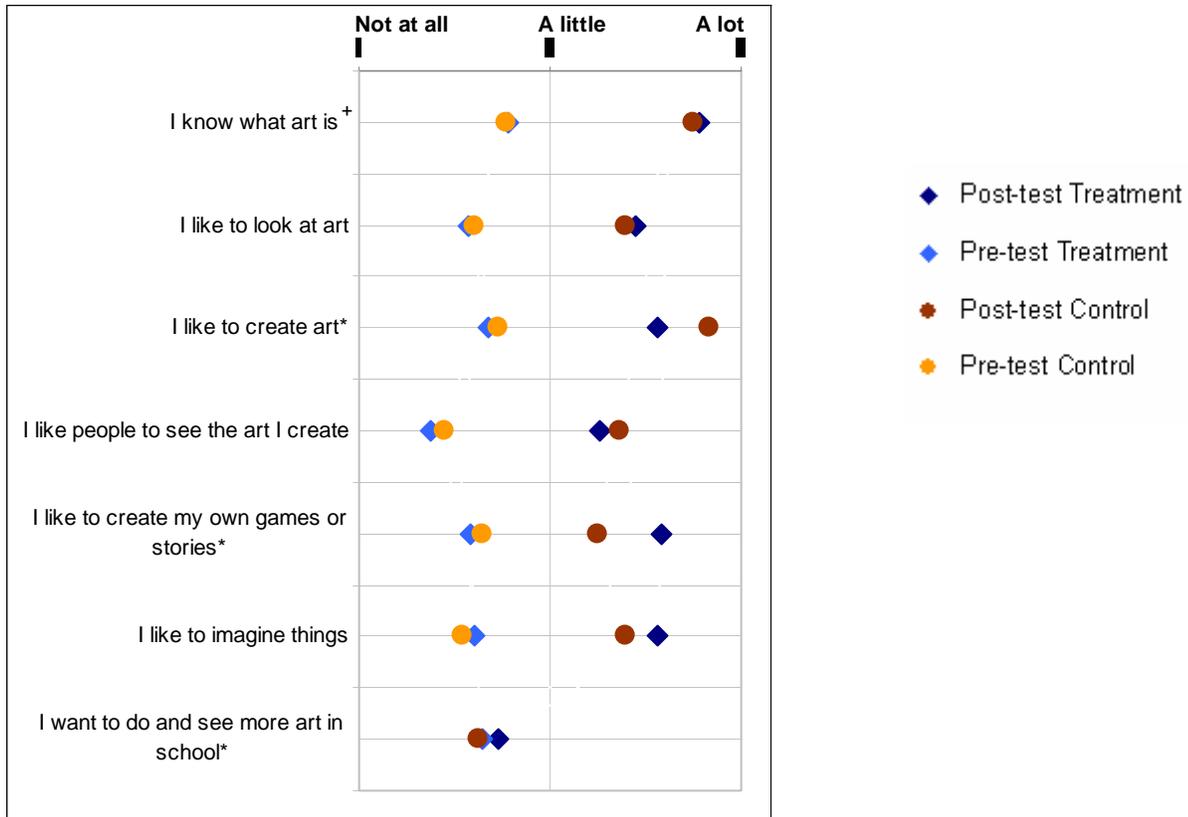

NOTE: Based on responses by teachers in both control- and treatment-group classrooms on a 1-4 scale with 1=strongly disagree, 2=somewhat disagree, 3=somewhat agree and 4=strongly agree.

*Statistically significant difference between control- and treatment-group teachers to the 90% confidence interval.

As shown in Figure 5 below, elementary students in both the treatment- and control-groups enjoyed creating and experiencing art significantly more in the post-test than in the pre-test. Although students in the control-group enjoyed creating art and having people see the art they create slightly more than treatment-group students did in the post test, <u>treatment-group students enjoyed experiencing and creating art overall more than control-group students</u>.

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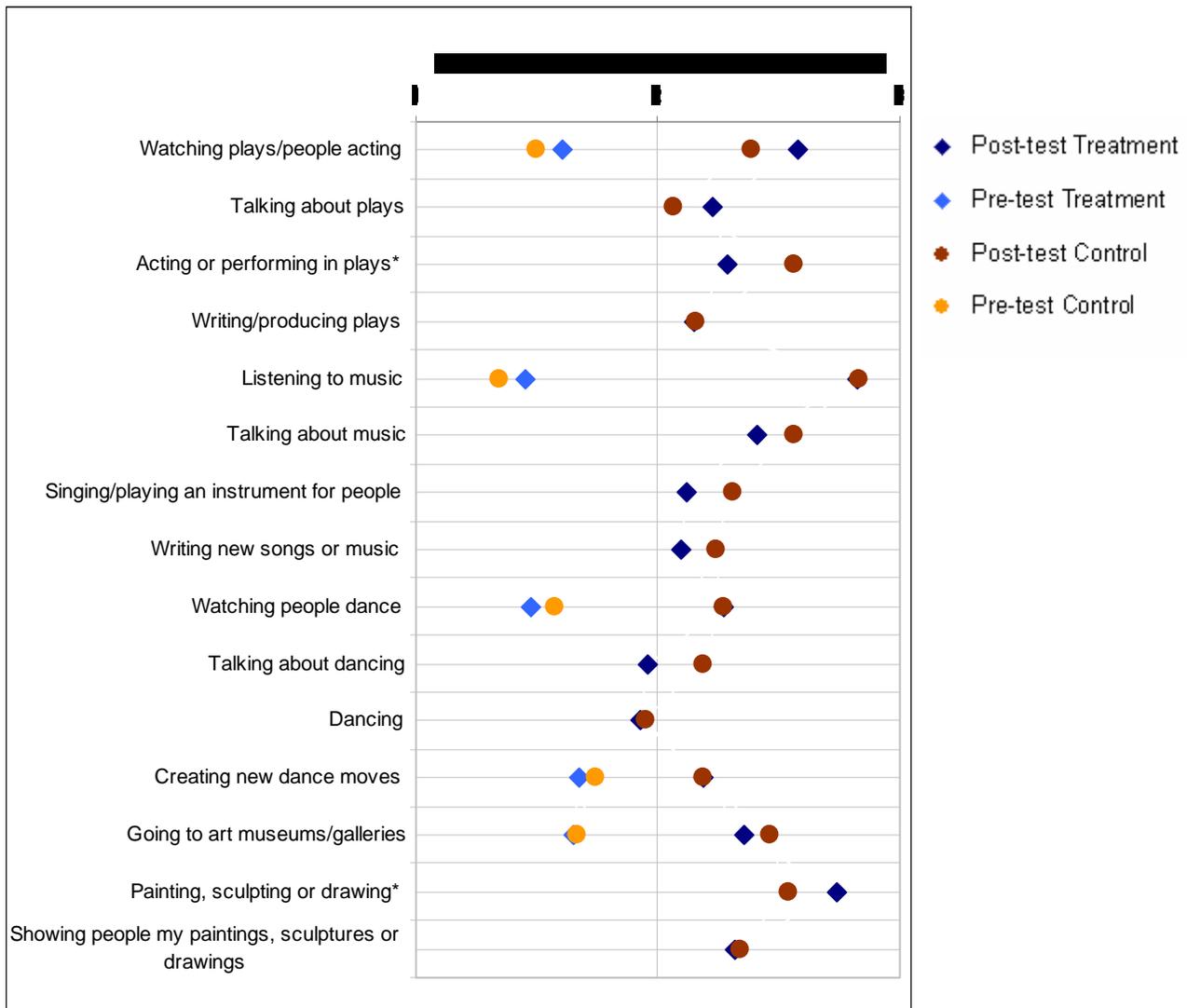

NOTE: Based on responses by students in both control- and treatment-group classrooms on a 1-3 scale with 1=not at all, 2=a little, and 3=a lot.

[+]We asked this question twice in the post-test. The mean score for the second question was much lower than the first.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

Figure 6 below shows that elementary students liked a variety of arts activities more at the end of the school year (post-test) than they did at the beginning of the school year. Treatment-group students had a stronger affinity for talking about plays and participating in visual arts than their control-group peers. In addition, <u>treatment-group students showed stronger growth than their control-group peers on several items, including an affinity for watching plays, watching dance and creating new dance moves</u>. However, control-group students scored several items higher, including acting or performing in plays.

Figure 6: Student (grades 2-5) engagement in art activities

NOTES: Based on responses by students in both control- and treatment-group classrooms on a 1-3 scale with 1=I don't like this, 2=this is OK and 3=I like this a lot. These questions were refined a great deal in the post-test. Questions without pre-test data were added in the post-test. Others, like "listening to music", were re-worded.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

As shown in Figure 7 below, students in grades 8-9 generally showed a decline in their attitudes about art. However, <u>there was an increase in the percentage of students in treatment-group classes that reported that they know what art is, compared to a decline in the percentage or control-group students</u>. Treatment-group students showed a smaller decline on items about creating games or stories and having a good imagination than their control-group peers.

Figure 7: Student (grades 8-9) attitudes towards art

NOTE: Based on responses by students in both control- and treatment-group classrooms on a 1-5 scale with 1=Strongly Disagree, 2=Somewhat Disagree, 3=Neutral, 4=Somewhat Agree and 5=Strongly Agree.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

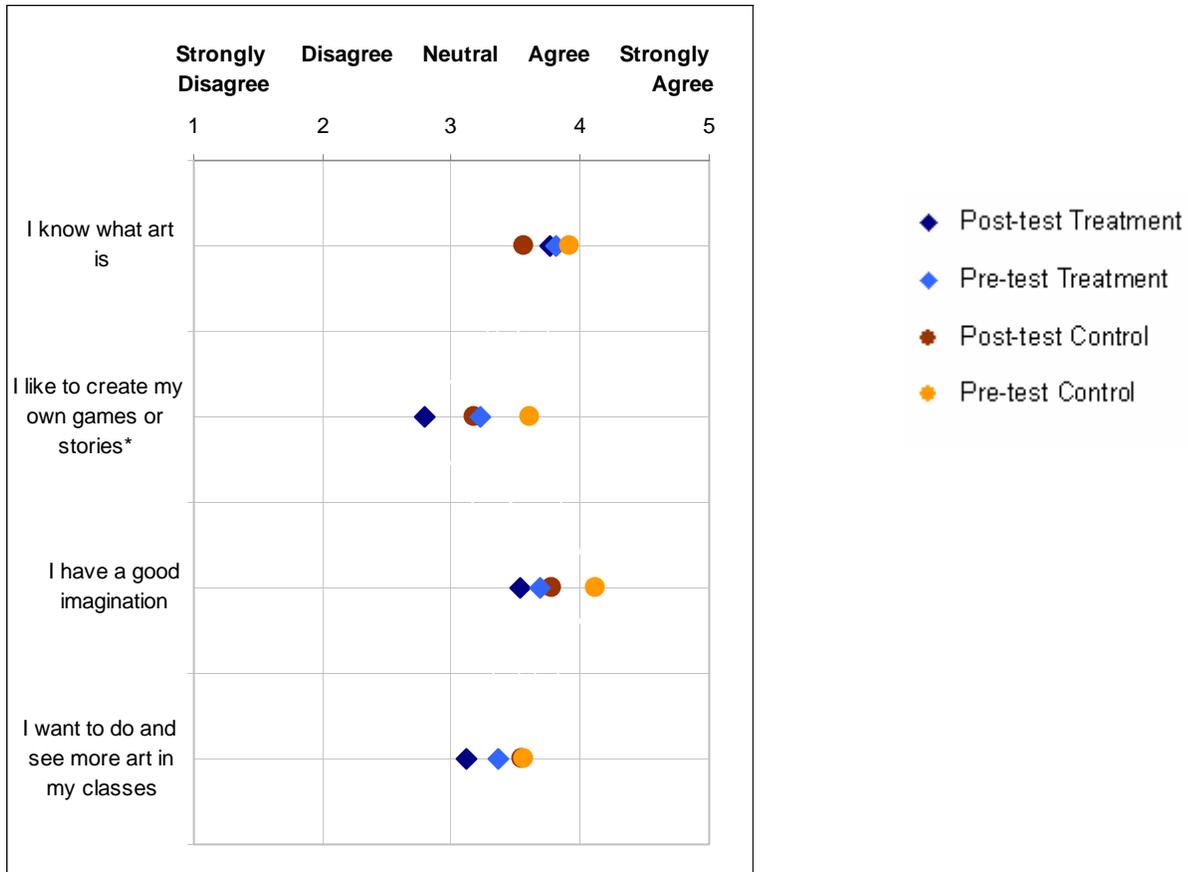Most questions about engaging in art activities were not asked on the pre-test, making a comparison between responses to the two tests unfeasible. It can be seen in Figure 8 that students in the treatment-group enjoyed engagement in music and dance activities about the same or less than control-group students did. Treatment-group students enjoyed engagement in drama and writing activities about the same or more than control-group students did.

Figure 8: Student (grades 8-9) engagement in art activities
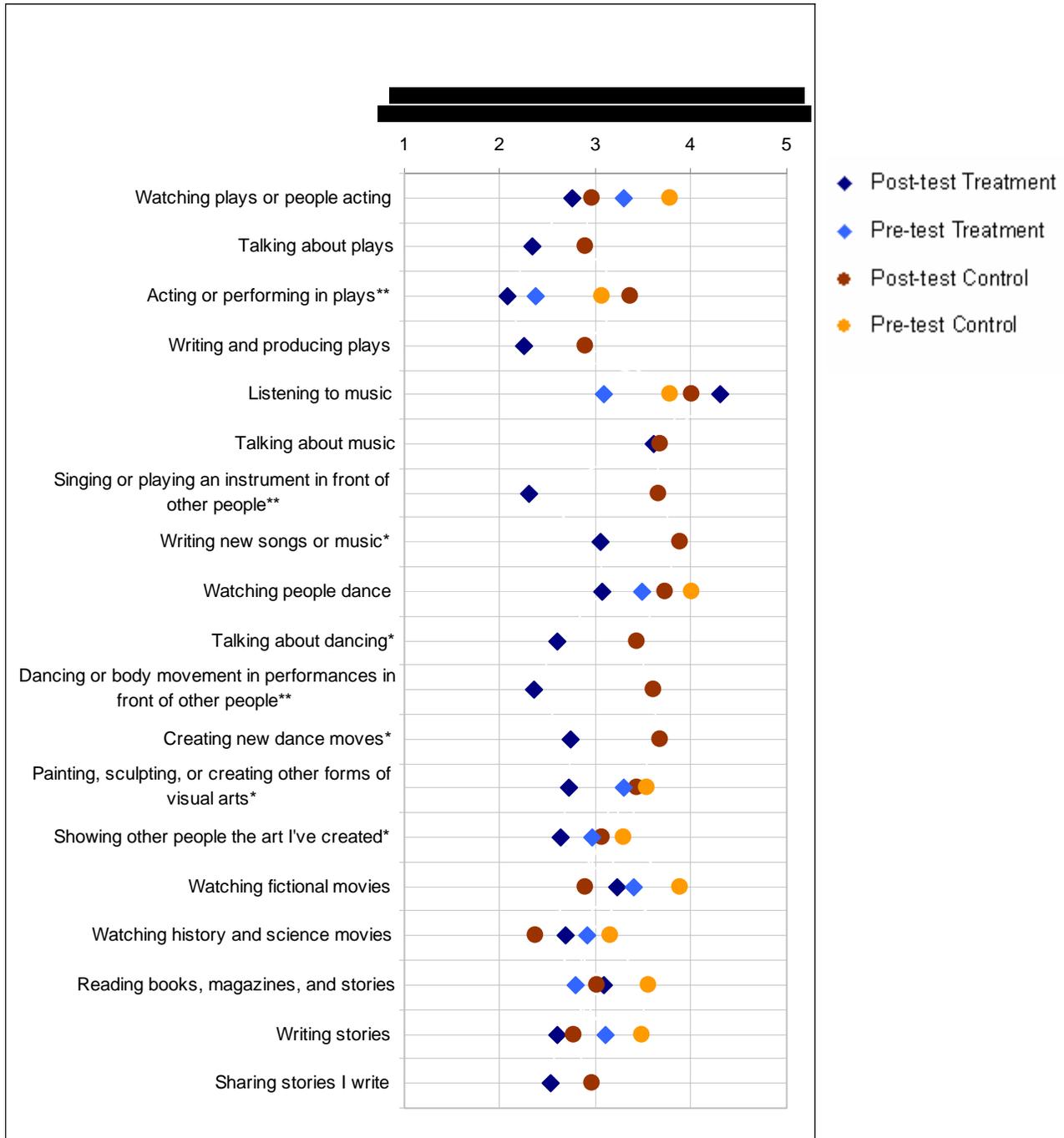
NOTES: Based on responses by students in both control- and treatment-group classrooms on a 1-5 scale with 1=I really don't like this, 2=I don't like this, 3=This is OK, 4=I like this and 5=I like this a lot. These questions were refined a great deal in the post-test. Questions without pre-test data shown were new on the post-test. Others, like "listening to music", were re-worded.

**Statistically significant difference between control- and treatment-group students to the 99% confidence interval.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

Findings from residency observations

Observations during the AIS residency period revealed that <u>students clearly exhibited the ability to link the concepts being introduced to the artistic medium</u>. Students exhibited other characteristics of critical thinking in the arts the majority of the time, when found to be applicable.

Figure 9: Observations of critical thinking in the arts by students during residencies
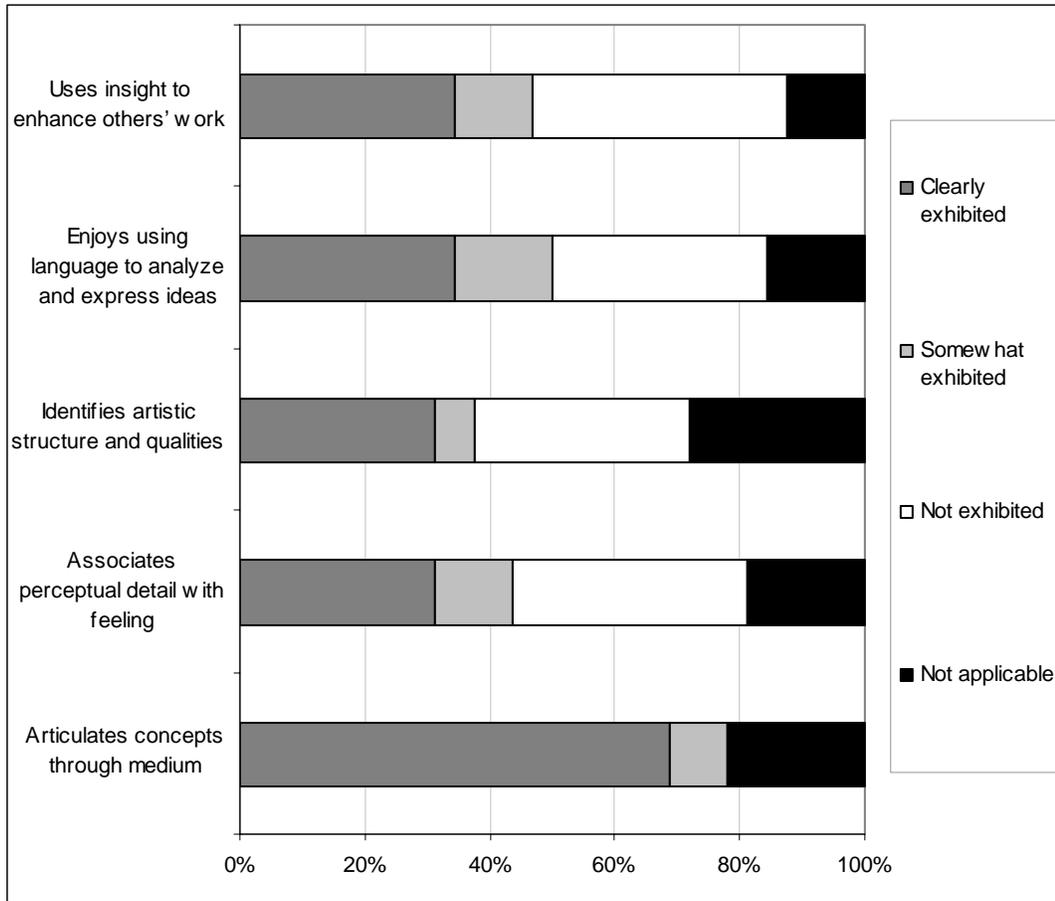
NOTE: Based on 2 observations each of 17 residencies.

Findings from teacher and artist focus groups

According to teacher and artist focus groups conducted midway through the AIS residencies, students experience several changes as a result of the Artists-in-Schools program. Above all, they grow more confident in their ability to produce art and think of themselves as creators of art. This is reflected in all populations of students, but appears most dramatic in students who come to the program resistant or defiant about art.

Teachers and artists reported that there is a change in students' knowledge of the arts and the creative process. They become more aware of the arts around them and communicate their interest in art to teachers, parents, siblings and the artist residents.

ARTS AND ACADEMIC PERFORMANCE

ACADEMIC PERFORMANCE AS AN INDICATOR FOR ARTS PROGRAM SUCCESS

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

Until recently, little attention has been given to the context of instruction in an arts classroom. A new wave of qualitative research begins to address the distinctive learning environments for cognitive teaching in the arts (Heath & Roach, 1999; Siegesmund, 1999; Siegesmund, 2000; Soep, 2002). Heath suggests that these learning environments foster the development of skills in "imaginative actuality" (1999). This is the ability to construct systems for making intentions concrete. Siegesmund suggests that arts-based learning environments are critical to developing the cognitive skill of *reasoned perception* (1999; 2000, 2002), which is the capacity to use artistic media to non-linguistically shape qualitative relationships into constructions of meaning. In both of these models, the context for instruction is critical to teaching the content of the curriculum. The content cannot be delivered unless embedded in the context. Both Heath and Siegesmund observe that not all arts programs create arts-based learning environments; therefore arts instruction alone is no guarantee that cognitive skills are being developed. An arts-based learning environment is an intentional achievement based on the curriculum and pedagogy of the instructor. Furthermore, any academic subject can be taught in an arts-based learning environment.

Heath (Heath & Roach, 1999) suggests common characteristics of an affective arts-based learning environment that promotes cognitive engagement:

- Authentic problems. A question is authentic if the person who poses the problem does not have access to its answer. Math is a field dominated by inauthentic problems; the solution to every problem in the textbook is found in the teacher's guide. The arts are not immune from inauthentic problems. However, they develop distinctive cognitive skills when they deal with authentic ones.

- Asserting possibility and planning (what-if inference). Learning in the arts is rich in imaginative projection. This projection envisions possibility and suggests ways things could be different from how they presently are. The arts also demand active concrete planning to move from the present to the hypothetical future. This is also the essence of arts-based critical pedagogy (Boal, 1992). In this view, the arts require serious work towards solving problems. Not all

solutions are equally valid. In a cognitive approach to arts instruction, differences in problem solving are examined and strengths or weaknesses discussed.

- Practice talking. Students generally have limited opportunities to talk in a conventional classroom. In contrast, an arts classroom can be filled with conversation. Heath identifies three kinds of dialogue: adult-to-student, student-to-student, and self-monitored internal dialogues.

The quality of adult-to-student communication is a distinguishing feature in an arts-based learning environment. Students have access to adults in a way that is different from other classroom settings. When problems are authentic, adults do not have the answers; consequently, students are respected for having important ideas that add to the instructional content.

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

- Face-to-face improvisation. Talking is a dialogue, in real time in which the participating parties are aware of trying to move to a new understanding.

- Mutual reciprocity. There is no hierarchical privilege to the dialogue. If one party attempts to discredit the comments of another, the process shuts down.

- An orientation to future production. Talk is not about critical judgments of preference; it is directed to helping the maker fully realize his or her expressive goals.

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

- Command of the content of the art form. This is necessary for prompt delivery of content to address students' authentic problems.

- Honor student responses. Students are asked to reveal something about themselves through a creative work. Schwab argues this kind of personal engagement is necessary for higher-order learning in the humanities. The arts are replete with these opportunities. An arts teacher negotiates multiple instances of honoring student responses in every class period. Honored responses, however, do not necessarily escape criticism.

- Connect to students. An arts-based learning environment differs from the norm because it recognizes that the students' attention must be held and that the learning objective must be clear.

- Embody emotional engagement with inquiry. In an arts-based learning environment, the teacher models aesthetic engagement with problem solving. The teacher embodies the learning.

- <u>Situate</u> students to change perspectives of their own creative work. These are real-time exercises in literally changing one's outlook.

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

<u>Room to fail and controlled failure</u>. All arts lessons based on authentic problems generate considerable anxiety over the possibility of failure. Often, teachers attempt to decrease anxiety by making critical creative decisions for the student. However, this creative control reduces the cognitive power of the lesson. In lessons built around authentic questions, students can be expected to fall short of a strong solution with their first response. Editing is a critical component to the Workshop's method. This is accomplished through reflection and revision. Editing is a habit of mind that can be extended to other content areas.

Heath, Soep, and Siegesmund's research findings are not new innovations for teaching the arts. They are reports of the features of existing expert instruction oriented toward engaging students in thinking in the arts. These features of an arts-based learning environment cannot occur without adequate preparation. They are intentional achievements of expert practice.

THE IMPACT OF THE AIS PROGRAM ON ACADEMIC PERFORMANCE

Findings from teacher and artist observations of students

Figure 10 below shows that teachers generally reported stronger academic achievement for students in treatment-group classrooms, particularly in the post-test. While many students in control-group classrooms showed a decline in characteristics of academic achievement during the course of the year, particularly in characteristics of classroom enthusiasm, such as volunteering to answer questions and being enthusiastic about learning, students in treatment-group classrooms showed an improvement in academic achievement.

Figure 10: Teacher observations of student academic achievement
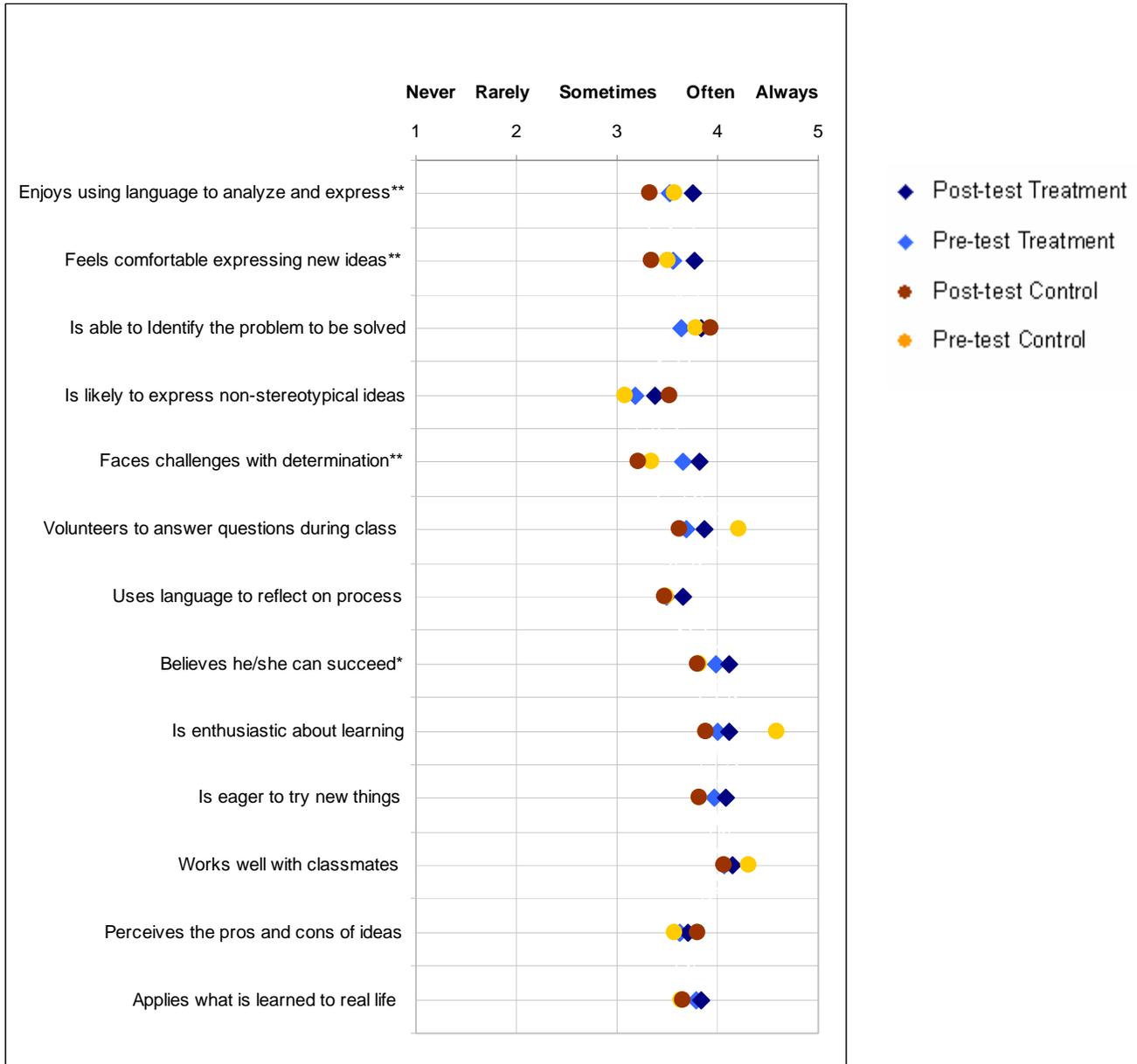
NOTE: Based on responses by teachers in both control- and treatment-group classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.

**Statistically significant difference between control- and treatment-group students to the 99% confidence interval.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

As shown in Figure 11 below, artists reported that <u>most treatment-group students often displayed academic achievement characteristics; in particular they were eager to try new things and were able to identify problems to be solved</u>. Artists reported that student displays of academic achievement occurred more often than what treatment-group teachers reported at the same time of year.

Figure 11: Artist observations of student academic achievement
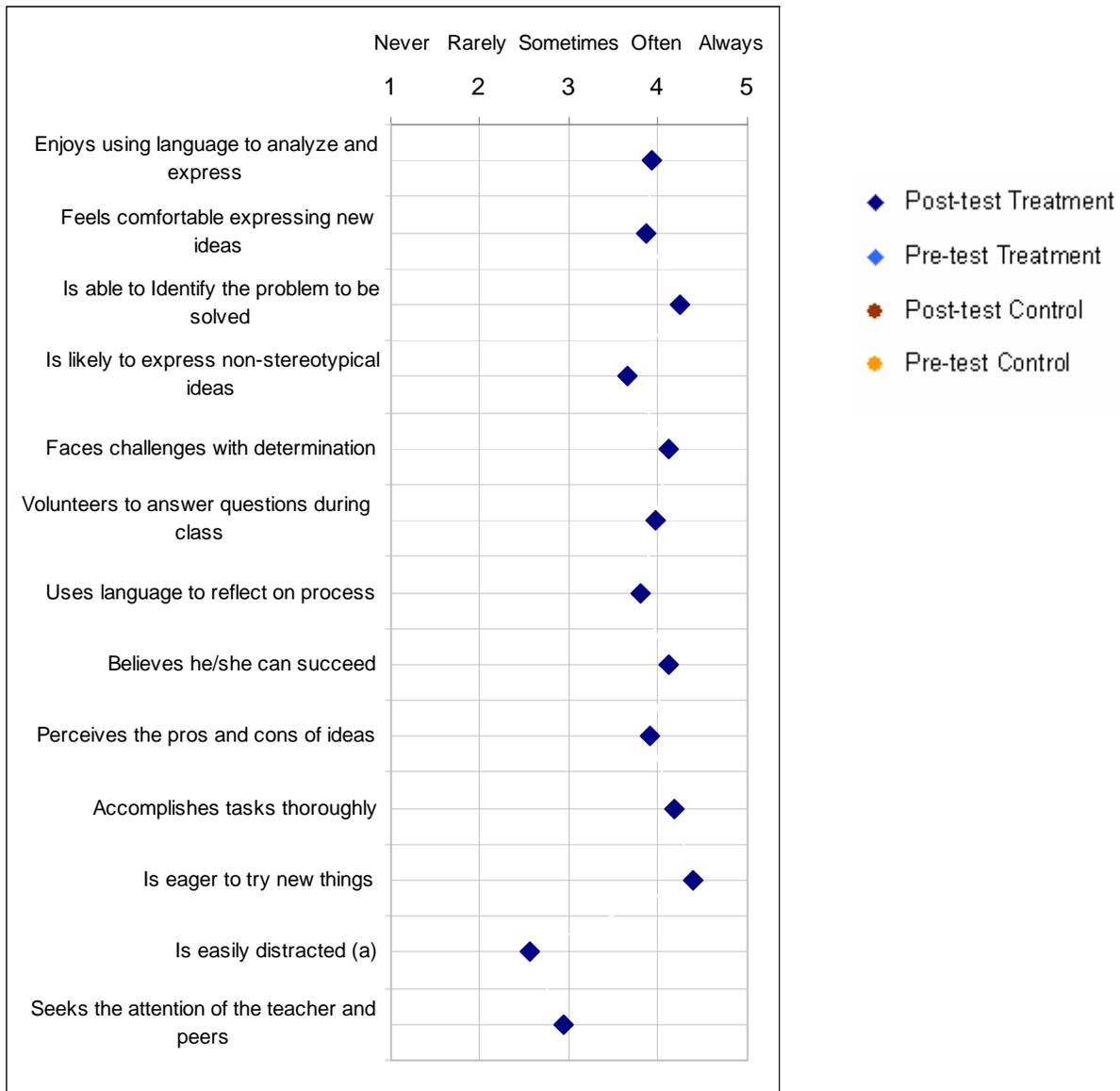
NOTE: Based on responses by artists in both control- and treatment-group classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.

(a) Item scale reversed.

Findings from student, teacher and artist surveys

As shown in Figure 12 below, elementary students in control- and treatment-group classrooms had very similar responses to questions about their attitudes towards school. Students in treatment-group classrooms tended to like school less than their peers in control-group classrooms, although, both control- and treatment-group students showed improved attitudes towards school in the post-test.

Figure 12: Student (grades 2-5) attitudes towards school

NOTE: Based on responses by students in both control- and treatment-group classrooms on a 1-3 scale with 1=not at all, 2=a little, 3=a lot.
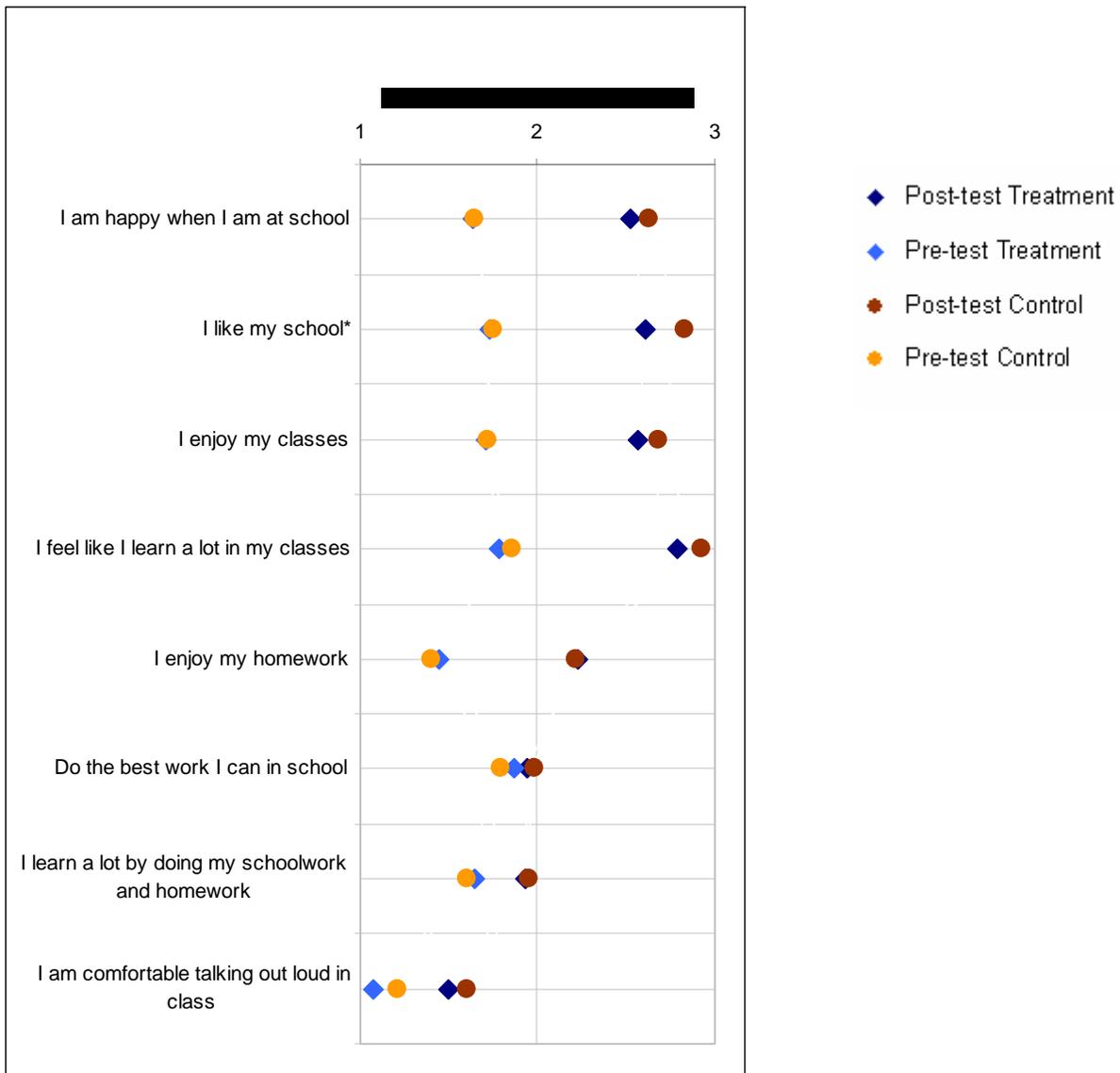*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

As shown in Figure 13 below, both treatment- and control-group 8th and 9th graders showed a decline in attitudes toward school between the pre- and post-test. However, <u>treatment-group students showed a smaller decline than their control-group peers in most attitudes towards school, particularly attitudes about confidence and amount learned</u>.

Figure 13: Student (grades 8-9) attitudes towards school
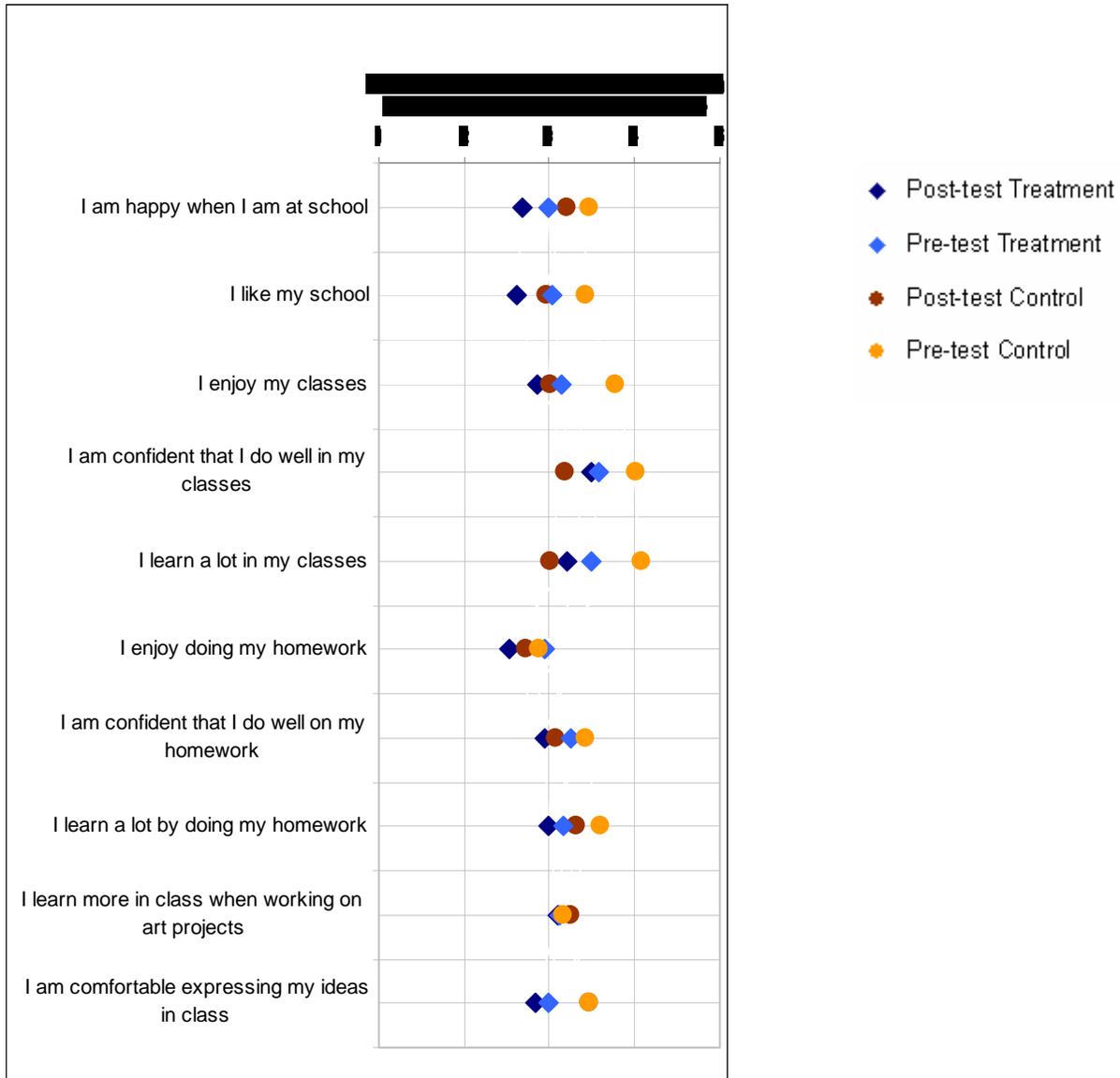
NOTE: Based on responses by students in both control- and treatment-group classrooms on a 1-5 scale with 1=strongly disagree, 2=disagree, 3=neutral, 4=agree, and 5=strongly agree.

As shown in Figure 14 below, <u>treatment-group teachers reported stronger academic performance by their students than control-group teachers</u>. In addition, treatment-group teachers generally reported improved academic performance, while control-group teachers reported a decline in academic performance by their students.

Figure 14: Teacher rankings of classroom academic performance
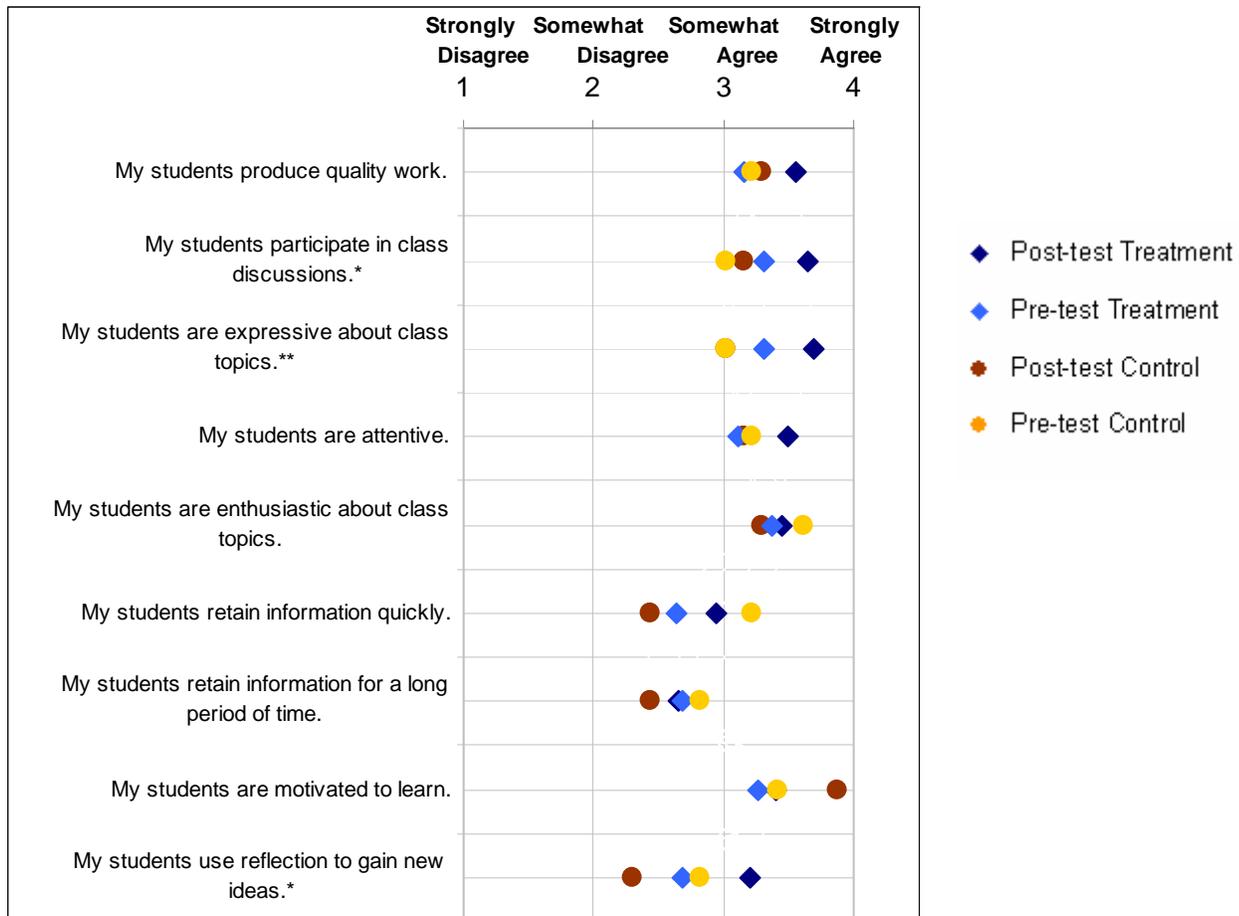
NOTE: Based on responses by teachers in both control- and treatment-group classrooms on a 1-4 scale with 1=strongly disagree, 2=somewhat disagree, 3=somewhat agree, and 4=strongly agree.

**Statistically significant difference between control- and treatment-group students to the 99% confidence interval.

*Statistically significant difference between control- and treatment-group students to the 90% confidence interval.

Findings from school data

In the 2003-04 school year, access to school data was limited. We received attendance and test score data from each of the three participating schools, although not all data could easily be used to analyze the impact of the program.

To analyze attendance data, fourteen weeks throughout the school year were randomly selected and analyzed to determine the absentee rate by class. The data shows that moderate-service classes have a slightly higher attendance rate than control-group classes, but that intensive-service classes have a lower attendance rate than moderate-service or control-group classes. The intensive-service classes analyzed are both at **Elementary 2**, which has a much lower overall attendance rate than **Elementary 1** elementary.

Table 4: Attendance rates of intensive-service, moderate-service, and control-group classes at elementary schools

Treatment level	Attendance rate
Intensive	93.2%
Moderate	99.8%
Control	99.5%

Test score data from **Elementary 1** and **Middle** was also analyzed. **Elementary 1** participates in both benchmark and norm-referenced tests, while **Middle** participates in benchmark tests. Analysis of test score data does not show that treatment-group students are out-performing their control-group peers on either benchmark or norm-referenced tests. See Appendix B for greater detail.

Findings from teacher and artist focus groups

According to teacher and artist focus groups, some students show increased academic performance as a result of the program; they learn to express themselves better and begin to make connections between the things they learn in art classes and the things they learn in other classes.

CHANGING THE PEDAGOGY FOR TEACHING AT-RISK YOUTH

HOW DOES THE AIS PROGRAM ATTEMPT TO CHANGE TRADITIONAL PEDAGOGY?

An essential feature to the Workshop's approach to pedagogy is its emphasis on somatic, pre-linguistic thinking.

Conventionally, there are two approaches to content in the arts: teaching through the arts and teaching in the arts. With teaching through the arts, the arts are a vehicle for increasing content knowledge in other subject areas. With teaching in the arts, the arts are seen as providing important content in and of themselves; the Workshop's curricular goal is this third approach—the development of thinking skills that are authentic to the arts but also create a rich culture for other forms of learning to take place. This is particularly important for reaching at-risk youth.

Somatic thinking challenges classic pedagogy and curricular approaches that emphasize language as the primary means of delivering instruction as well as the primary means for the student to demonstrate their knowledge and understanding. Current cognitive science (Lakoff & Johnson, 1999; Damasio, 1999) argues that thinking and affect are inseparable. The classic dualism between thinking and feeling hampers our ability to effectively teach all children. This is especially true with at-risk populations.

Another essential component to working with at-risk youth is attention to interactive relationships in the classroom. To teach qualitative reasoning, the teacher must be acutely aware of the relationship with the student. The arts present unique educational opportunities for the teacher-student and student-student relationships that can emerge in the classroom. All Workshop teachers address Eisner's dimensions of constraints and affordances (prompts, cues, and scaffolding) and classroom norms that form the *ambiance* of expert pedagogy:

1. *Constraints and affordances* is a term that has roots in product design. Good design indicates to the consumer how an object should be used. For example, modern computer interfaces offer more affordances to the user in how to operate and manage the system than the older command based interfaces. In the same way, clay offers intuitive opportunities for manipulation that tempera paint does not. Hip-hop music suggests opportunities for movement that the Nutcracker Ballet does not (and vice versa). Each medium offers unique possibilities for manipulation and exploration. At the same time each medium has limitations. A good teacher manages constraints and affordances in planning a curriculum.

   The constraints and affordances do not simply provide students with something to do; they offer new modes of inquiry. They allow the teacher opportunities to vary instruction and approach to educational objectives. The materials suggest different ways to frame questions and explore solutions. The students are unlikely to realize that the teacher is utilizing this new methodology.

2. *Prompts, cues, and scaffolding* are the metaphorical tropes that a teacher uses to engage the student in self-directed study. If instruction in the arts classroom is conflated to following instructions, then at best only the teacher is engaged in critical thinking. In this case, the students are simply following instructions and are not personally engaged in thinking.

There are numerous metaphorical roles a teacher can assume in an arts classroom. These include the teacher as:

- observer (providing neutral, unbiased readings of qualitative relations);

- questioner (setting up dueling arguments and articulating choices);

- challenger (refusing to accept a lack of effort);

- inquisitor (probing student statements and guiding them through self-examination);

- commentator (offering opinions and points of view—brainstorming);

- pathfinder (articulating steps to problem solve);

- transmitter (addressing how-to-do-it problems);

- negotiator (finding points of resolution between her own role as observer questioner, and inquisitor and student responses); and

- enthusiast (lending encouragement and positive reinforcement).

Teachers shift between and combine the above metaphoric roles in classroom interchanges with students depending on what a student needs in a particular situation. The purpose of this instruction is to minimize telling a student what to do, and to maximize the opportunities for students to articulate their own problems and generate their own solutions.

3. *Classroom norms* are the attitudes that guide the teacher's conduct of curriculum. Schwab (1969) has observed four dimensions to classroom norms. Teachers must have command of their content, honor student responses, foster connection within the classroom through caring, and personally embody the conduct of artistic investigation. The physical environment also plays a role in upholding classroom norms; teachers can consciously change the atmosphere of the learning environment by resituating students. Good teachers constantly adjust classroom dynamics (Siegesmund, 2000).

Together, the constraints and affordances, prompts, cues, and scaffolding, and the classroom norms form what Eisner terms the *ambiance*, or the milieu, of the classroom.

If teachers attempt to guide students through linguistic transformations of somatic knowledge without attending to the norms of a classroom, the results can have a detrimental impact on the students' ability to learn.

Findings from teacher and artist surveys

In post-test surveys, 87% of teachers agreed or strongly agreed that the Artists-in-Schools program has a positive impact on student academic performance, and 91% agreed or strongly agreed that the program is a positive addition to the curriculum.

Prior to their AIS residencies, artists were concerned that that they would encounter problems in building relationships and communicating with students, teachers and staff, developing good lesson plans and teaching skills, and working with students facing complex problems. The artists described ways that Performing Arts Workshop could help with those potential problems, such as additional training and workshops on relationship building, working with diversity and other areas that could be problematic and an open dialogue about progress.

Towards the end of their residencies, artists reported that the involvement of teachers in preparing lesson plans, participating in lesson activities and delivering lessons varied. Some teachers were very involved, while others were minimally involved. The problems experienced by artists varied from only one small problem, many large problems. Building relationships was the most common problem experienced by the artists. Performing Arts Workshop helped artists to build some relationships with teachers and other school staff. One artist received help from Performing Arts Workshop in facilitating communication with staff to find a space and time for the residency to take place.

Findings from residency observations

Teachers, artists and the class environment itself were observed by two evaluators during 17 different AIS residencies.

Figure 15 below, shows that when applicable, teachers exhibited many strategies to teach a-risk youth. Strategies were found to be not applicable to teachers more often than not. Comments by observers included things like:

- the teacher did not participate

- there was a substitute today

- residency period was used to prepare for a performance and there wasn't a lesson today

These observations suggest that there are opportunities to build more commitment to the program among teachers. Two methods suggested by staff are to offer more professional development and clearer expectations in Year 2.

Figure 15: Observations of teachers in the classroom during residencies
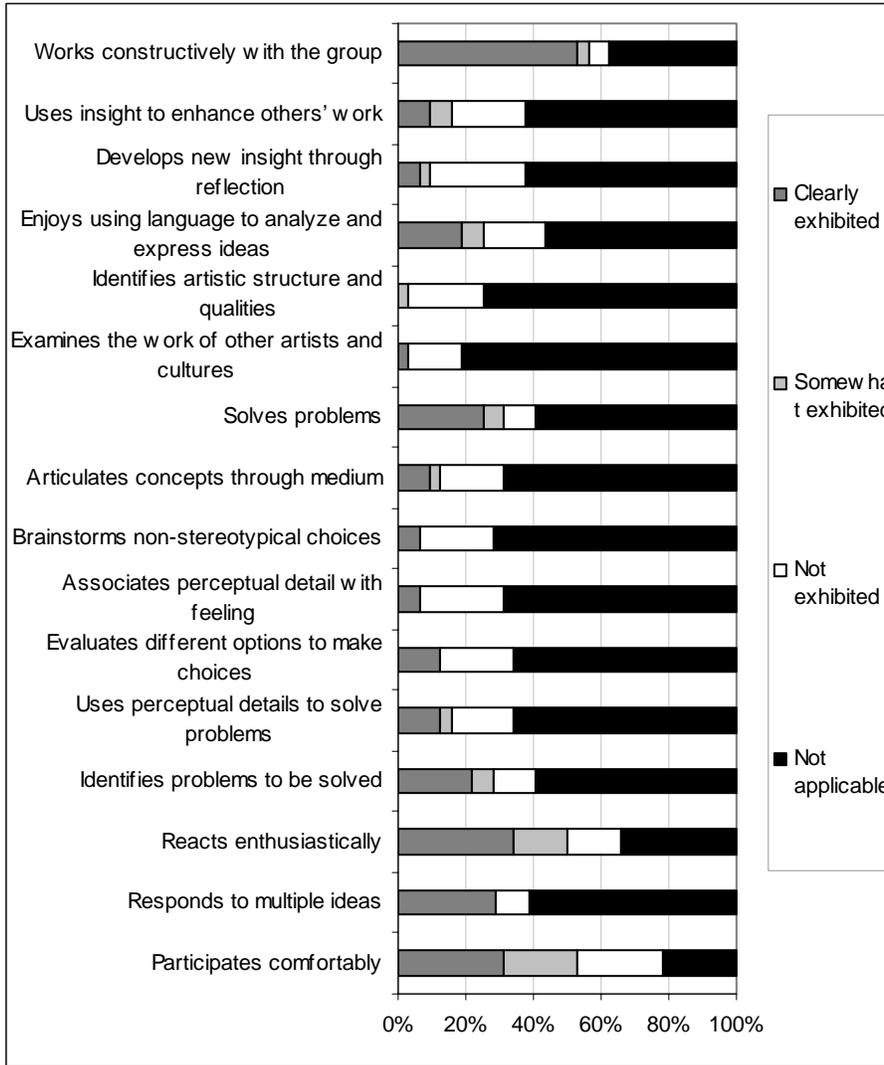
NOTE: Based on 2 observations each of 17 residencies.

Figure 16 below shows that artists in the AIS residencies exhibited many strategies to teach at-risk youth, including using the medium to explain a concept and using insight to enhance others' work. Data suggest that areas for improvement in future years will be in examining the work of other artists and cultures, brainstorming non-stereotypical choices and using perceptual details to solve problems.

Figure 16: Observations of artists in the classroom during residencies
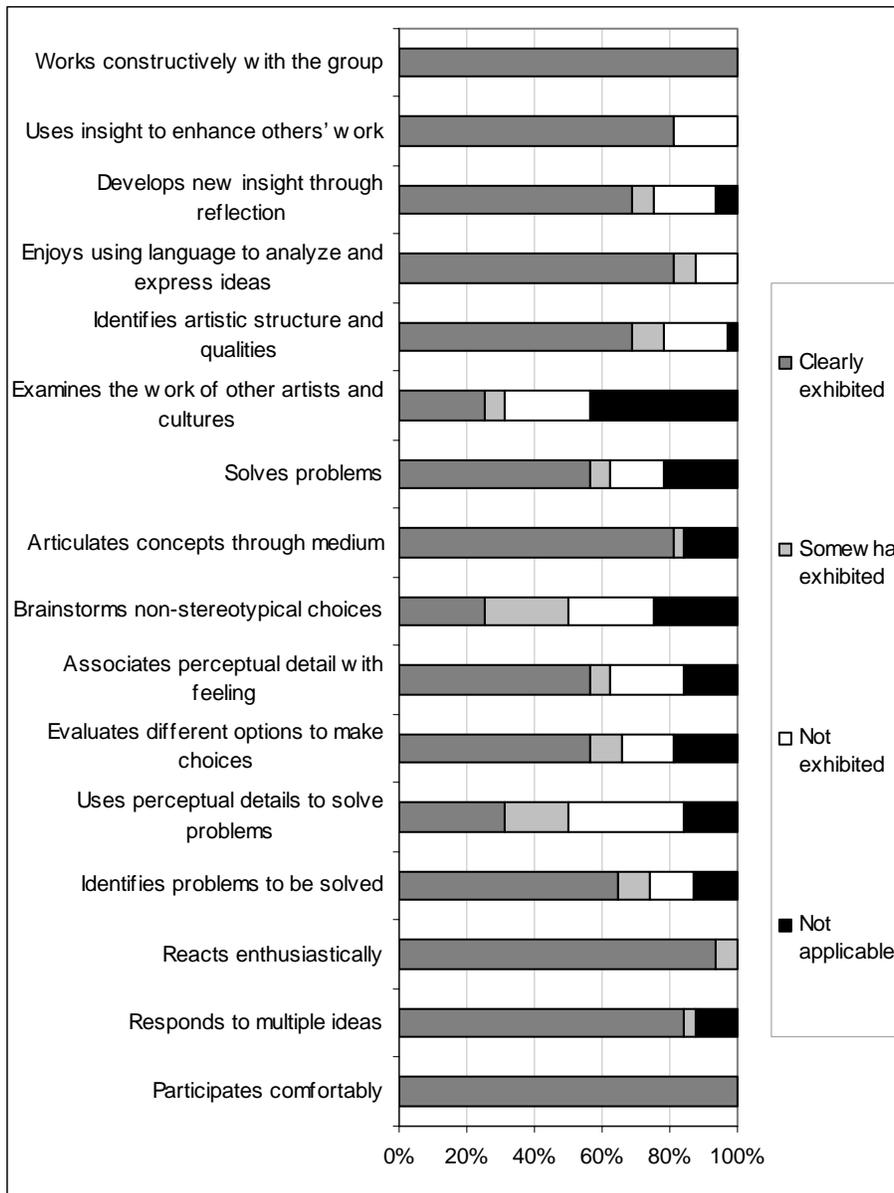
NOTE: Based on 2 observations each of 17 residencies.

Figure 17 below shows that consistency appears to be very evident during the AIS residencies. Behavior standards are clear, space is effectively manipulated, rituals are used and transitions are logical.

Figure 17: Observations of the class environment during residencies
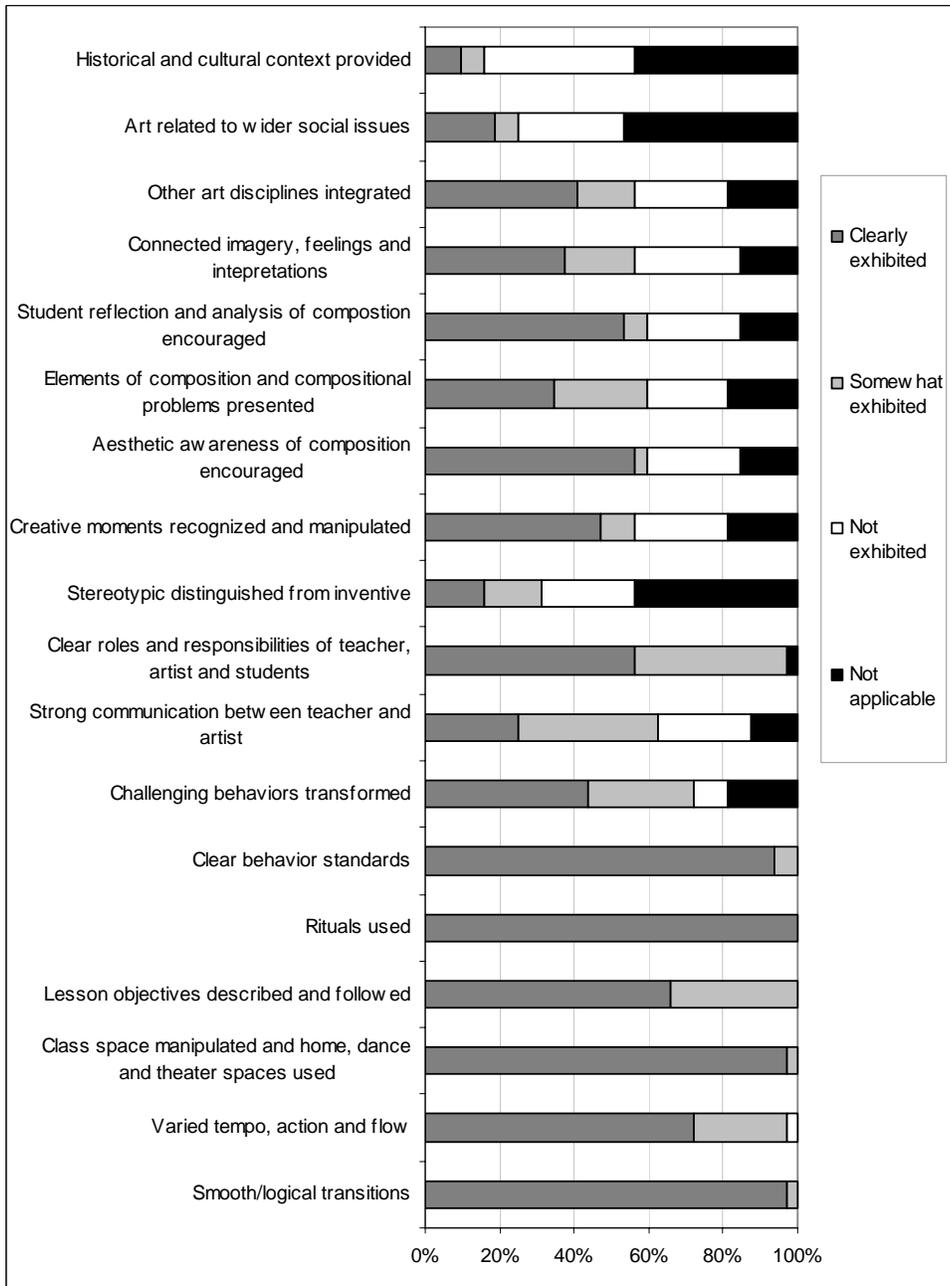
NOTE: Based on 2 observations each of 17 residencies.

AFFECTIVE DIMENSIONS OF THE ARTS AND PRO-SOCIAL BEHAVIOR

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

It is often difficult for teachers to fully anticipate the depth of hostility or the breadth of ambivalence that at-risk students exhibit. It is often a shock to new teachers to discover that the arts are not welcomed as a special gift. The only advantage that arts educators have in dealing with these attitudes is that they have more tools for enticing students into learning than other subject area teachers. Dewey (1934/1989) observes that we learn as we are lured. In these challenging classrooms, Workshop arts educators may spend considerable time calming waters and casting lures before substantial learning begins.

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

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

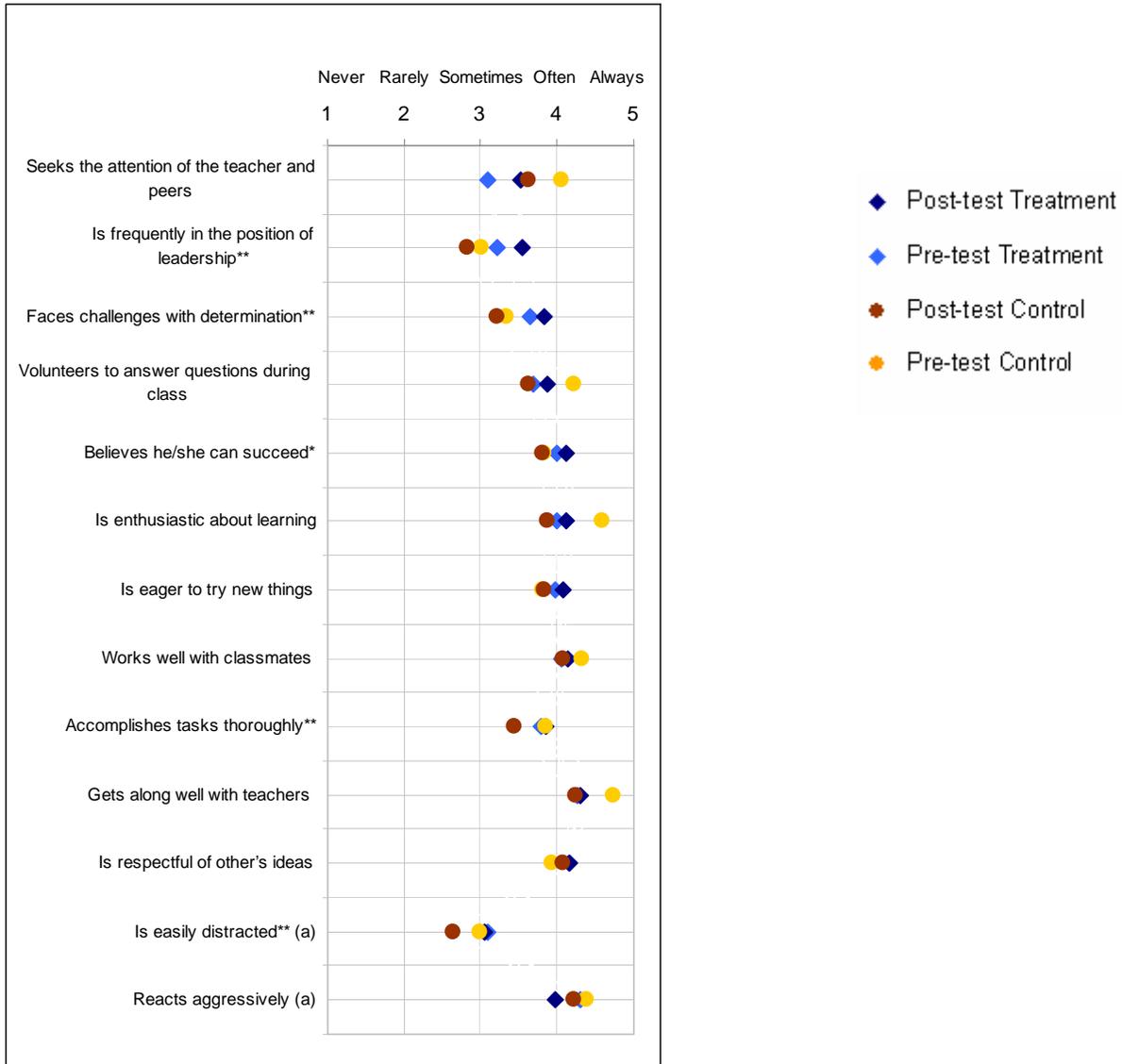**WHAT IMPACT HAS THE AIS PROGRAM HAD ON PRO-SOCIAL BEHAVIOR?**

Findings from teacher and artist observations of students

As shown in Figure 18 below, <u>teachers reported an improvement in most pro-social behaviors by treatment-group students</u>, and a decline in most pro-social behaviors by control-group students.

Figure 18: Teacher observations of student pro-social behaviors

	Never	Rarely	Sometimes	Often	Always
	1	2	3	4	5

Chart items (1-5 scale):
- Seeks the attention of the teacher and peers
- Is frequently in the position of leadership**
- Faces challenges with determination**
- Volunteers to answer questions during class
- Believes he/she can succeed*
- Is enthusiastic about learning
- Is eager to try new things
- Works well with classmates
- Accomplishes tasks thoroughly**
- Gets along well with teachers
- Is respectful of other's ideas
- Is easily distracted** (a)
- Reacts aggressively (a)

Legend:
- ◆ Post-test Treatment
- ◆ Pre-test Treatment
- ● Post-test Control
- ● Pre-test Control

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

**Statistically significant difference between control- and treatment-group teachers to the 99% confidence interval.

*Statistically significant difference between control- and treatment-group teachers to the 90% confidence interval.
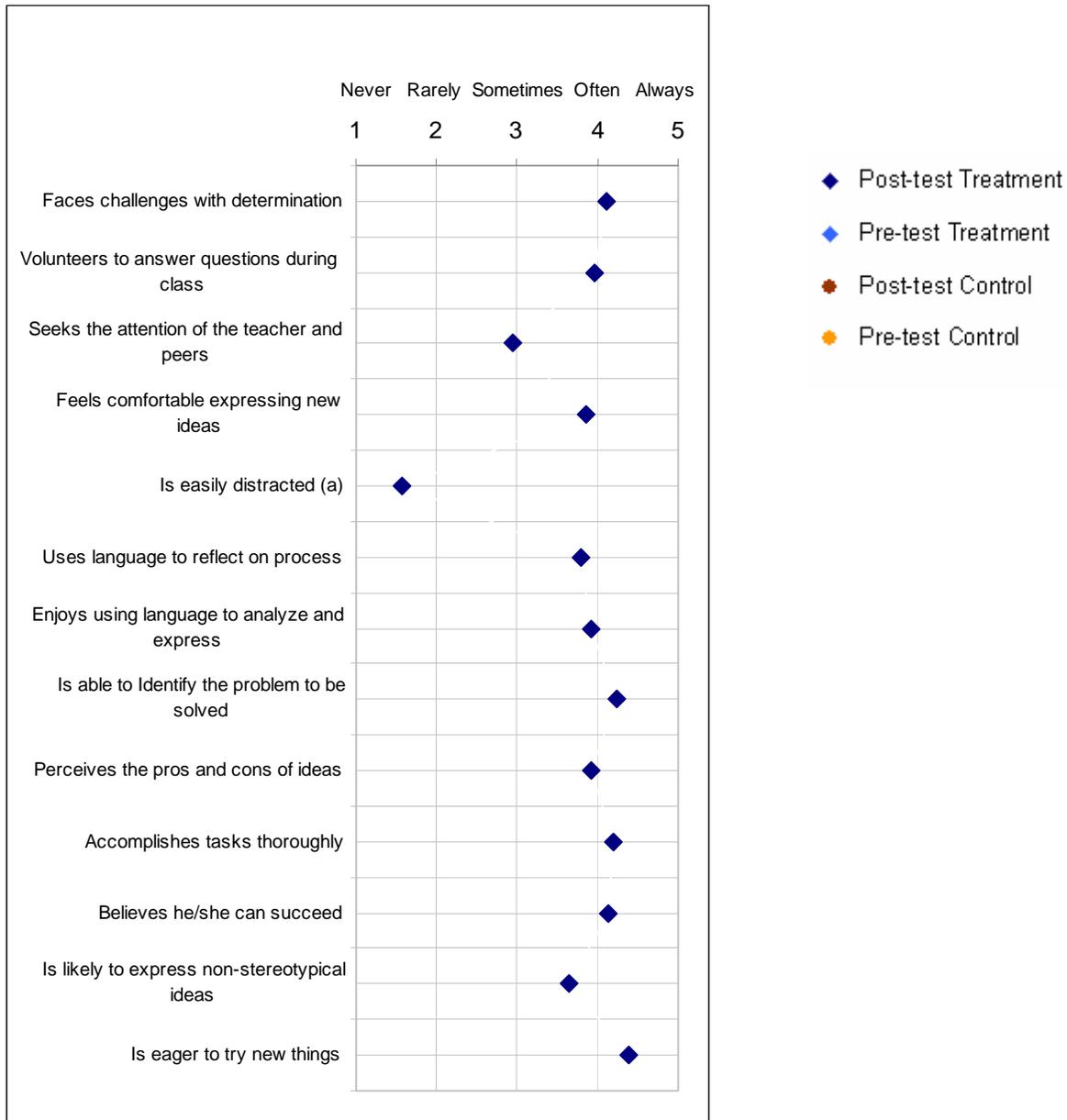
(a) Item scale reversed.

As shown in Figure 19 below, artists reported that while treatment-group students were sometimes easily distracted, they often exhibited most pro-social behaviors.

Figure 19: Artist observations of student pro-social behaviors

NOTE: Based on responses by artists in treatment-group classrooms on a 1-5 scale with 1=never, 2=rarely, 3=sometimes, 4=often, and 5=always.
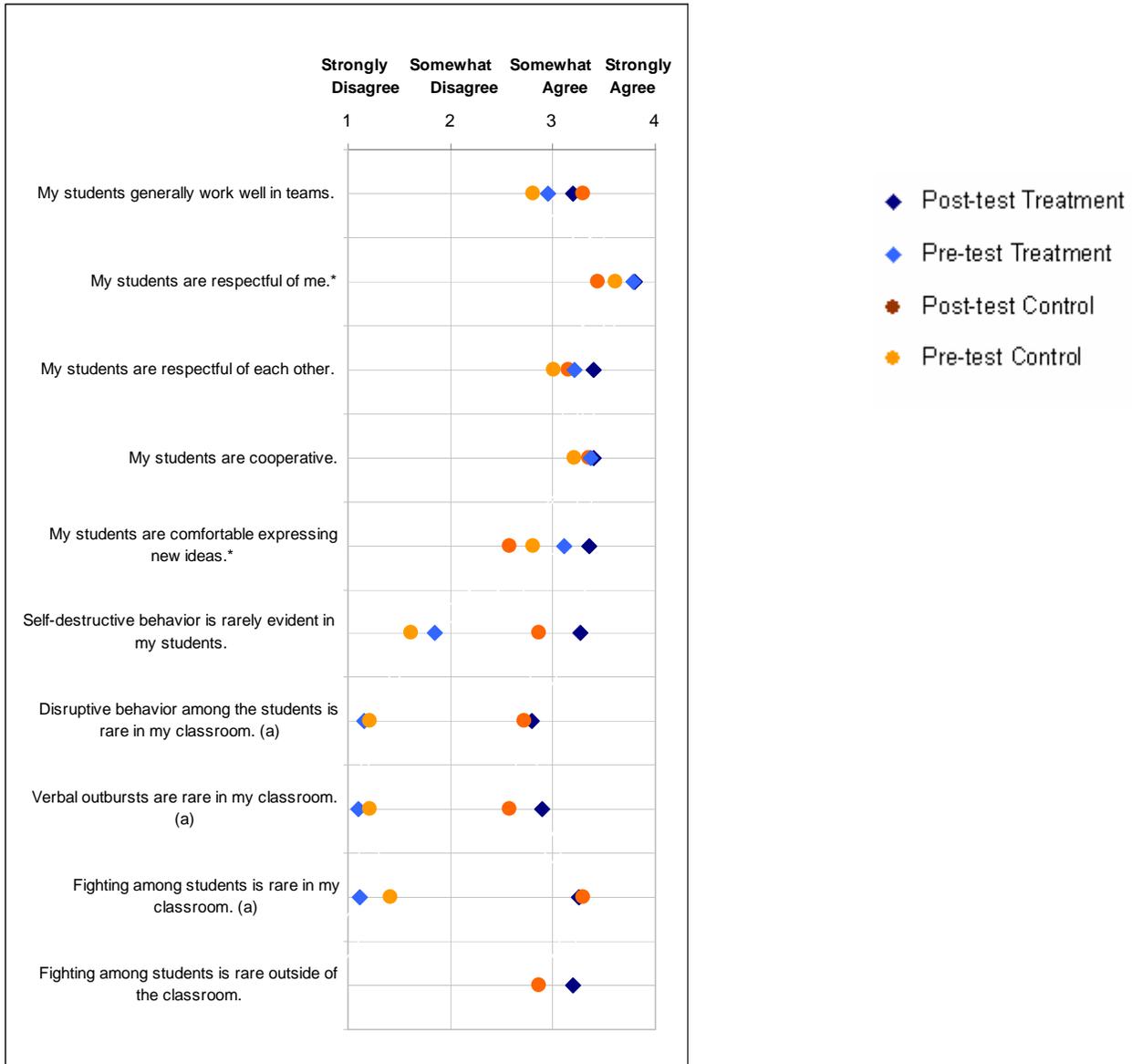
(a) Item scale reversed.

As shown in Figure 20 below, teachers reported classroom behavior improvement in both treatment- and control-group students.

Figure 20: Teacher observations of pro-social behaviors in the classroom

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

*Statistically significant difference between control- and treatment-group teachers to the 90% confidence interval.

(a) Item wording changed from a negative wording to a positive wording between pre- and post-test. Wording shown is from the post-test. Item scale from the pre-test is reversed.

INSTITUTIONALIZING THE ARTS IN SCHOOL SETTINGS

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

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

Scoring Rubric Development

As a part of its replication efforts, the Workshop has distributed its conceptual framework and scoring rubrics to other arts organizations working with at-risk youth. This is primarily done through conference presentations. In 2004, these have included the Augusto Boal Theatre of the Oppressed conference in Omaha and the American Educational Research Association conference in San Diego. Organizations that have positively reacted to the conceptual framework include the Arts Council of Napa Valley; The HeArt Project, Los Angeles; and Los Angles Philharmonic Association. Discussions of the scoring rubrics are currently in press with the *Journal of Aesthetic Education* and the *Arts and Learning Research Journa*l of the American Educational Research Association.

Artist Development

In the 2003-04 academic year, the Workshop concentrated on improving its staff artists' skills in delivering instruction in the classroom. The assessment rubric was used to engage artists in thinking about their own teaching (Wiggins and McTighe, 1998). By clearly articulating how students should perform for assessment, it is possible to achieve greater clarity in planning lessons. Most importantly, backward design helps teachers make the critical "on-the-fly" decisions that occur in the confusion of arts instruction. If teachers have a strong grasp of the learning that they want a student to demonstrate, they have a much better chance of redirecting student performance to a positive learning outcome.

Teacher Development

At each Workshop site, regular classroom teachers are actively involved in building and extending the arts experience across the curriculum. In turn, the artists cooperate by modifying and adapting the Workshop's curriculum to reinforce and extend the classroom learning objectives into the arts. The Workshop intends to give greater attention to developing tools for the general classroom teacher to identify and plan for enrichment of core learning objectives through arts experiences.

Curriculum Development

On stage in the classroom (Unti, 1990) outlines the fundamentals of the Workshop's curriculum. The Workshop's content consultant, with the Workshop artists, is currently developing a manuscript for disseminating the Workshop's insights into working with at-risk youth to a broader public. A major publisher has favorably received an initial prospectus.

Administrative Development

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

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

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

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

The Workshop's criteria-based assessment does not pre-judge students learning in the arts. In contrast, the VAPA Standards have clear conceptions of *what* students should know and *when* they should know it. It is not until the fourth-grade that the VAPA Standards call for students to discuss how dance communicates a mood. Not until the fifth-grade are students expected to discuss how members of an audience are emotionally affected by a performance. Not until the sixth-grade do students discuss how it feels to perform for an audience. Performing Arts Workshop's curriculum introduces all these aspects as early as pre-kindergarten.

While this "accelerated Standards-based learning" is useful to the Performing Arts Workshop as a marketing tool for expanding its ability to work with youth, it raises the serious question whether the VAPA Standards themselves set a minimum bar of achievement and frequently underestimate the potential for a child's learning in the arts. In making the case for rigorously sequential curriculum, do the Standards inadvertently calcify low expectations in elementary arts education?

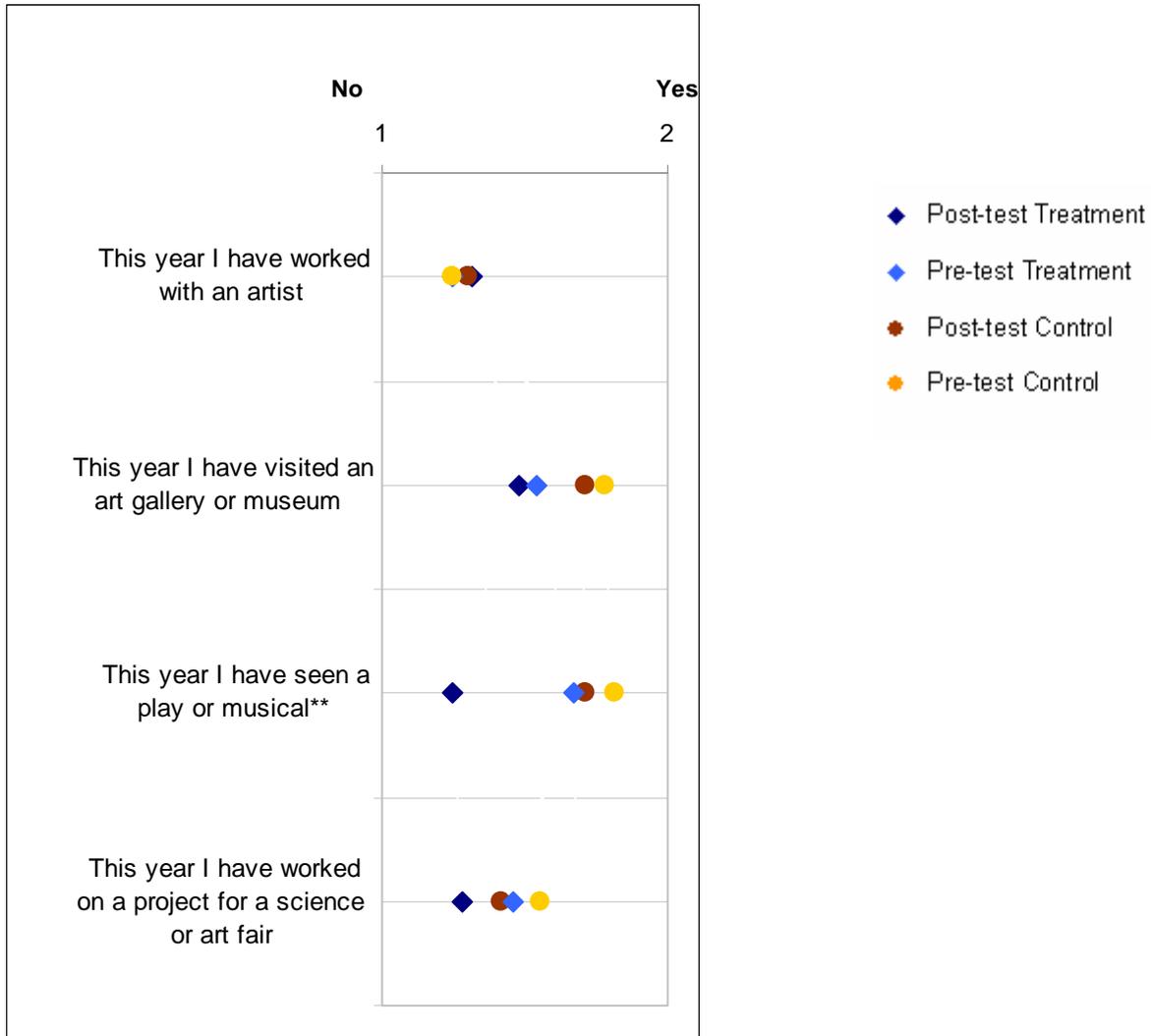## WHAT IMPACT DOES THE AIS PROGRAM HAVE ON ARTS INSTITUTIONALIZATION?

Findings from student and teacher surveys

Figure 21: Students (grades 2-5) reports of arts institutionalization
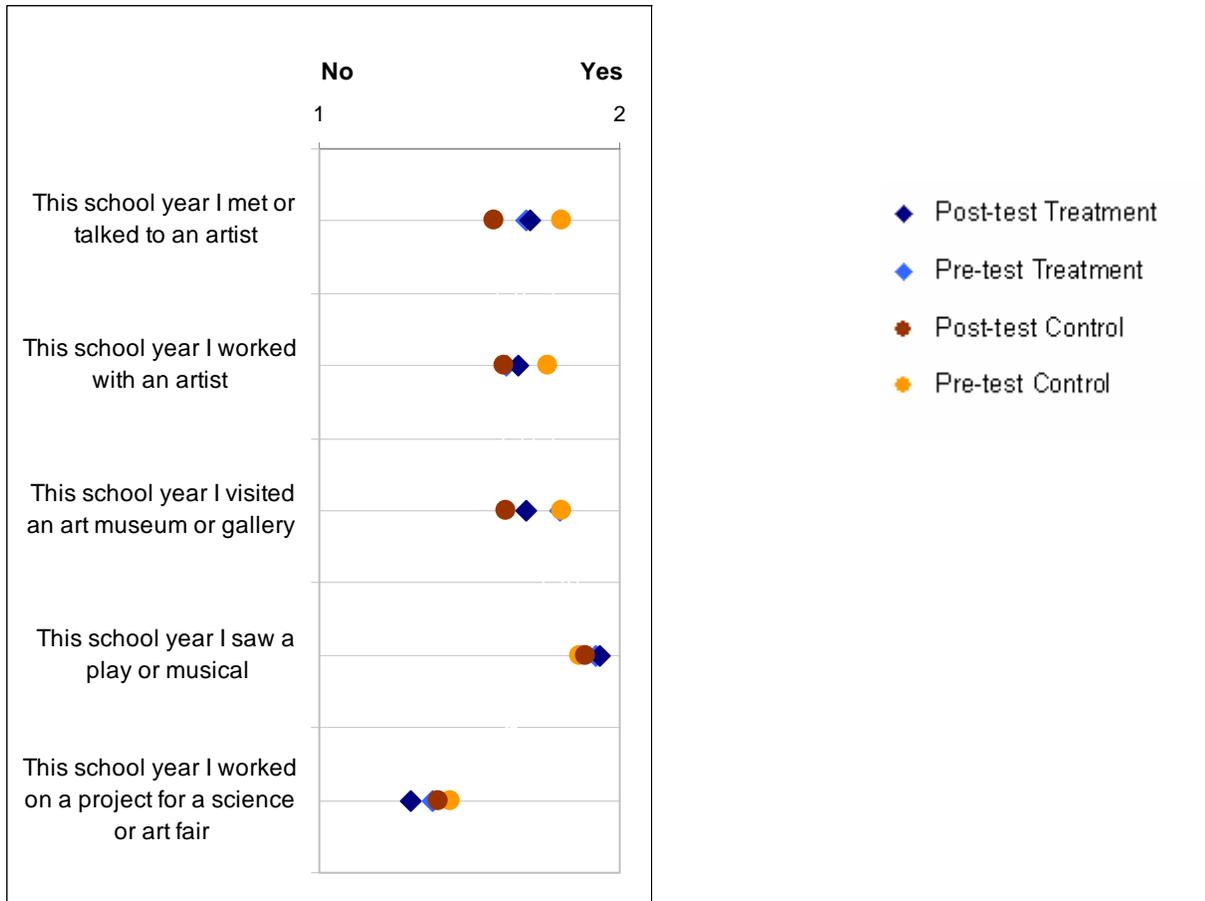
NOTE: Based on responses by students in both control- and treatment-group classrooms on a yes and no scale.

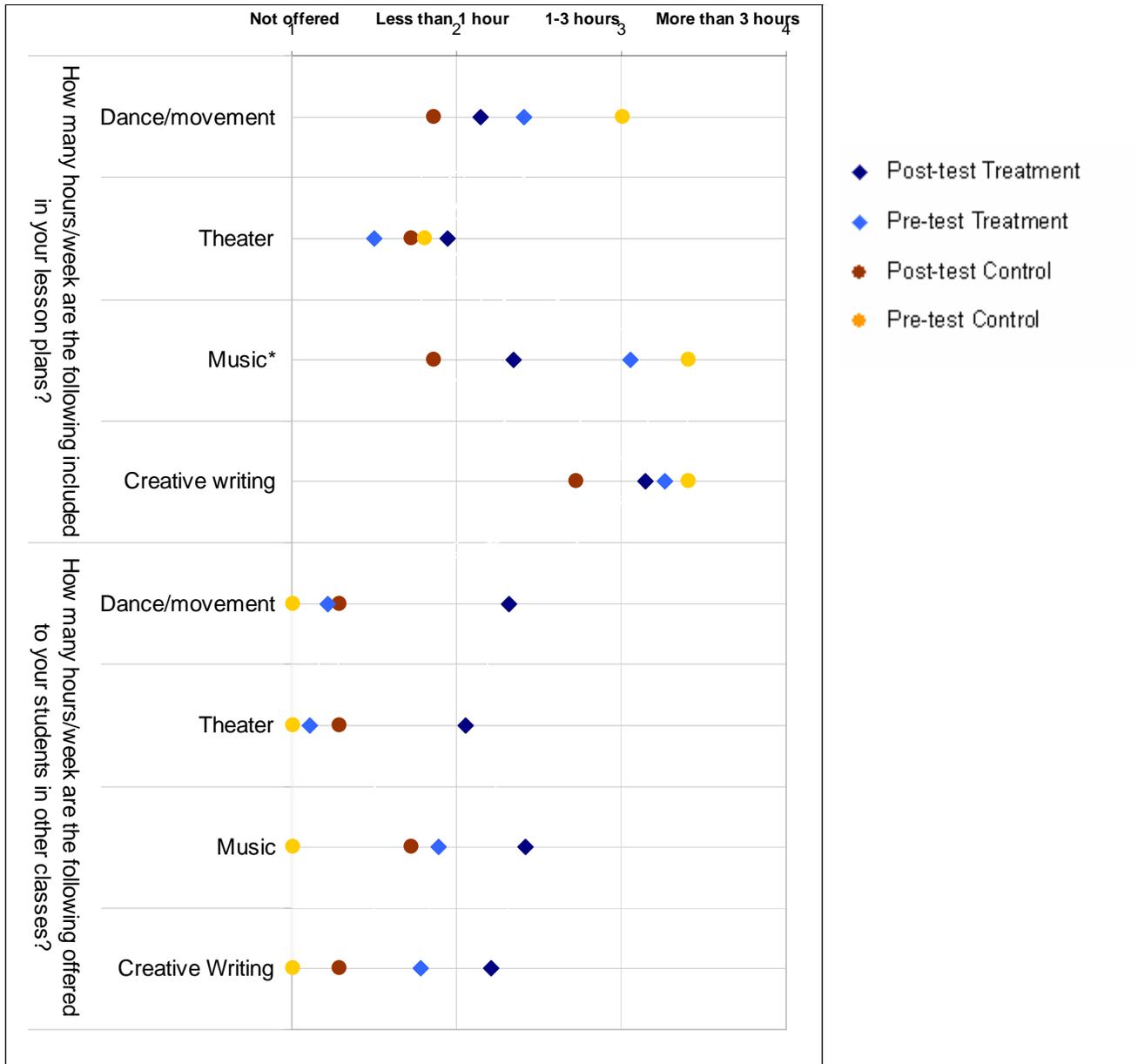**Figure 22: Students (grades 8-9) reports of arts institutionalization**

NOTE: Based on responses by students in both control- and treatment-group classrooms on a yes and no scale.

**Statistically significant difference between control- and treatment-group students to the 99% confidence interval.

Figure 23: Teacher reports of arts institutionalization

NOTE: Based on responses by teachers in both control- and treatment-group classrooms on a 1-4 scale with 1=not offered, 2=less than 1 hour, 3=1-3 hours, and 4=more than 3 hours.

*Statistically significant difference between control- and treatment-group teachers to the 90% confidence interval.

Findings from Focus Groups

According to teacher and artist focus groups, the artist and teacher relationship has a lot of variability and seems to depend primarily on the style of the teacher. Each artist-teacher pair develops at least a cordial relationship, where teachers and artists greet each other if they encounter each other outside of the AIS residency period. Both artists and teachers reported that they want to spend more time reflecting and planning outside of the AIS residency period, although teachers indicated that they would not have time to do so. Some teachers asked questions, during the focus groups about how to incorporate the arts into their classes.

Teachers and artists reported that having an advocate and liaison at the school, such as a principal, helps things go smoothly and avoid logistical problems. There are fewer logistical problems in the AIS residency if the liaison is truly committed to making arrangements for the program.

Because the curriculum in public schools is constrained by required language arts and math standards, very little time is dedicated to the arts. Therefore, having an outside residency is sometimes the only exposure students get to arts. Teachers who are comfortable with the arts might use arts to teach curriculum-required concepts. The AIS residencies help the teachers involved to take risks and bridge the different disciplines of art, language arts and math. For example, teachers use the vocabulary from the AIS residencies in spelling lessons, or the concepts of patterns in math classes.

Artists are generally glad to be outside of the educational structure; they can come and meet the students without any pre-conceived ideas about their ability to learn or participate, allowing them to push the students to stretch their experiences and comfort in new ways. The artists also are not hindered by requirements and other constraints, and are therefore able to bring a fresh perspective to the students. Teachers echoed this sentiment in the focus group. The teachers have noticed that the artists arrive fresh, with well-designed lessons and new concepts to teach the students.