

# The ARISE Project

## 2008 AEMDD Grant Evaluation Report

November, 2008



Prepared with the assistance of

the **ImproveGroup**™

Diane Austin

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

November 13, 2008

Dear Ms. Austin,

Attached please find our Year 2 annual report for the 2006 funded AEMDD grant evaluation. It includes sections on: the Artist Residency Intervention in Special Education (ARISE) program methodology; the evaluation methodology; background information on arts education for students in special education; results from the data collected during the 2007-08 school year; a discussion of factors that affect findings and program impact; and recommendations.

The results from our first year of data collection highlight program successes and identify areas to improve upon in the 2008-2009 school year. We performed rigorous analysis of survey data, which will provide the Department of Education with more quality information about the effectiveness of the ARISE program in serving special education students through the arts. We are very pleased to report that when compared with general education students, Special Day Class involved in ARISE this year showed greater gains in staying on task, persevering through challenges, displaying feelings of success, showing enthusiasm for learning, and speaking up in class throughout the school year.

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

The appendices to this report include our statistical analysis, data collection instruments, and informed consent forms.

Sincerely,

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Jessica Mele, Program Director  
Performing Arts Workshop

Leah Goldstein Moses, President  
The Improve Group

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Leah Goldstein Moses, Elizabeth Radel Freeman, Deborah Mattila, Susan Murphy, Danielle Assy, Eric Wong and Steven Mayne of the Improve Group.





## Introduction

### Performing Arts Workshop History

One of the oldest nonprofit arts education organizations in San Francisco, Performing Arts Workshop (the Workshop) was established in 1965 to provide a creative outlet for inner-city teenagers. With local 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, 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 theater, 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), becoming 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 with workshops and on-site training to school teachers, principals and artists; and in 2003 the Artists-in-Community program was created to offer tailored arts instruction in after-school programs, homeless shelters, housing facilities, and schools for at-risk youth outside of mainstream District classrooms.

### ARISE Project Funding and History

In 2006, Performing Arts Workshop received a four-year Arts Education Model Development and Dissemination (AEMDD) grant from the United States Department of Education. The purpose of the AEMDD program is to support the enhancement, expansion, documentation, evaluation and dissemination of innovative, cohesive models that are based on research and have demonstrated that they effectively: (1) integrate standards-based arts education into the core elementary and middle school curricula; (2) strengthen standards-based arts instruction in these grades; and (3) improve students' academic performance, including their skills in creating, performing and responding to the arts. Projects funded through the AEMDD program are intended to increase the amount of information on effective models for arts education that is nationally available and that integrates the arts with standards-based



education programs.<sup>1</sup> The purpose of the AEMDD grant is to evaluate the Arts Residency Interventions in Special Education (ARISE) Project. The ARISE Project focuses on how the Artists-in-Schools program will benefit students in special education and narrow the achievement gap between students in special and general education while ensuring that all students receive equal access to the arts. This is Performing Arts Workshop's second AEMDD grant; the evaluation of Performing Arts Workshop's earlier 2003 AEMDD grant focused on the impact of the Artists-in-Schools program on at-risk students and creating environments for program replication.

In its earlier 2003 AEMDD grant, Performing Arts Workshop demonstrated that students in special education had positive experiences with the Artists-in-Schools program, and yet inclusion and Special Day class students often do not receive any arts programming in the classroom. Further, this represents a significant social justice issue, as the recent San Francisco Unified School District's June 2008 strategic plan noted that special education students are disproportionately African or African American and aims to diminish the "predictive power of demographics on academic and social outcomes"<sup>2</sup> for students. In 2007-2008, Performing Arts Workshop found that in treatment schools where data on race and ethnicity is available, African and African American students make up 12% of the general education population (25 of 208 students), while they make up 53% of the special education population (18 of 34 students). The Performing Arts Workshop is dedicated to examining how special education students are served through arts education. In addition, throughout the course of the ARISE Project, the Workshop would like to explore the social justice implications for how students are placed in special education settings.

## **ARISE: a unique approach to student learning for Special Education students**

Performing Arts Workshop's ARISE Project is an extension of their established Artists-in-Schools program with a focus on special education settings. The ARISE program offers public schools weekly artist residencies lasting between 25 and 30 weeks in theater arts and creative movement for third to fifth grade students. Classrooms participating in ARISE are identified as Special Day Classes or general education classes with special education inclusion (or mainstreamed) students in grades three through five. The ARISE residencies emphasize critical-thinking while engaging in the creative process. In the 2007-08 school year, the

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

<sup>2</sup> San Francisco Unified School District. Beyond the Talk: Taking Action to Educate Every Child Now. June 2008. Available at: <http://portal.sfusd.edu/data/strategicplan/Strategic%20Plan%20COLOR.pdf>



Workshop provided ARISE residencies to 24 classrooms from five schools within the San Francisco Unified School District.

According to focus groups conducted midway through ARISE residencies, teachers and artists describe the program as an opportunity for students to learn about and communicate with their bodies and voices through drama and creative movement. Both general education and special needs students are taught as a class by an artist who comes into schools weekly for up to 30 weeks. Classroom teachers and paraprofessional staff play a variety of roles during the residency period; some school staff model exercises for students and help the artist manage classroom behavior, while others come in and out of the classroom during residency time.

Like all Artists-in-Schools residencies, ARISE artists teach in alignment with Performing Arts Workshop's Cycle of Artistic Inquiry (CAI), which emphasizes individual thought and critical thinking skills through five points of the artistic process. These five points are:

- Perception- students experience an example of art without judgment or evaluation,
- Conception- students translate and give meaning to what was just perceived,
- Expression- students give form to a concept and create original composition,
- Reflection- the analytic process where students' work is validated and artistic skills are deepened, and
- Revision- students reconstruct their work in a new way and make use of what was learned in the reflection phase.

All of the Workshop's artists receive training in this framework, which is an articulation of learning through the arts. Each piece of the framework can occur independently or simultaneously, but the common goal is problem-solving. In this way, the Workshop's CAI moves beyond technical mastery of an art form to mastery of critical thinking skills. Students must solve an artistic problem and in doing so they work together to accomplish a goal. For example, students may choreograph their own dance piece or improvise an animal modeling scene. Artists look for and use language that recognizes original movement or non-stereotypical brainstorming, and then lead students through a reflection and revision of the work. This facilitated critical thinking process through the arts speaks to learners of all types.

ARISE teaching artists meet as a team once a month during the school year under the leadership of an Artist Mentor to strategize, share lesson plans, and discuss best practices in serving their students. Artists are also observed in the classroom by an Artist Mentor at least twice throughout the school year to ensure that they meet expectations in all areas of



teaching. By the end of the ARISE evaluation, the Workshop will learn how to best utilize the Cycle of Artistic Inquiry to teach special needs students and help institutionalize the arts for special education students in the San Francisco Unified School District.

In hiring ARISE artists, Workshop artistic leadership seeks artists with at least two to three years experience teaching the arts in school classrooms and at least one year of teaching experience in special education environments. The Workshop further seeks artists who demonstrated both resiliency in the classroom and flexibility with their lesson plans to facilitate their students' learning. Then, if students become fascinated with one aspect of theater such as character, the artist may choose to move on to another topic, or to delve more deeply into the students' chosen material. The Workshop has found that artists who succeed working with special education populations know when the pacing of a class is too fast or too slow and know when a student needs individual attention.

The ARISE residency class is a departure from the normal classroom regimen and allows students to build their listening, critical thinking, public speaking and problem solving skills through performing arts concepts and practices. Classroom teachers and teaching artists say that the goals of ARISE are to allow students to develop self-confidence, teamwork and social skills that are not developed in a normal classroom regimen. As one teaching artist says, ARISE allows students to "play in a creative manner." In most schools examined in this evaluation, artists teach lessons in the same classroom where the normal curriculum is taught. One classroom teacher states that students are excited about the program because it provides an "opportunity to express themselves through acting in a safe, positive environment" and "because it is not graded."

The Workshop has worked in special education within the SFUSD for over twenty years, but 2007-2008 marked the first time that the Workshop has attempted to evaluate the effect of its programming on this population in any depth. In the 2007-2008 school year, classroom teachers and teaching artists generally found the ARISE program to be particularly effective in special education Special Day Classes and with mainstreamed special education students. However, one school did not feel that ARISE was fulfilling its stated goals in the general education classrooms, due to a lack of rigor in the teaching artist's lesson plans.

## School Partnerships

Residencies in the AIS program are negotiated by the AIS Program Manager in partnership with the school's principal and/or arts coordinator. As of 2006-2007, each elementary school in SFUSD has an arts coordinator, usually a school teacher or parent who is paid to organize the school's arts efforts for the year. The Program Manager works with school leadership to negotiate a weekly schedule, residency location, residency art forms, and start and end dates



of the residencies. With a little negotiation and good will, the vast majority of our residencies begin and end smoothly. However, a number of obstacles are institutional and acknowledged by all of our school partners:

1. **Time.** Lack of instructional time is recognized state-wide in California as an institutional barrier to arts education in K-5 education.<sup>3</sup> In the ARISE project, both teachers and artists recognize time and again that the opportunity to collaborate, debrief, and plan together is crucial to their students' learning, particularly in special education. While special day classes (SDCs) have some flexibility regarding scheduling, all of our partners recognize that the scarcity of instructional time during the school day is the most formidable barrier to collaboration. Most teachers and artists admit that they would meet if they could, but time rarely permits such ongoing meetings. To partially compensate for this reality, the Workshop mandates that the first week of a residency is a meeting between the classroom teacher and teaching artist. In this meeting, artists and teachers discuss the curriculum overview for the residency, the learning goals for the students, and basic ground rules for disciplines and classroom transitions.
2. **Space.** In an initial meeting with site partners, the Program Manager negotiates the location of a residency. Most performing arts residencies require a large space such as a gym, auditorium or cafeteria. Some schools only have one room which serves all three purposes, depending on the time of day. Other use of the space, as a cafeteria or gym, often takes priority over ARISE programming. Program Managers do the best they can with limited space at each partner school. Nevertheless, artists often end up teaching in the classrooms themselves.
3. **Class Size.** Even with teacher partnerships, general education class sizes in SFUSD schools are upwards of 30 students, and artists must work closely with teachers to manage student behavior and ensure that the class stays on track. In the absence of such communication, managing the classroom can be a challenge.

## ARISE Artistic Support Structure

The Workshop piloted a new series of artist supports in 2007-2008 as part of the Artistic Staff Professional Development program. These changes were made in light of feedback from artists revealing that after a period of staff growth in 2006-2007, veteran artists felt that

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<sup>3</sup> SRI International. An Unfinished Canvas; Arts Education in California: Taking Stock of Policies and Practices. Summary Report 2007. p. 4. Available at: <http://www.hewlett.org/Programs/Education/CA+Reform/Publications/An+Unfinished+Canvas-+Arts+Education+in+California.htm>



their skills were under-utilized and new artists felt unsupported in their work in the field. The Workshop took the following steps to adapt its supports for artistic staff to better ensure quality in the classroom and learning among teaching artists:

1. Four senior teaching artists were promoted to the new “Artist Mentor” position at a higher pay rate. The new position includes responsibilities of interning, mentoring and evaluating artistic staff under the leadership of the Artistic Director.
2. The entire artistic staff was split into five smaller “cohorts” or learning circles that met once per month for two hours each under the leadership of one Artist Mentor (curriculum lead) and one Program Manager (administrative lead). ARISE artists comprised their own cohort.
3. The entire artistic staff met together as a full group once during the year in an all-day professional development workshop that delved deeper into the practice of the Workshop’s Cycle of Artistic Inquiry.

Staff end of year evaluations were overwhelmingly positive regarding the implementation of these artist supports. Small adjustments were made to this structure, including adding another all-artist professional development workshop and reducing the total number of artist cohorts. The overall support structure is continuing through the 2008-2009 school year.

### **Performance Evaluation for ARISE Artists: Lessons Learned in 2007-2008**

Even given the Workshop’s established hiring criteria, support systems, and systems of communication with school personnel at the start of the ARISE project, the residencies do not always go according to plan. During the 2007-2008 school year, one teaching artist in particular demonstrated difficulty managing a large classroom of 30 students, despite years of teaching experience with youth of all ages. Unfortunately, Workshop staff did not learn of this artist’s struggles until mid-way through the academic year. In response, the artist was given one-on-one support by the Artistic Director, as well as three points for improvement and a timeline for that improvement. After a second evaluation with no measurable change, the Workshop made the very difficult decision to remove the artist and replace him with the Artistic Director for the remainder of the year. Further reflection on this case revealed two points where things went wrong:

1. **School communication.** Through administrative miscommunication between Workshop staff and school staff, the teacher-artist pre-residency planning meeting never took place. Therefore, the artist and teachers never discussed protocols for discipline,



ground rules, or expectations for the class curriculum. This lack of communication led to chaos in the classroom.

2. **Class management.** The teaching artist maintained a pedagogy of teaching students in small groups. With a smaller class, this choice would have been effective. However, the class in question was large, consisting of 30 general education and inclusion students. In the absence of teacher partnership, small group work quickly got out of hand, with large groups of students working unsupervised.

Interestingly, the SDC teacher at this particular school remained satisfied with the artist's performance, perhaps because that class consisted of only 8 students. The general education teachers, however, felt extremely disappointed and powerless in the residency. All teachers appreciated the quick reaction time of the Workshop and remained satisfied with their residency through the end of the year. This school is a returning partner in ARISE for the 2008-2009 school year.

## **ARISE Project evaluation methodology background**

Starting in 2006, Performing Arts Workshop partnered with the Improve Group to conduct an evaluation of the ARISE Project. Year One (June 2006 to May 2007) of the AEMDD grant was spent planning for the evaluation. During this time, Performing Arts Workshop, assisted by evaluators at the Improve Group, achieved several key milestones. The Workshop identified the ARISE project's goals and objectives, determining what change is expected as a result of offering the program. This information was incorporated into the program logic model (see "The ARISE Project Logic Model" section below). Then, given the program goals and objectives, the evaluator and the Workshop created data collection instruments to measure program successes and challenges. We assessed the appropriateness and workability of the data collection instruments through a pilot testing process. Finally, the data collection instruments were refined based on the pilot testing results. The ARISE evaluation obtained Institutional Review Board approval from Western IRB, an independent institutional review board based in Olympia, Washington. All data collection tools and consent forms and data collection procedures have been approved by Western IRB. The ARISE project evaluation uses a quasi-experimental design in order to attribute program effects accurately.

Performance monitoring of the ARISE Project consisted of two basic components: a data collection component, and a processing and analysis component. Information about data collection methodology and analysis are found starting on page 7 under the headings "Data Collection Methodology" and "Statistical Methodology."





## THE ARISE PROJECT LOGIC MODEL

An evaluation logic model had been created and used for Performing Arts Workshop's previous AEMDD grant. At the onset of the current grant period, Performing Arts Workshop and their evaluator, the Improve Group, modified this logic model to align with the goals of the ARISE Project, namely to provide residency services in special education settings.

In January 2007, Performing Arts Workshop organized a workshop session with a group of key informants that had the most knowledge about the expected outcomes of the ARISE project and significant wisdom about desired outcomes among students in special education, including San Francisco Unified School District Special Education administrators, Performing Arts Workshop program staff, teaching artists, individual school administrators and an arts education researcher from Stanford University. The purposes of this workshop session were to review and revise the logic model, review and gain feedback on data collection instruments and informed consent form drafts, and brainstorm methods for making action research a more appealing prospect to classroom teachers. The participants at this workshop provided numerous insights into how the ARISE Project goals should be framed in a special education setting and how they can be phrased so that they include all the detailed objectives they need to, while remaining specific enough to be measurable. A final logic model was developed based on this feedback. The final logic model is presented in the following few pages.





**Table 1: Artists-in-Schools Logic Model**

Goals	Objectives	Outcomes
<p><b>Goal 1: Improve teaching methods of artists and teachers through identification of curricular and pedagogical best practices and problem solving</b></p>	<p>Identify effective methods that teachers and artists use to teach students in Special Education.</p> <p>Determine which methods of teaching students in Special Education are best practices in terms of effectiveness and implementation.</p> <p>Build and disseminate best practices through joint creation of techniques with teachers and artists.</p> <p>Strengthen lesson plans in dance, theater and creative writing for use in Special Education environments.</p>	<p>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.</p> <p>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.</p> <p>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 focus groups and action research reports.</p> <p>Artists improve the adaptability of their lesson plans to Special Education environments.</p>
<p><b>Goal 2: Improve student understanding of artistic processes and values</b></p>	<p>Improve students' ability to understand, analyze and create the performing arts (creative movement, theater and creative writing).</p>	<p>Students in AIS classrooms show growth in understanding and use of artistic vocabulary, as measured by artist surveys and focus groups.</p> <p>Students in AIS classrooms demonstrate abilities to analyze performing arts demonstrations, as measured by artist surveys and focus groups and residency observations.</p> <p>Students in AIS classrooms improve in their abilities to create performing art, as measured by student surveys, artist surveys and residency observations.</p>
<p><b>Goal 3: Develop and improve pro-social behavior through the affective dimensions of performing art</b></p>	<p>Improve student behavior in the classroom.</p> <p>Increase student motivation and intended positive behavior.</p> <p>Improve the learning environment in AIS classrooms through increased use of affective dimensions of the arts.</p>	<p>Students in AIS classrooms demonstrate better behavior than comparison-group students, as measured by student and teacher surveys, teacher and artist focus groups, action research reports and residency observations.</p> <p>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.</p> <p>Students in AIS classrooms enjoy and are more engaged in learning than their comparison-group peers, as measured by student and teacher surveys.</p> <p>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 and focus groups and action research reports.</p>



Goals	Objectives	Outcomes
<p>Goal 4: Improve student critical thinking in and through the arts</p>	<p>Improve student understanding of artistic processes and learning.</p> <p>Improve student ability to apply arts concepts and learning methods to other disciplines and subjects.</p>	<p>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.</p> <p>Students in AIS classroom 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.</p>
<p>Goal 5: Use the performing arts to positively impact academic performance</p>	<p>Improve academic achievement of students of varied needs by giving teachers new teaching methods and by giving students new resources for learning.</p> <p>Decrease tardiness and absences by increasing engagement in the schools by students and their parents.</p>	<p>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.</p> <p>Classrooms that receive the AIS program have lower tardiness and absence records, as measured by school attendance records.</p> <p>Student 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.</p>
<p>Goal 6: Increase access to general education for students in Special Day Classes through behavior improvement</p>	<p>Improve behavior of Special Education students both in special day classes and during mainstreaming sessions.</p> <p>Increase mainstreaming of students in Special Education.</p>	<p>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.</p> <p>Students in Special Education are mainstreamed for more hours after receiving the AIS program, as measured by IEP program goals and school records.</p>
<p>Goal 7: Increase sustainability of the performing arts by Institutionalizing performing arts education in school settings</p>	<p>Determine how the arts and arts education are integrated and incorporated into the curriculum and identify strategies for increasing arts integration.</p> <p>Build commitment to and integration of the arts into standard practices of area schools.</p> <p>Develop curriculum approaches that are fully integrated with performing arts.</p>	<p>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.</p> <p>Teachers and artists report that performing arts have an increased value in the school environment, as measured by teacher and artist focus groups.</p> <p>Teachers document and use new curricular approaches, as measured by teacher surveys and focus groups and action research process notes and reports.</p> <p>Artists are consulted about using performing arts across the curriculum and teachers incorporate arts into the lesson plan, a measured by artist and teacher focus groups and surveys.</p>



## DATA COLLECTION METHODOLOGY

The ARISE evaluation uses a mixed-method approach and therefore, findings are supported by multiple sources of data. The instruments used to collect data for the ARISE Project evaluation include: student survey, teacher survey, artist survey, teacher focus group, artist focus group, residency observation form and action research form. These data collection instruments are presented in Appendix B of this report.

### **Instrument development and testing**

To produce these data collection instruments, Performing Arts Workshop and their evaluator the Improve Group first revised surveys and focus group protocols used in their previous AEMDD grant evaluation to fit more closely to providing residencies in a special education setting; revisions were also made based on feedback from previous survey participants. The teacher and student surveys were discussed at length during a January 2007 workshop with key informants noted above. Feedback from workshop participants helped Performing Arts Workshop and the Improve Group narrow the focus of certain survey sections and revise the format of the survey so that students, teachers and artists could thoughtfully respond to the survey with relative ease.

The teacher, student and artist surveys were piloted with one teaching artist, one classroom currently receiving the Artists-in-Schools program and one classroom not receiving the Artists-in-Schools program for a final test of their utility for the evaluation. The classrooms were asked to participate based on their previous relationship with the Workshop. One general education and one special day class from one SFUSD school participated in the pilot study. The pilot school has students and special education programming similar to other treatment and comparison schools in the 2007-2008 evaluation study. The residency observation form was piloted during first half of the 2007-2008 school year with one Improve Group staff and one Performing Arts Workshop staff to test for utility and inter-rater reliability.

The action research forms were not piloted with classroom teachers; however two classroom teachers reviewed the forms and instruction, and completed a brief exploratory survey, indicating their likelihood of participating in action research and how they think action research could be made more enticing to their colleagues. The teacher focus group and artist focus group protocols were based on the protocols used for the Workshop's previous AEMDD grant. The protocols were reviewed and revised during the January 2007 workshop, but the revised protocols were not piloted with teachers or artists.

In the 2007-2008 school year, we have found that the evaluation instruments to be reliable and valid. Using the evaluation tools, students, teachers and artists have provided a wide



range of responses. Whenever possible, we draw our conclusions from multiple sources of data, thereby relying on more than one instrument to substantiate our findings.

## Data collection instruments

### Student survey

The student survey was administered to students at the beginning of the school year and at the end of the school year by their teachers. At the beginning of the school year, the evaluator met with teachers to provide them with surveys for pre-test administration and explained how to administer the surveys. At the end of the school year, the evaluator provided teachers with post-test surveys and asked them to administer the surveys within a two-day time period. Surveys were available in English, Spanish and Chinese. Teachers administered surveys and were instructed to assist their students by reading survey questions out loud or by clarifying questions, as appropriate for their class. In cases where a student needed assistance in writing, teachers were instructed to report only clear responses that required no interpretation from the teacher. Consent was requested through forms that were sent home with students; the forms included contact information for the evaluator and details about the study. Surveys were administered to all students that had the ability to take the survey, and were analyzed only if written parental consent had been obtained and documented for participation in the evaluation.

Return rates of consent forms varied greatly by school. In treatment schools, the consent return rate ranged from 37% to 85% by school, with a median rate of 56%. In comparison classrooms, the consent return rate ranged from 49% to 71% by school, with a median rate of 57%. Special Day Classes in treatment schools had an average return rate of 42% in treatment classrooms and 48% in comparison classrooms. However, only 19% of special day class students in treatment classrooms and 33% of special day class students in comparison classrooms had parental consent to participate in the evaluation and took both a pre-test and post-test survey. In the 2008-2009 school year, a new incentive program has been established for the consent forms that is garnering a much higher response rate.

The student survey has both quantitative and qualitative measures. Students were asked to rate how they feel about several items on a three-point scale. Topics include how much students like school and like doing art in school, how much students learn in school, their comfort level talking in school and how they rate their skills on performing. In open-ended questions, students were asked to list the theater or dance projects done in school, how they feel when they do theater and dance and what they like most about their school. Finally, students were asked to draw a picture of themselves and their friends dancing or performing.



## Teacher survey

Teachers in treatment and comparison classrooms took one survey at the end of the school year. Teachers self-administered the survey and returned the survey to the evaluator at the end of the school year. This survey included quantitative and qualitative items. Teachers were asked to rate a number of items about their classroom and individual students on a 10-point scale. The survey had a retrospective pre-post test format; when teachers took the survey, they rated each item twice: once for the end of the school year when the survey was administered and once for the beginning of the same school year. Teachers were instructed to reflect back on the beginning of the school year and rate each item based on their reflections of that time.

The retrospective pre-post test is used to address the response-shift bias found in standard pre- and post-test. The response-shift bias occurs when after having experienced an intervention, survey respondents realize “what they did not know.” When the response-shift bias occurs, respondents rate themselves more highly on standard pre-test items because they do not yet realize how much they have to learn on a subject. The subsequent post-test would then reflect a smaller degree of change, because respondents overestimated their knowledge or ability at pre-test. The retrospective pre-test format allows respondents to rate their true change. While this format works well to measure change of respondents that experience the intervention (teachers in treatment classrooms), it is anticipated that respondents that do not experience the intervention (comparison classrooms) still do not know “what they do not know.” The findings sections below show that teachers in treatment classrooms consistently rated themselves less favorably at pre-test than teachers in comparison classrooms. This indicates that teachers in treatment classrooms have learned what they did not know about individual survey items throughout the course of the year. As teachers in comparison classrooms did not have the experience with an artist residency, they do not have the same perspective while taking the survey. To address this, the study examined the change from pre-to post-test instead of focusing on the results at post-test.

Teachers answered questions about their experience and comfort level using the performing arts in the classroom, their students’ general social behavior and attitudes and their students’ general academic behavior and attitudes. Then, teachers were asked to rate each individual student in their classroom on fourteen attitude and behavior areas based on the teacher’s observations at the beginning and end of the school year. Sample items include the student “volunteers to answer questions during class” and “adapts to new situations with ease.” Teachers were also asked open-ended questions about using performing arts in the classroom during the 2007-2008 school year. All teachers were provided with consent forms that included contact information for the evaluator (mail, email, fax and phone). This allowed



teachers to contact the evaluator with any questions about the teacher survey or about administering the student survey.

### **Artist survey**

In addition to open-ended questions, artists were asked to rate a number of items regarding each student in their classrooms on a 10-point scale. The survey had a retrospective pre-post test format, identical to the format used in the teachers' survey.

Teaching artists that served the treatment classrooms took one survey at the end of the school year. Artists self-administered the survey and returned the survey to the Workshop staff at the end of the school year. Performing Arts Workshop staff subsequently passed the surveys on to the evaluator. The teaching artist survey included both quantitative and qualitative items. Artists were asked to rate each individual student they worked with on fourteen attitude and behavior areas based on their observations at the beginning and end of the school year. The items were rated on a 10-point scale and were identical to the teachers' survey items. Like the teacher survey, the artist survey had a retrospective pre-post test format. When artists took the survey, they rated each item twice: once for the end of the school year when the survey was administered and once for the beginning of the same school year. Artists were instructed to reflect back on the beginning of the school year and rate each item based on their reflections of that time.

Artists were also asked several open-ended questions about their lesson planning, successes and challenges during the 2007-2008 school year, professional development sessions accessed and their ratings on the support they received from the Performing Arts Workshop.

### **Teacher focus group**

A total of five teacher focus groups were conducted in March 2008, one at each of the five treatment schools. The focus groups were conducted by a trained and experienced focus group facilitator, and lasted for about 90 minutes to two hours in each school. The teacher focus group protocol includes questions on how ARISE is implemented in classrooms and how the program impacts special education and general education students. For example, teachers were asked about how the residency impacted other activities in the classroom, what kind of students responded best to the residency, and how ARISE differs from other instruction that special education students receive.

### **Artist focus group**

One teaching artist focus group was conducted in March 2008. The focus group was conducted by an Improve Group staff member and lasted for about 90 minutes. The artist focus group protocol includes questions on how ARISE is implemented in classrooms and how the program





impacts special education and general education students. For example, artists were asked about lesson planning and changes they had seen in students' understanding of performing arts and general classroom behavior.

### **Action research tool**

The evaluator provided treatment classroom teachers with the action research tool at the beginning of the 2007-2008 school year. During meetings with teachers in October 2007, the evaluator explained the process for completing an action research project and filling out the tool. The tool helps teachers develop a research plan to be completed throughout the school year. The tool helps teachers design and plan the research project, ask qualitative or quantitative questions and report on their research findings. It was anticipated that one to two very motivated teachers would complete an action research project. One teacher submitted a completed action research project at the end of the school year, which focused on student behavior in a special day class. This teacher did not communicate with the evaluator about the research project until the end of the school year. Therefore, the evaluator did not provide ongoing technical assistance to the teacher on the research throughout the year.

### **Classroom observation form**

Throughout the school year, three ARISE sessions were videotaped in two treatment classrooms in each school, once at the beginning, once in the middle and once at the end of the school year. The first set of ARISE videotapes was used to create and pilot test a quantitative observation rubric. One Performing Arts Workshop staff and one Improve Group staff member with extensive experience in the performing arts field ("the raters") independently viewed the first observation sessions and took notes on key findings. Based on key themes identified in the raters' qualitative notes, the evaluator created the observation rubric. The raters then used the rubric to independently rate each of the first set of observations on a number of areas. The results were compared for each item within the rubric. When there was disagreement between the raters on individual items within the rubric, the raters discussed the item and they agreed on how to rate the item moving forward; subsequent ratings showed a high level of inter-rater reliability. Each session was rated on the areas of teaching and learning (e.g. artist used/taught cultural perspectives within their lesson), teaching skills of artist (e.g. artist connected one activity or exercise to the next to expand on the lesson being taught), student engagement and participation (e.g. students remained focused on the teaching artist throughout the lesson) and classroom behavior and management (e.g. artist and classroom teacher/aides worked as a team to monitor and correct student behavior).



Table 2 below outlines the number of respondents from each data collection method.

**Table 2: Total number of respondents for each data collection method**

	Treatment	Comparison	Total
Student survey	335 surveys	136 surveys	471 surveys
Teacher survey	18 surveys	8 surveys	26 surveys
Teacher survey - individual student data	Data about 280 students	Data about 67 students	Data about 347 students
Artist survey	4 surveys	-	4 surveys
Artist survey -individual student data	Data about 222 students	-	Data about 222 students
Teacher focus group	5 focus groups	-	5 focus groups
Artist focus group	1 focus group	-	1 focus group
Action research	1 action research project	-	1 action research project
Classroom observations	45 classroom observations	-	45 classroom observations

### STATISTICAL METHODOLOGY

Statistical analysis methods were used to examine changes over time in quantitative survey items in the student, teacher and artist surveys. A description of the methods used is listed below and the full results are presented in Appendix A.

#### **Student survey**

To examine differences between the treatment and comparison students' responses over time, we created a change variable for each survey item. The change variable was created by subtracting the pre-test score from the post-test score for each survey item:

$$\text{Change} = \text{Post-test score} - \text{Pre-test score}$$

For example, if an item was rated 1 in the pre-test and 3 in the post-test, the change variable for that item would be 2. The pre-test and post-test scores were on a 3-point scale.

Therefore, the change variables have a possible range of -2 to +2. Change variables were created only if the respondent answered the survey item in both the pre-test and the post-test. Pearson's chi-square tests were used to compare the changes across students in treatment and comparison classrooms. The independent variables were the treatment category for each student (treatment classroom or comparison classroom) and the dependent variables were the change variables. Survey results were examined to see if students showed improvement on individual survey items throughout the course of the school year (change





variable  $\geq 0$ ), and if the extent of the change varied significantly between the treatment and comparison groups.

Very few Special Day Class students took both the pre-test and post-test ( $n = 5$ ). Therefore, we did not use statistical tests to compare changes across students in the Special Day Class and general education classrooms.

### Teacher survey

Similar to the student survey, change variables were created for the teacher survey. However, teacher survey items were on a 10-point scale. Therefore, the change variables have a possible range of -9 to +9. Change variables were created only if the respondent answered the survey item in both the pre-test and the post-test. Independent sample t-tests were used to compare the change variables across teachers in treatment and comparison classrooms. The independent variables were the treatment category for each teacher (treatment classroom or comparison classroom) and the dependent variables were the change variables. Survey results were examined to see if teachers showed improvement on individual survey items throughout the course of the school year (change variable  $\geq 0$ ), and if the extent of the change varied significantly between the treatment and comparison groups.

Teacher responses in treatment classrooms were analyzed further. Independent sample t-tests were used to compare the change variables across teachers in special day classrooms and general education classrooms, all of whom were receiving the ARISE program. The independent variables were the classroom type for each teacher (general education classroom or Special Day Class classroom) and the dependent variables were the change variables.

### Artist survey

Artist surveys were analyzed in a similar manner to the teacher survey. A change variable was created by subtracting the pre-test score from the post-test score for each survey item. Change variables were created only if the respondent answered the survey item in both the pre-test and the post-test. Independent sample t-tests were used to compare the artists' ratings of change (indicated by the change variables) in Special Day Class classrooms and general education classrooms, all of whom were receiving the ARISE program. The independent variables were the classroom type (general education classroom or Special Day Class classroom) and the dependent variables were the change variables. Survey results were examined to see if artists reported improvement on individual survey items throughout the course of the school year (change variable  $\geq 0$ ), and if the extent of the change varied significantly between the general education and Special Day Class groups.



## Findings

The Workshop's Artists-in-Schools evaluation findings are presented for each of the seven goal areas. Each goal is introduced with the theoretical basis of the effect of the arts, followed by a presentation of quantitative and qualitative data collected to measure that goal and an analysis of program effect.

### Goal 1: Improve teaching methods of artists and teachers through identification of curricular and pedagogical best practices and problem solving

#### Findings from relevant literature

ARISE stakeholders (District Special Education administrators, program staff, school administrators, an arts education researcher and teaching artists) hypothesize that classroom teachers and teaching artists will identify curricular best practices in reaching special education students through collaboration on the ARISE project. It is anticipated that the best practices identified will be used to improve teachers' and artists' instruction.

In a 2004 study, Oreck demonstrates that while general education teachers do not frequently use the arts (music, dance, theater and visual arts) in their curricula, they believe that the arts are valuable for students. Teachers reported several challenges in incorporating the arts in their curricula. They feel strong pressures to focus their instruction on the required curriculum and teachers reported that using the arts in their classroom would be an extra burden on their already busy schedules. Additionally, a lack of training on how to use the arts to teach other subjects is another challenge that teachers face. Many teachers do not have access to professional development opportunities that would support their use of the arts in the classroom. They do not have opportunities to collaborate with their colleagues in this area and do not feel confident with their own knowledge in this area.<sup>4</sup> Current research shows that collaboration among educators is an important element of professional development of teachers, particularly in special education inclusion programs. Teachers and their students benefit from teacher collaboration because of the combined effect of multiple educators working with a group of students and the professional development benefits of collaboration. Educators who collaborate on curriculum, pedagogy, student behavior or any other academic

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<sup>4</sup> Oreck, Barry. The Artistic and Professional Development of Teachers: A Study of Teachers' Attitudes toward and Use of the arts in Teaching. *Journal of Teacher Education* Vol 55, No. 1. (2004) p. 55-69.



issue learn from each other and are better able to integrate change in their classrooms than teachers who receive traditional professional development only.<sup>5</sup>

This research shows that teachers find value in the arts, but face challenges incorporating the arts in their curricula. This evaluation will examine ways in which the ARISE project provides professional development opportunities to teachers and teaching artists through collaboration.

### **Impact of the ARISE Project on curricular and pedagogical best practices**

In surveys and focus groups, teachers reported that through the ARISE project they learned key exercises to assist them in getting their students' attention and engaging them in classroom activities. In addition, teachers reported that through ARISE they discovered new ways to incorporate the arts into other subject areas including language arts and social studies. Teachers reported significant gains in their ability to assess the quality of their students' theater and dance work and the frequency with which they use dance and creative movement activities in their lesson plans. In all ARISE sessions observed, the artists strongly or somewhat displayed the ability to connect one activity or exercise to the next to expand on the lesson being taught and to use teaching methods appropriate to age and ability levels of students.

#### **FINDINGS FROM CLASSROOM TEACHER SURVEYS**

As shown in Figure 1, over the course of the ARISE residency, teachers in treatment classrooms reported significantly greater gains in their level of comfort assessing the quality of their students' dance and theater work than teachers in comparison classrooms.<sup>6</sup> Although teachers in treatment classrooms also reported greater gains in their comfort trying new techniques in the classroom, these changes were not significant at the 0.05 confidence level. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers' ratings of pre- to post-test change in this area.

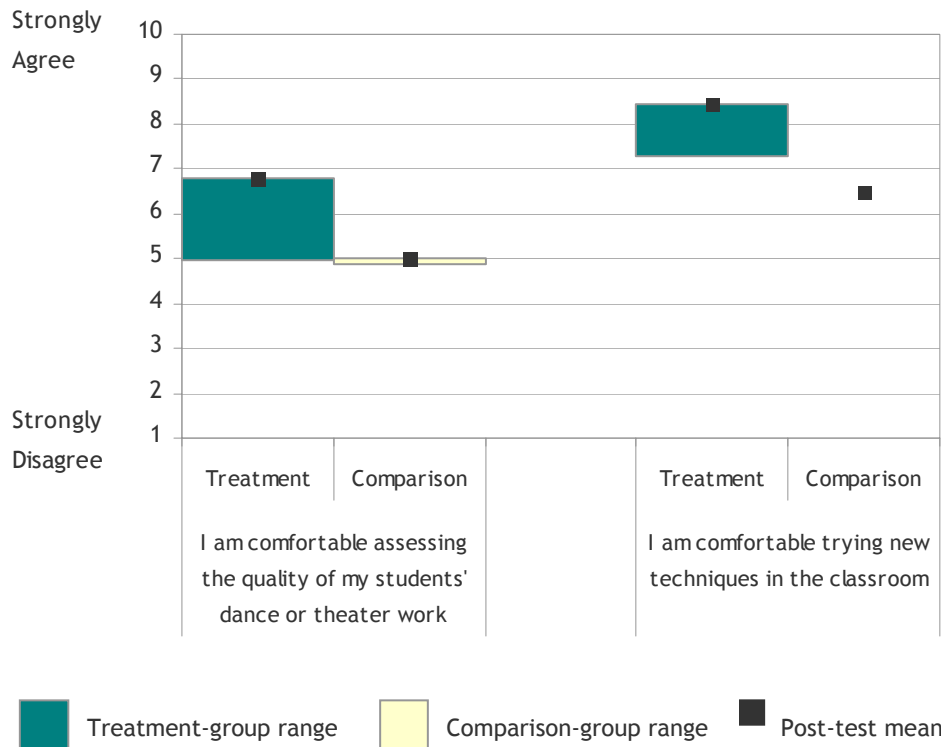
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<sup>5</sup> Brownell, Mary; Adams, Alyson; Sindelar, Paul; Waldron, Nancy; and VanHover, Stephanie. Learning from Collaboration: The Role of Teacher Qualities. *Exceptional Children*. Vol. 72, No. 2. (Winter 2006) p. 169-85.

<sup>6</sup> Results from the independent sample t-test show that that the treatment group had significantly higher gains than the comparison group at the 0.05 confidence level.



Figure 1: Teachers' level of comfort for using the arts in their classroom



NOTE: Based on mean responses by teachers in both comparison- and treatment-group classrooms on a 10-point scale with 1=strongly disagree and 10=strongly agree. Columns indicate change in teacher response from pre-test to post-test; square dots indicate teacher post-test mean responses.

As shown in Figure 2 below teachers in treatment classrooms reported they use theater activities in their lesson plans slightly more often than dance/creative movement activities, and both have realized an increase in frequency from the beginning of the ARISE residency to the end. Teachers in treatment classrooms reported significantly greater gains in the frequency with which they use dance and creative movement in their lesson plans than did teachers in comparison classrooms.<sup>7</sup> Throughout the course of the ARISE residency, the frequency with which teachers used theater in their lesson plans was not significantly different for treatment and comparison classrooms. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers' ratings of pre- to post-test change for these items.

<sup>7</sup> Results from the independent sample t-test show that that the treatment group had significantly higher gains than the comparison group at the 0.05 confidence level.



Figure 2: Frequency of arts activities in lesson plans

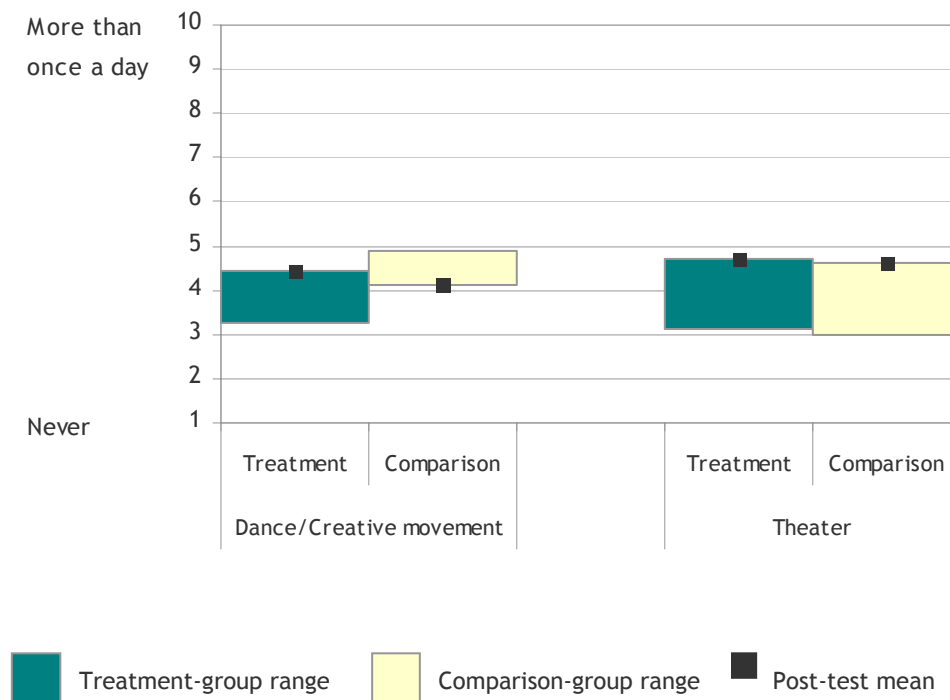
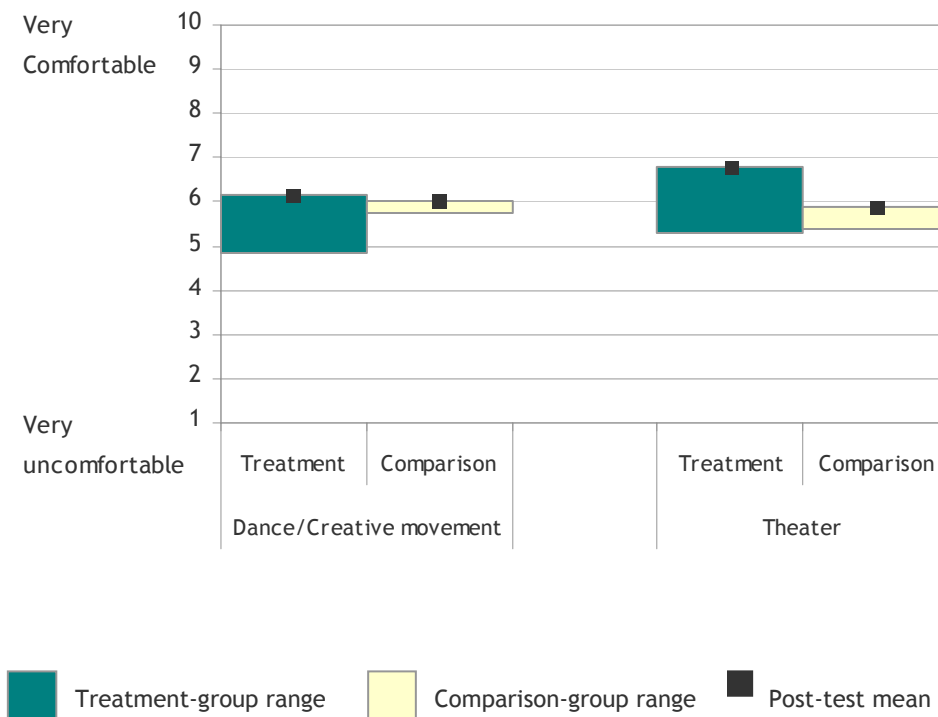


Figure 3 below shows that teachers in treatment and comparison classrooms both experienced gains in their level of comfort using dance/creative movement and theater in the classroom over the course of the ARISE residency. However, these changes were not significantly different for treatment and comparison teachers at the 0.05 significance level. Comparison teachers started at a higher level of comfort in these areas when compared with the treatment classroom teachers. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers' ratings of pre- to post-test change for these items.



Figure 3: Teachers' level of comfort for using arts activities in their classroom



In open-ended responses to the teacher survey, many teachers stated that they learned a few key exercises that assist them in getting their students' attention and engaging them in classroom activities, such as group warm-up exercises that focus on moving body parts while repeating words or sounds. In addition, they reported finding new ways to incorporate the arts into other subject areas including language arts and social studies.

In the artist survey, each artist described that they adapted the lesson plans to meet the needs of Special Day Class students. Artists reported that they often worked to adapt lesson plans throughout the day, "After every class I would think about what worked and what didn't; lesson plans evolved throughout the school day." They also cited difficulties in adapting exercises for students with more severe impairments in the areas of cognitive and social functioning.

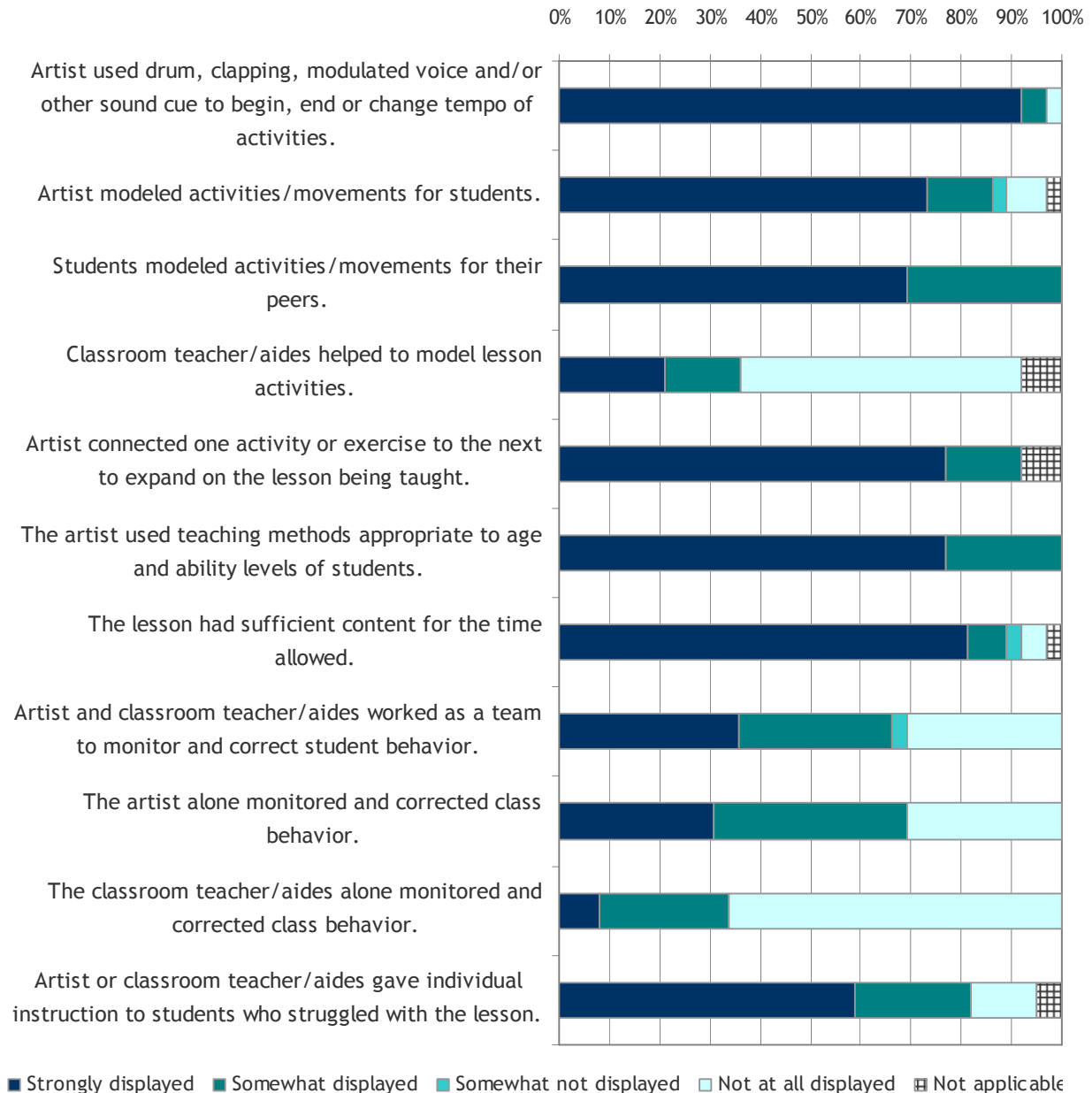
**FINDINGS FROM RESIDENCY OBSERVATIONS**

Classroom sessions were taped and two raters scored the sessions on a number of areas. Several activities and/or behaviors were commonly seen across sessions as shown in Figure 4. For example, in 92% of sessions observed, the artist's use of sound cues to alert students when beginning, ending or changing the tempo of activities was strongly displayed. Eighty-two percent of sessions included sufficient content in the lesson plans for the time allowed, and in



77% of observed sessions, the artist’s use of teaching methods appropriate to the age and ability level of the students and the artist’s ability to connect one activity or exercise to the next to expand of the lesson being taught were strongly displayed.

Figure 4: Residency observations on classroom lessons and teaching methods



**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups, 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 “three ideas he wants to teach that day and to develop each teaching ‘space’ around those ideas.” The teaching spaces used by all teaching artists are “home space” (warm-up activity in a circle), “dance space” (all students perform activities) and “theater space” (students watch other students perform). During these “spaces,” artists teach students primarily through role playing and teaching vocabulary. The artists do adjust their lesson plans based on how quickly students grasp artistic concepts and vocabulary.

Teachers and artists reported that during ARISE sessions teachers for the most part observe the class and help when disciplinary or communication difficulties surface. One artist stated that teachers should be more involved in the classes to further engage and excite students, while two other artists felt the level of teacher involvement was appropriate in the classroom. All artists agreed that teacher involvement was beneficial for the residency. As one artist explains, “When teachers participate in my classes, the class seems to have a stronger bond.”

Teachers also 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 Special Day Class said that the artist in her class has “been so responsive... He’s been able to build the structure of his class around my students needs... Like, if you had a fifty minute class, he has had to make it 30 to 35 minutes of material to accommodate my students’ attention spans. He’s really been able to read the students... In the last month, month and a half, I’ve seen a large positive shift.” However, a couple teachers did say that special needs students in general education settings should receive more reinforcement that is positive and be included in their lesson plans. Additionally, teachers say that artists should know when to slow down in teaching material to students in Special Day Classes, provide teachers with lesson objectives and periodically talk with them about student needs.

## Goal 2: Improve student understanding of artistic processes and values

### Findings from relevant literature

ARISE stakeholders hypothesize that the ARISE project will improve students’ ability to understand, analyze and create the performing arts, including theater, creative movement and creative writing.

Arts have the capacity to engage all students. Performing arts has an even greater capacity because it can engage students with a wider variety of abilities. Providing additional tools for





arts activities so that students of all abilities can accomplish them helps students to feel accomplishment and pride in their work.<sup>8</sup> An article by Germain<sup>9</sup> suggests that art lessons for special needs children should be planned while keeping each individual's needs in mind rather than narrowing the perception of the student to their disability label or limitations. Lessons may benefit from using principles, theories and methods from the special education arena to improve student learning and outcomes. The author suggests that through the arts, special education students may be provided with activities that allow them to gain self-confidence, appreciate beauty and understand emotions, communicate with others and improve fine-motor skills, skills that will empower them throughout their life.<sup>10</sup>

Further scientific research is needed to explore how students' understanding of artistic processes and values change through exposure to the arts.

## **Impact of the ARISE Project on student understanding of artistic processes and values**

According to focus groups, classroom teachers agree that the ARISE Project has improved student understanding of artistic concepts and vocabulary. In more than half of the ARISE sessions observed, students strongly displayed the use of body movements to express emotion, verbalized or demonstrated examples of the concepts being taught and demonstrated different scales/ranges of performance. In survey illustrations, students in treatment classrooms showed evidence that they depicted some of their experiences in the ARISE program when they were asked to draw a picture of performing with friends.

### **FINDINGS FROM STUDENT SURVEYS**

As shown in Figure 5 below students in treatment classrooms reported that they do better at playing theater games than any of the other arts activities, and have realized a small increase in their skill level from the beginning of the ARISE residency to the end. Additionally, comparison students reported a decrease in their acting and performance skills whereas students in treatment classrooms reported a similar increase in their abilities. In both treatment and comparison classrooms students reported a decline in their ability to tell

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<sup>8</sup>Wiebe Zederayko, Michelle and Ward, Kelly. Art Class: What to Do When Students Can't Hold a Pencil. *Art Education*, Vol. 52, No. 4, Teaching Art as if the World Mattered. (Jul., 1999) p. 18-22.

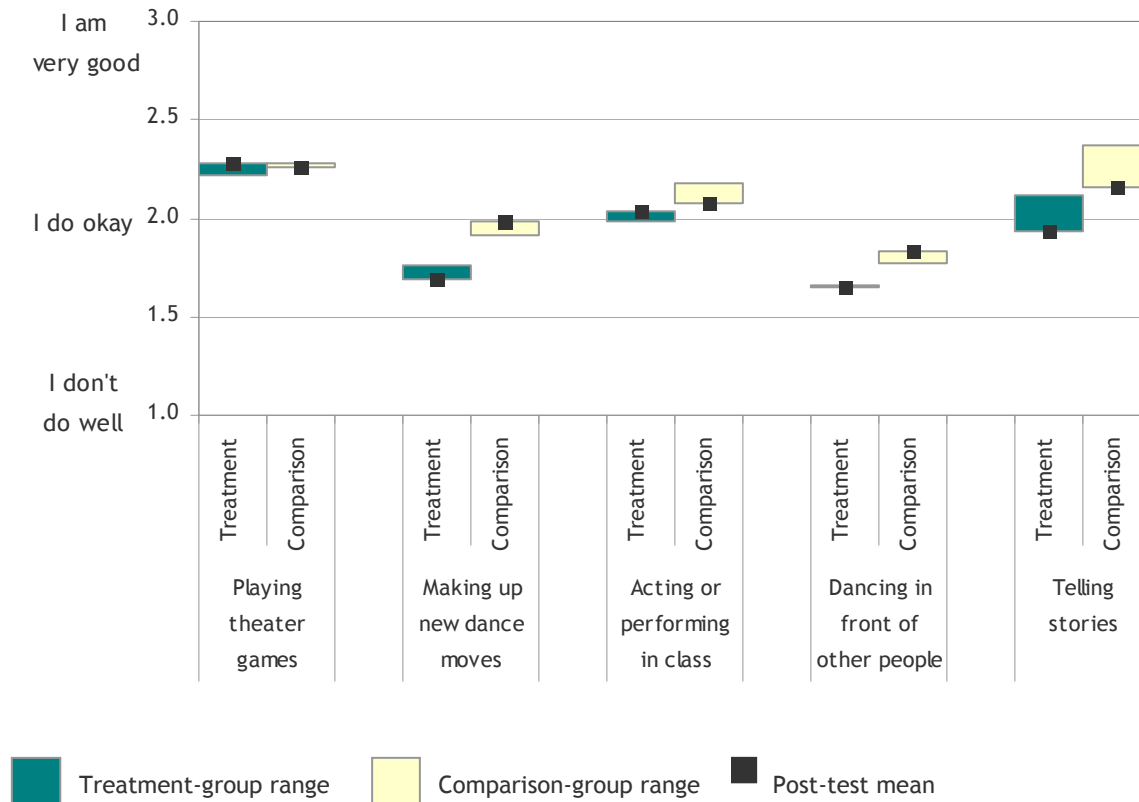
<sup>9</sup> Germain, Christa. Art For Special-Needs Students: Building a Philosophical Framework. *Arts and Activities*. Vol. 143, No. 2. (April 2008) p. 55-6.

<sup>10</sup> Ibid.



stories. Results from the Pearson’s chi-square tests show that the change from pre-test to post-test was not significantly different for treatment and comparison students on any of these survey items.

Figure 5: Students’ abilities to perform artistic activities

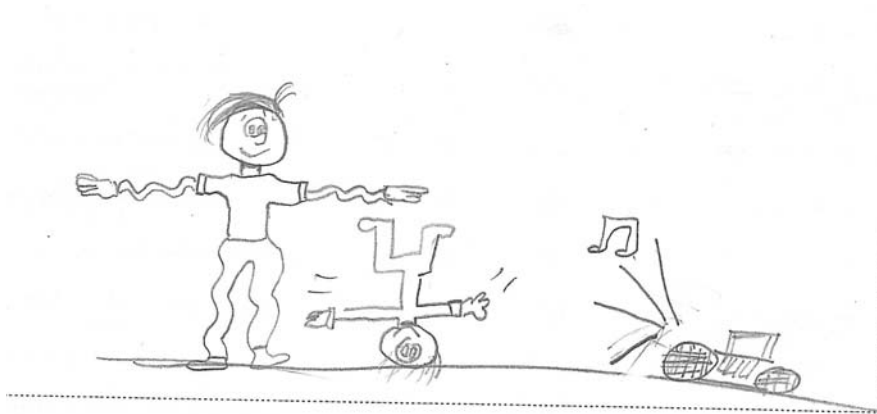


### Illustration Analysis

In the survey, students were asked to draw pictures of themselves and their friends performing or dancing both before and after the ARISE program. A sample student illustration is included below.



Figure 6: Student illustration from student survey



Drawings were scored on content using a rubric. The following are key findings from this analysis. When the drawings were examined, more treatment post-test respondents drew two or more people performing (96%), as compared to the comparison group post-test (81%) and the treatment group pre-test (90%). This indicates that treatment group students depict performing as a group activity more frequently than comparison group students.

In the comparison group, students were less likely to include a teacher or audience in their drawing from pre-test to post-test. Conversely, treatment group students were more likely to include a teacher or audience member in their drawing from pre-test to post-test. This suggests that students may have been considering their experiences in the ARISE program when creating their drawing.

The rubric scorers examined which type of performance was depicted in each student's drawings. When a student illustration included unique elements that were not seen in other illustration, the scorer categorized the type of performance as "other." Often, it was difficult to tell exactly what type of performance was depicted and so those performances were also categorized as "other". This was particularly true for the treatment post-test group, where 56% of drawings were unable to be classified and an additional 13% fell into the "other" category. During the ARISE residencies, students learn a variety of theater exercises that may be difficult for children to communicate in drawings. Five percent of pre-test comparison students included music (boom box/radio) notes, this increased to 13% during the post-test. In the treatment group, 10% drew music notes in the pre-test, but only 5% did during the post-test. Drums were used in all of the ARISE residencies and 22 treatment students included a drum in their illustration (7%) compared with one comparison student (1%). Together, these



findings suggest that many of the treatment group students were depicting their experiences with ARISE, while other comparison group students may have been more likely to depict “traditional performances” of singing or going to the theater.

Treatment group students were more likely to depict people smiling while performing at post-test than were comparison group students. In addition, treatment students were also more likely to use multiple body shapes in their drawings during the post-test. The depiction of people making eye contact in the illustration decreased from pre to post test in comparison students (from 10% to 3%) and increased in treatment students (from 3.4% to 8%). Some of the pictures also depicted conflict, 5% of comparison students and 3% of treatment students during the pre-test, and 3% and 5.3% respectively during the post-test.

### *FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST SURVEYS*

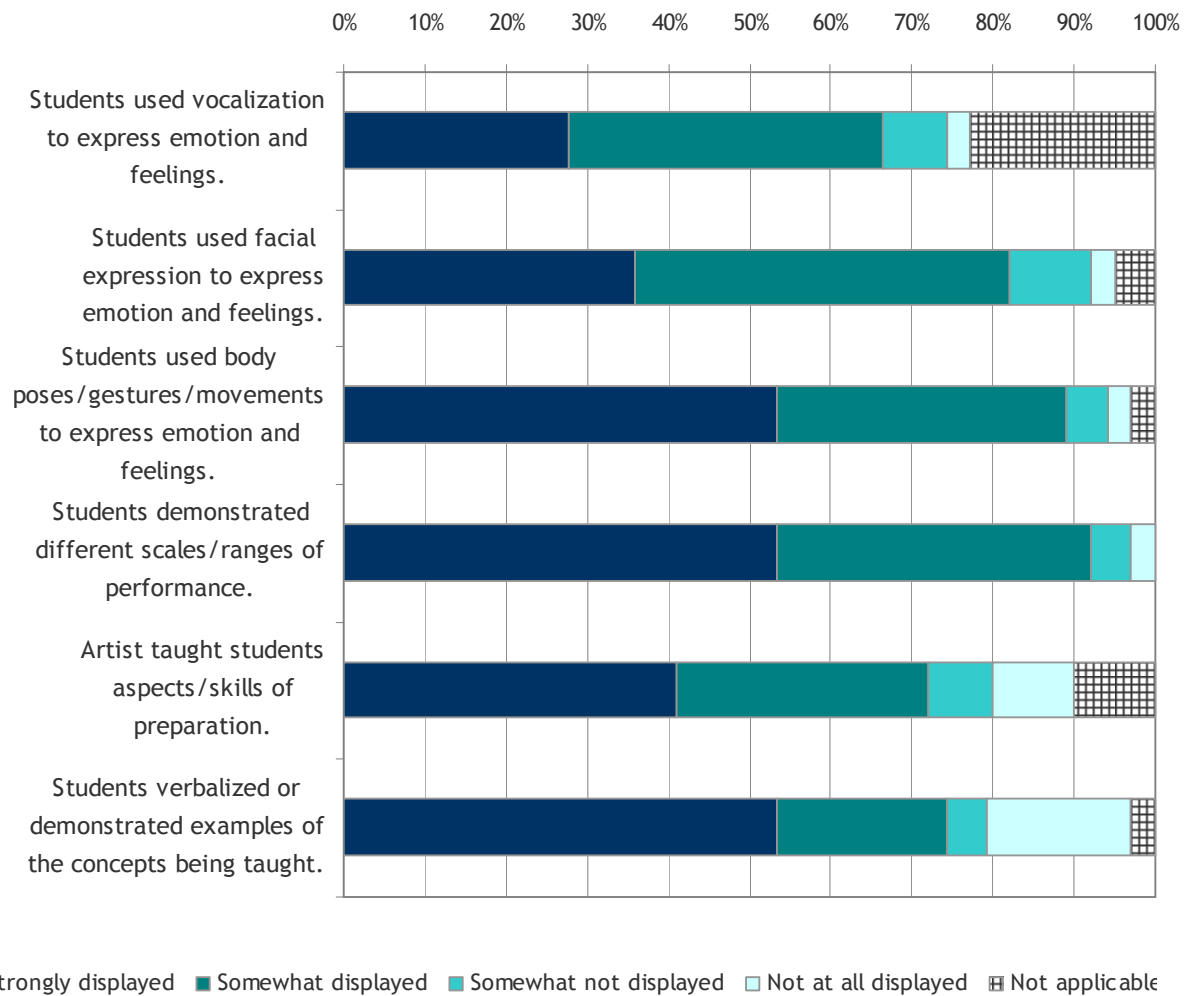
In open-ended responses in the survey, some teachers and artists reported that their students had become more comfortable with the arts activities over the course of the residency. In addition, some teachers said that their students gained an appreciation of the arts, and also that they showed preferences for particular activities. One artist reported, “My students became masters of pantomime and tableau. They were able to use them when creating scenes.”

### *FINDINGS FROM RESIDENCY OBSERVATIONS*

Residency observation raters examined student behavior during artistic activities. As shown in Figure 7, in more than half of the sessions (54%), students strongly displayed the use of body movements to express emotion, verbalized or demonstrated examples of the concepts being taught and demonstrated different scales/ranges of performance.



Figure 7: Residency observations on student behavior during artistic activities



**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups, classroom teachers agree that the ARISE Project has improved student understanding of artistic concepts and vocabulary.

Classroom teachers also report that students have become more aware of what the arts can do for them in helping them communicate with teachers, adults and other students. Teachers at many schools said that audience recognition and analysis of artistic concepts has improved during each ARISE lesson.

Artists report that the metrics to best assess student learning through the arts are (1) student actions and quality of questions they ask, (2) incorporation of new lessons in their movements, (3) personal reflections and (4) level of participation.



## Goal 3: Develop and improve pro-social behavior through the affective dimensions of performing art

### Findings from relevant literature

ARISE stakeholders hypothesize that the ARISE project will improve students' behavior in the classroom, motivation and intended positive behavior. It is also anticipated that through these behavior improvements, the learning environment of the classroom will improve.

Much of the research on the relationship between the performing arts and pro-social behavior focuses on middle or high school students. In a 2007 study, Catterall examined the effects of a six-month after-school artist residency program which was designed to teach theatre and conflict resolution skills to middle-school students living in underserved communities. He found that compared to students that did not receive the program, students receiving the program had significant gains from pre-test to post-test in their ability to work effectively in groups, resolve problems and improve their self-efficacy.<sup>11</sup> Eccles and Barber have shown that high school students that participate in the performing arts are less likely to participate in risky behaviors such as alcohol use.<sup>12</sup> However, it has not been examined how participation in the performing arts impacts risk-taking behavior of younger students. A 1995 dissertation study of a residency similar to ARISE in structure and theme found that special needs students with learning disabilities aged five to eleven had significant and sustained gains (even two months following the program) in pro-social behavior including courtesy to others, self-control, focus and social compliance. Students also reported getting along better with their classmates after participating in the residency and improved listening and speaking skills.<sup>13</sup>

This research shows that the performing arts have the potential to positively impact student behavior. However, more research is needed with elementary-aged students to further explore this topic. Additional research should also explore the long-term effects of the performing arts on student behavior outcomes.

<sup>11</sup> Catterall, James S. Enhancing Peer Conflict Resolution Skills through Drama: An Experimental Study. *Research in Drama Education*. Vol. 12, No. 2. (Jun 2007) p. 163-178.

<sup>12</sup> Eccles, Jacquelynne S. and Bonnie L. Barber. Student Council, Volunteering, Basketball, or Marching Band: What Kind of Extracurricular Involvement Matters? *Journal of Adolescent Research*. Vol. 14, No 1. (1999) p.10-43.

<sup>13</sup> Deasy, Richard J, ed. Critical Links: Learning in the arts and Student Academic and Social Development. Arts Education Partnership, 2002. Summary of: de la Cruz, Rey E. [The Effects of Creative Drama on the Social and Oral Language Skills of Children with Learning Disabilities](#). Doctoral Dissertation, 1995, Department of Specialized Educational Development, Illinois State University, Bloomington, IL.



## Impact of the ARISE Project on pro-social behaviors

According to focus groups, the ARISE Project increases students' self-confidence and willingness to take risks. Teachers in treatment classrooms reported that performing arts have a positive impact on students' overall classroom behaviors. Students have generally worked together better through the ARISE lessons. Compared with students in general education classrooms, Special Day Class students had greater gains in respecting their classmates and adults after the ARISE program. Additionally, Special Day class students demonstrated greater enthusiasm for learning and greater ability to persevere through challenges after the ARISE program.

### FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST SURVEYS

As shown in Figures 8 and 9, teachers in both treatment and comparison classrooms generally reported increases in their students' pro-social behaviors over the course of the school year. The one exception is that comparison classroom teachers rated their students' lower on the item "my students are rarely disruptive during class" at the end of the school year than they did at the beginning of the school year. In addition, teachers in treatment classrooms reported significantly 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 than did comparison classroom teachers.<sup>14</sup> Teachers reported changes in other areas related to pro-social behavior throughout the course of the ARISE residency; however, these changes were not significantly different for treatment and comparison classrooms.

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<sup>14</sup> Results from the independent sample t-test show that that the treatment group had significantly higher gains than the comparison group at the 0.05 confidence level.



Figure 8: Teacher responses on students' pro-social behavior (a)

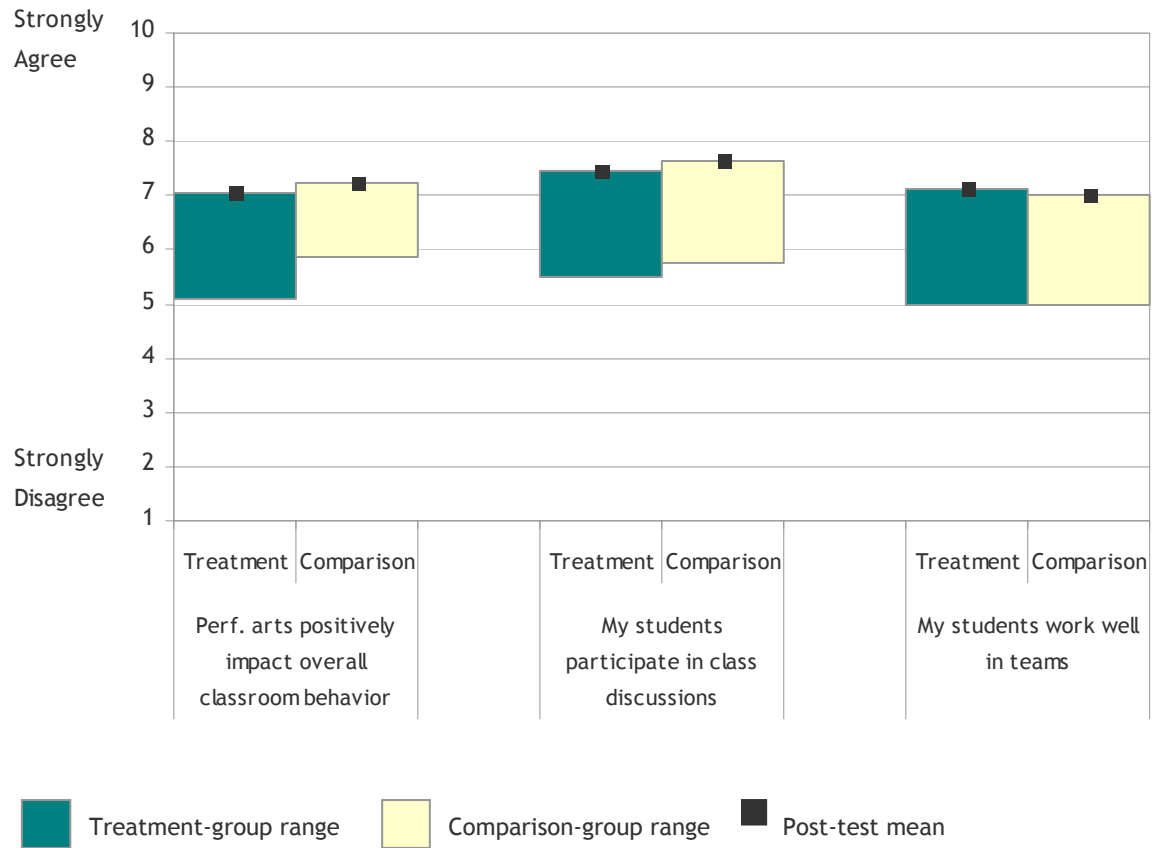
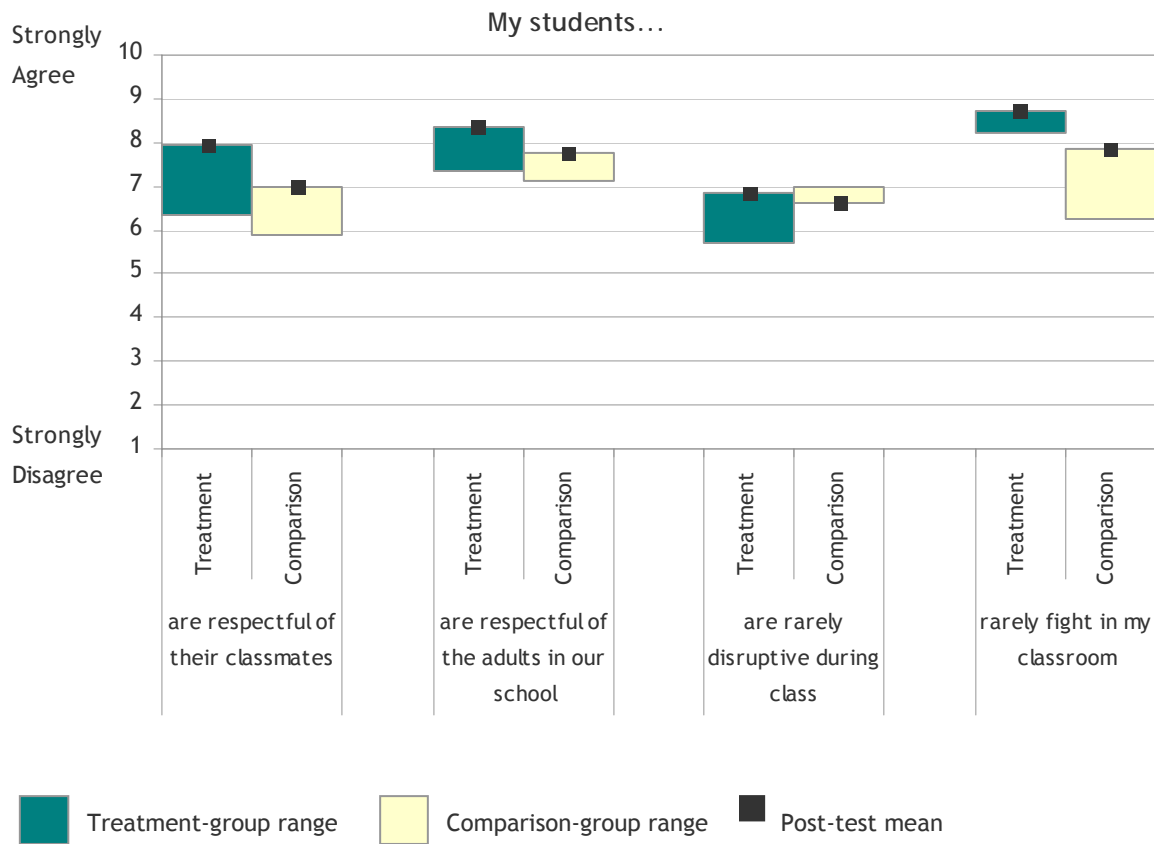






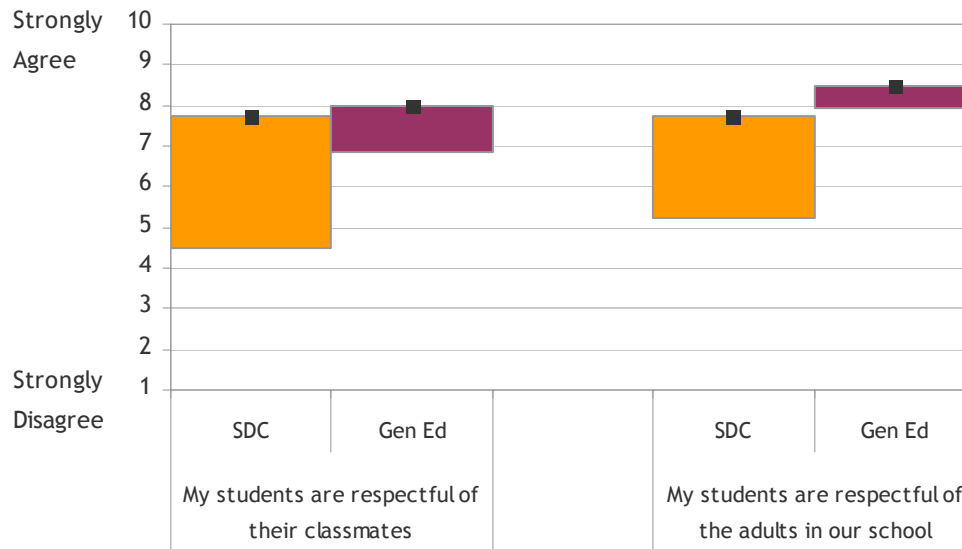
Figure 9: Teacher responses on students' pro-social behavior (b)



Within treatment classrooms, there were two significant differences between Special Day Class and general education teachers' rating of pre- to post-test changes of students' pro-social behavior. As shown in Figure 10, teachers in treatment classrooms reported that Special Day Class students had greater gains in the areas being respectful of their classmates and adults in their schools. In contrast, teachers in comparison classrooms did not report significant differences between general education and Special Day Class students for these items.



Figure 10: Teacher responses on special education and general education students' pro-social behavior

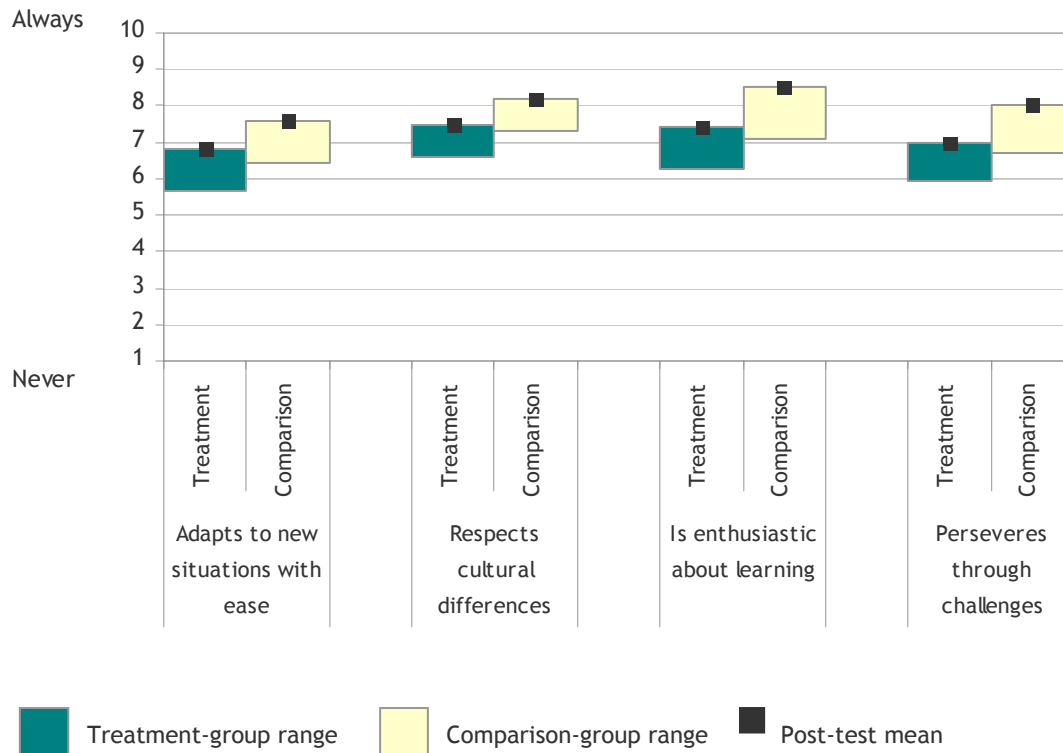


Special Day Class range
  General Ed. range
  Post-test mean

Teachers rated individual students on several areas dealing with classroom behaviors. For both treatment and comparison classrooms, teachers' ratings of students' pro-social behavior improved over the course of the school year, as shown in Figure 11. These changes were not significantly different for treatment and comparison students. However, pre-test and post-test scores were lower in treatment classrooms than in comparison classrooms for all survey items.



Figure 11: Teacher responses on individual students' pro-social behavior

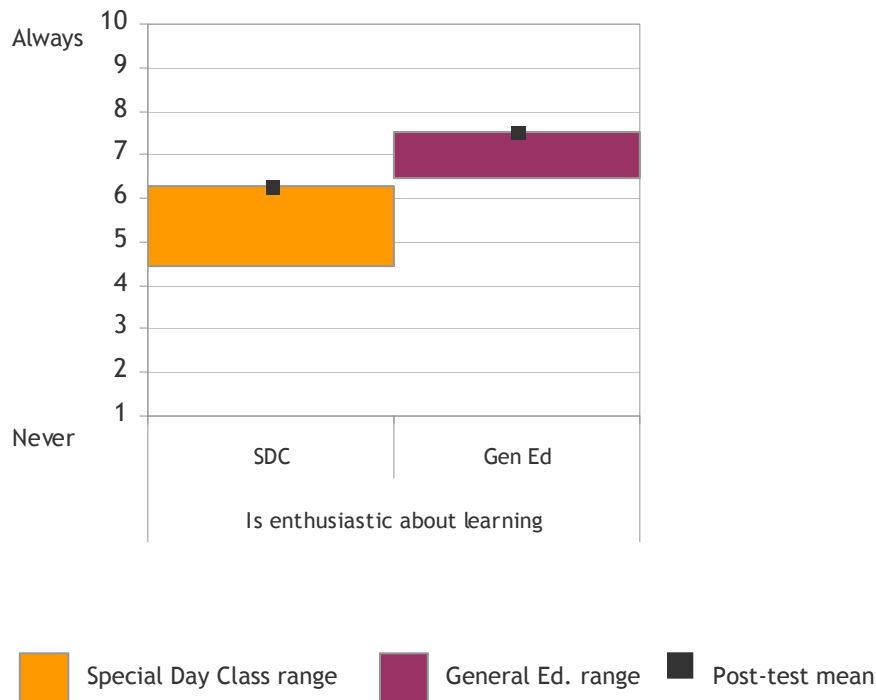


Within treatment classrooms, teachers reported significantly higher gains for Special Day Class students than general education students in students' enthusiasm for learning (See Figure 12).<sup>15</sup> In contrast, teachers in comparison classrooms did not report significant differences between general education and Special Day Class students in this area.

<sup>15</sup> Results from the independent sample t-test show that that the differences between Special Day Class and general education students are significant at the 0.05 confidence level.



Figure 12: Teacher responses on special education and general education individual students' pro-social behavior

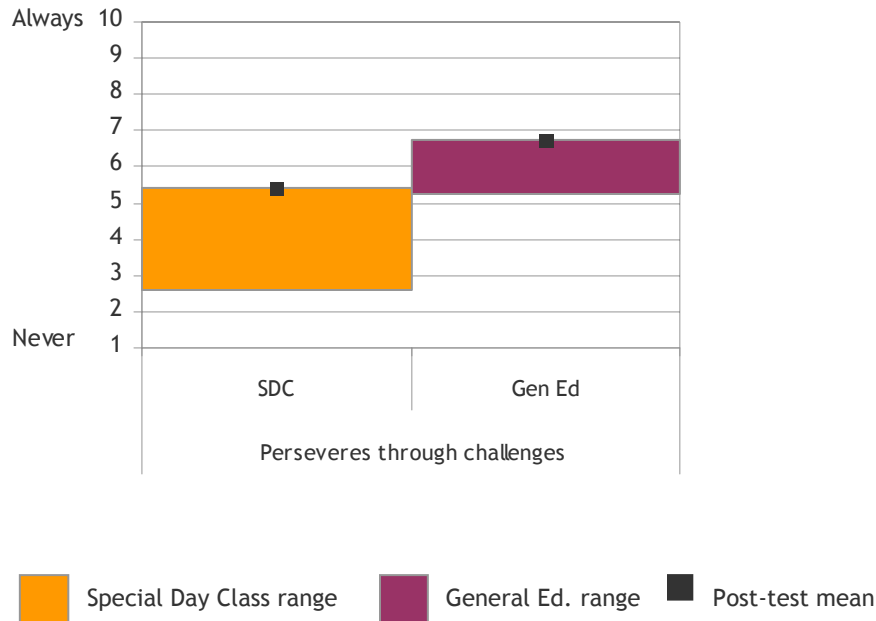


Teaching artists also rated individual students on several areas dealing with classroom behaviors. They reported significantly higher gains for Special Day Class students than general education students in students' ability to persevere through challenges (See Figure 13).<sup>16</sup>

<sup>16</sup> Results from the independent sample t-test show that that the differences between Special Day Class and general education students are significant at the 0.05 confidence level.



Figure 13: Teaching artist responses on special education and general education individual students' pro-social behavior



In the qualitative portions of the teacher and artist surveys, teachers highlighted many improvements in students' pro-social behavior. Many teachers and some artists reported that their students had increases in self-confidence, showed increased levels of self-expression, increased verbal skills and body awareness. As one teacher wrote when asked what their students gained from the arts residency, “[They are] better able to express themselves in front of a group - some are more comfortable with their bodies.” Another responded that “They are more confident and their speaking has improved.” One artist added, “One of my biggest successes was with my two SDC classes, in which most students showed some progress toward developing skills of self-expression and empathy”. All of the artists surveyed said that their students were engaged in their activities, but one artist expressed they faced difficulties in maintaining this level of engagement and interest.

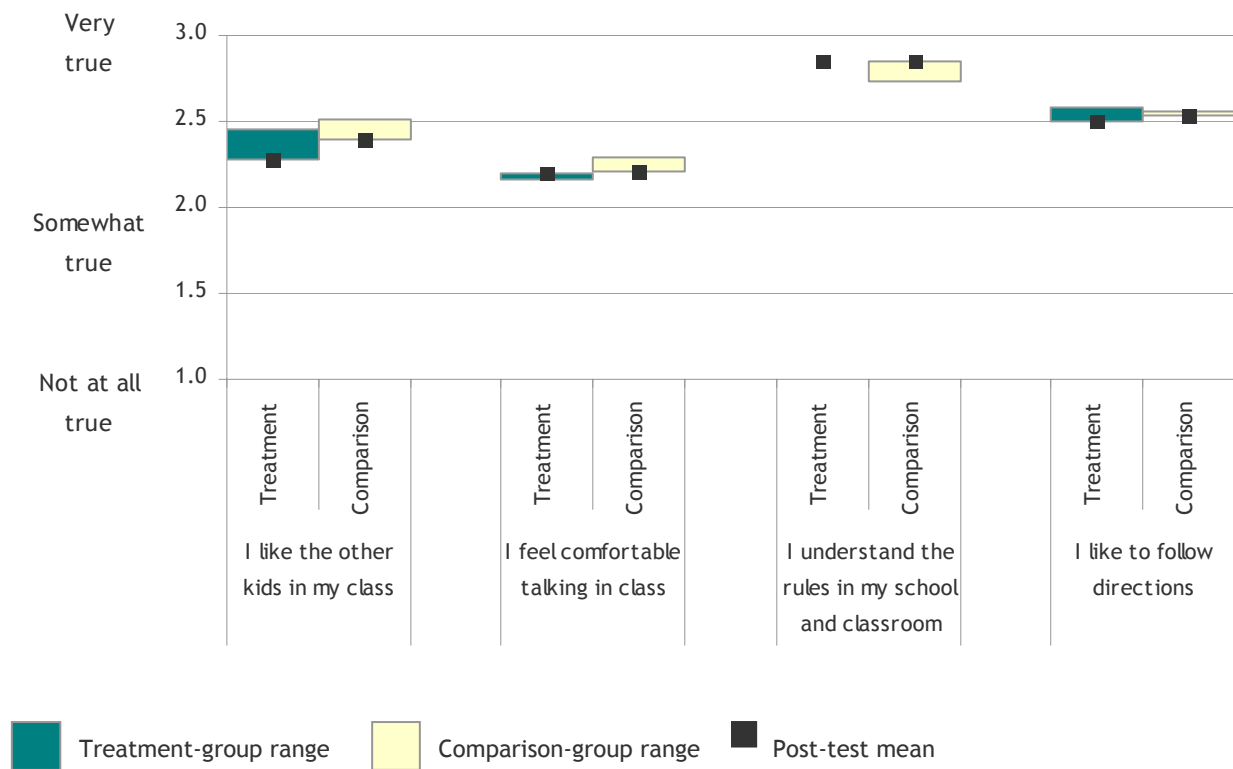
**FINDINGS FROM STUDENT SURVEYS**

As shown in Figure 14 below, students in treatment and comparison classrooms rated themselves most highly in the area of understanding the rules of their school and classroom. Students in the treatment classrooms had a slight positive improvement in their comfort



talking in class, while students in comparison class had a slight decrease in this area. Students in comparison classrooms reported a slight increase in their understanding the rules of their school and classroom, while students in treatment classrooms had no change in this area. All other areas showed a decrease from pre-test to post-test in both the treatment and comparison classrooms. Results from Pearson’s chi-square tests show that the changes from pre- to post-test were not significantly different for treatment and comparison students at the 0.05 confidence level on any of the survey items below.

Figure 14: Student responses on their classroom attitudes

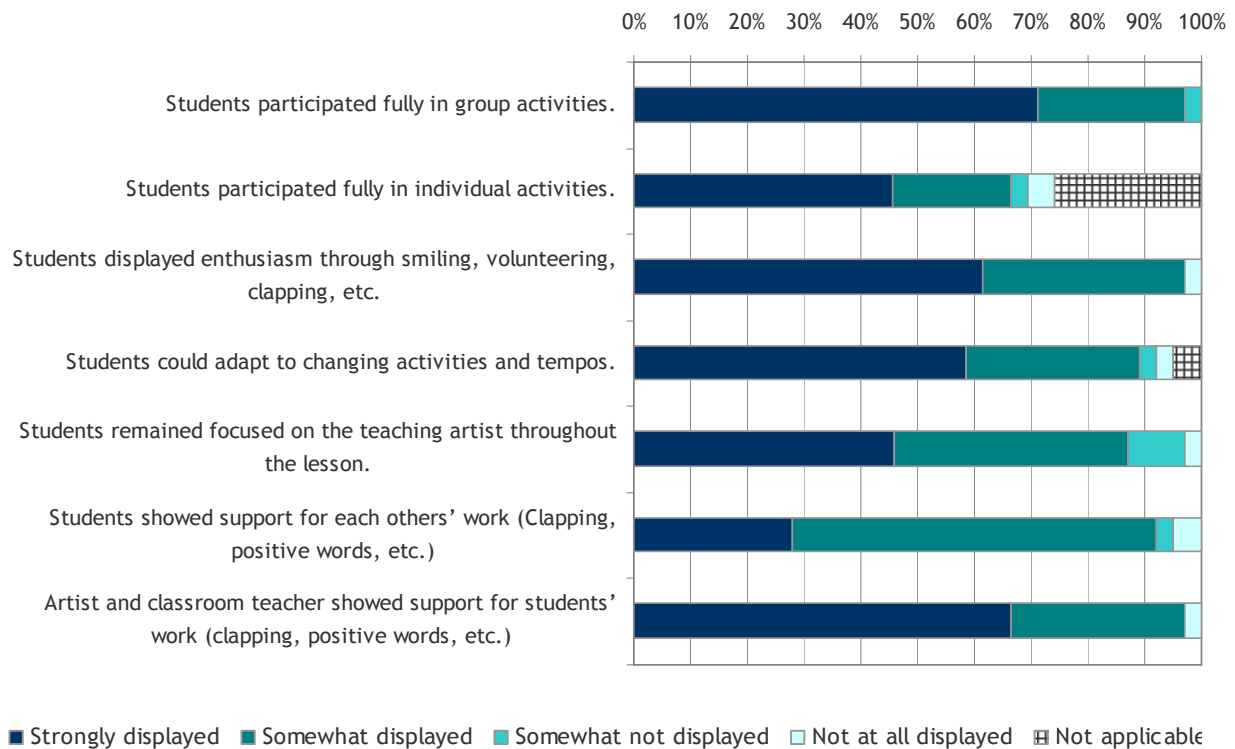


**FINDINGS FROM RESIDENCY OBSERVATIONS**

The results from residency observations on students’ pro-social behavior paint a fairly positive picture of the students’ attitudes towards school as shown in Figure 15 below. In 72% of sessions observed, full participation by students in group activities was strongly displayed. Additionally, 62% of sessions showed students displaying enthusiasm during the arts activities through smiling, volunteering and clapping. In 67% of sessions observed, support of the students’ work was strongly displayed by the artist and teacher.



Figure 15: Residency observations on students' pro-social behavior



**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups, the ARISE Project increases students' self-confidence and willingness to take risks. Classroom teachers and teaching artist reported that reticent students were more likely to take risks, such as volunteering to answer questions, openly asking questions during the lessons and making unique artistic choices. One classroom teacher stated, "students with self-confidence issues have been more willing to engage in class with [the ARISE teaching artist]." While students' decreased anxiety in public performance has been demonstrated during the lessons, teachers cannot solely attribute this improvement to the ARISE Project due to its limited exposure in the classroom. Some students, however, do not participate in ARISE activities. They either choose to opt out for the day or are removed by the classroom teacher, primarily because of existing behavioral issues, and not because of the activity itself.

Classroom teachers and teaching artists report that students have generally worked together better through the ARISE lessons. Team-oriented activities have decreased tensions among students and reinforced the benefits of working together, especially with students who do not normally socialize or work together. Teachers of Special Day Classes say that their students



have become calmer during class because the program allows them to release their personality and energy in a safe and well-structured environment.

Teachers indicated that the level of student focus during ARISE sessions can depend on the time of day. There could be a different level of focus in the morning than right before lunchtime. They report that students have become more self-disciplined, especially students with prior disciplinary issues. Teachers also report that their reticent students have become more verbal as a result of participating in ARISE.

## Goal 4: Improve student critical thinking in and through the arts

### Findings from relevant literature

ARISE stakeholders hypothesize that the ARISE project will improve students' critical thinking in and through the arts by improving students' understanding of artistic processes and learning. It is also anticipated that the ARISE project will improve students' ability to apply arts concepts and learning methods to non-arts disciplines and subjects.

Student gains in critical thinking skills have been evidenced in and through participation in arts activities. A 1995 study by Wilhelm, summarized in *Critical Link*, showed that two learning disabled seventh grade boys enhanced their reading skills through a program that linked reading with the visual arts. The program lasted for nine weeks and the students learned to visualize stories by creating visual art. Through the program the students were engaged in discussions about the stories, and asked to illustrate the books using cutouts or found objects to represent the ideas, events and characters in the story. Throughout the course of the program, the learning disabled students who had previously been classified as "reluctant" readers learned to actively read by interpreting the text instead of just reading the words, this demonstrates improved critical thinking skills.<sup>17</sup>

This study is a good example of how student critical thinking skills can be further developed through the arts. The study's small sample size discourages generalizing the results to other populations. More research is needed in this area to explore how participation in the arts helps students develop critical thinking skills.

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<sup>17</sup> Deasy, Richard J, ed. *Critical Links: Learning in the arts and Student Academic and Social Development*. Arts Education Partnership. Washington, D.C.: 2002. Summary of: Wilhelm, Jeffrey D. [Reading Is Seeing: Using Visual Response to Improve the Literary Reading of Reluctant Readers](#). *Journal of Reading Behavior*. Vol. 27, No. 4. (1995) p. 467-503.





## **Impact of the ARISE Project on critical thinking in and through the arts**

At the end of the ARISE program, teaching artists reported greater improvements for Special Day Class students than general education students in their ability to appreciate the work of others and to be respectful of others' ideas. In contrast, general education students showed more improvement than Special Day Class students in their ability to consider the pros and cons of ideas. Teacher and artists report that students enjoy expressing themselves artistically and physically. Students are able to judge between the quality of performances of other students and are motivated to perform at a high level. In 75% of sessions, the artists reflected with students on the activities and lessons learned in some way.

### **FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST SURVEYS**

Figure 16 below shows the teachers responses related to their students' critical thinking abilities. While teachers in treatment and comparison classrooms reported improvements in these areas over the course of the school year, the changes were not significantly different from one another at the 0.05 significance level. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers' ratings of pre- to post-test change for these items.



Figure 16: Teacher’s responses on their students’ critical thinking abilities

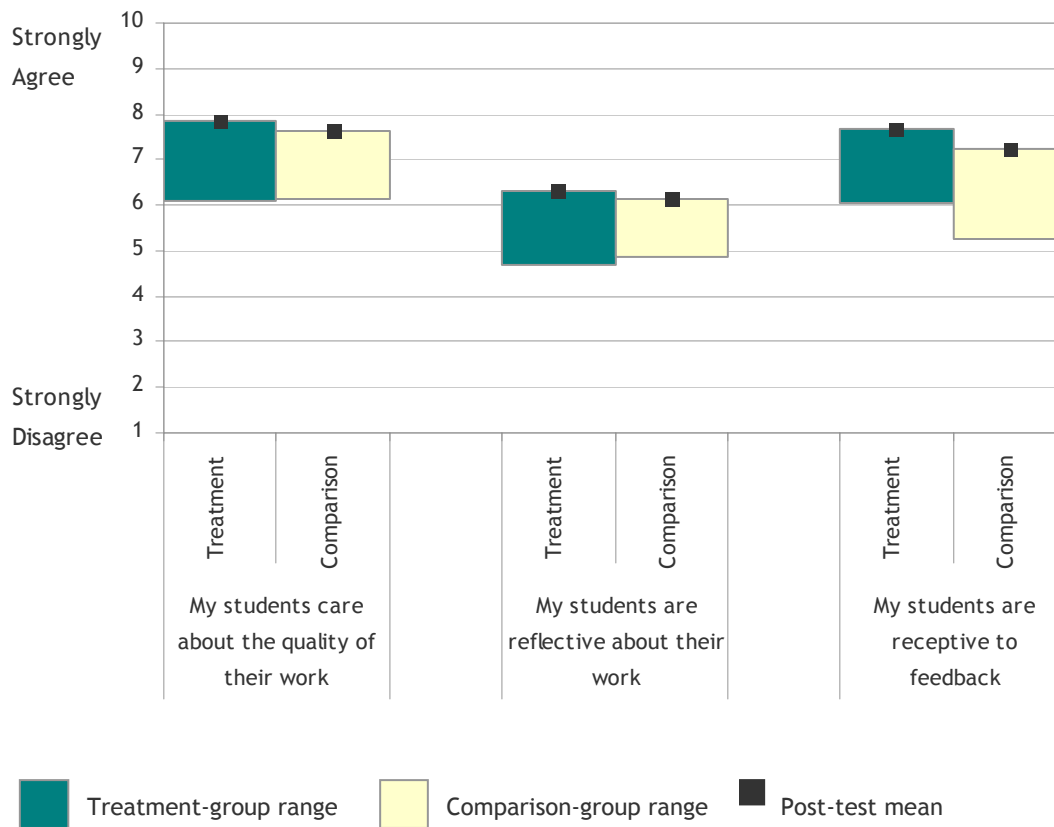


Figure 17 below shows that when teachers were asked to rate individual students’ critical thinking skills, the aggregate results were lower for the treatment group than for the comparison group. However the range in improvement from the beginning of the school year to the end was similar for each item. Treatment group teachers rated students most highly in the area of being respectful of others’ ideas after the ARISE program. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers’ ratings of pre- to post-test change for these items.



Figure 17: Teacher’s responses on their individual students’ critical thinking abilities

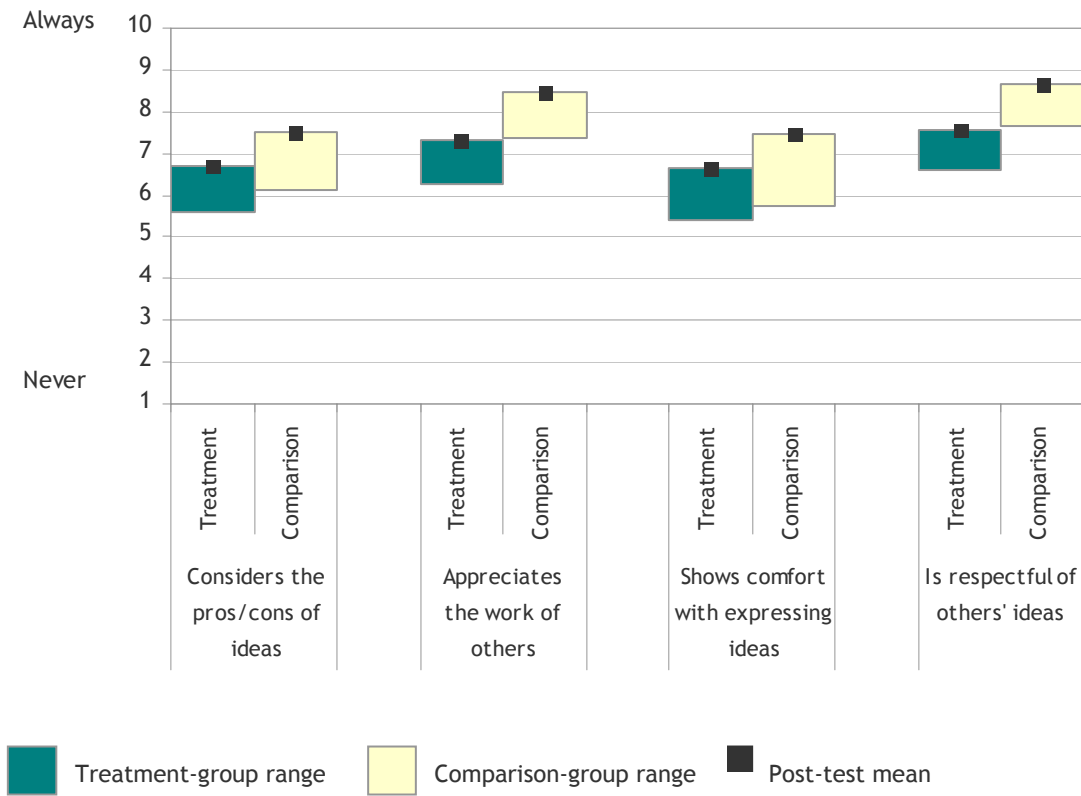
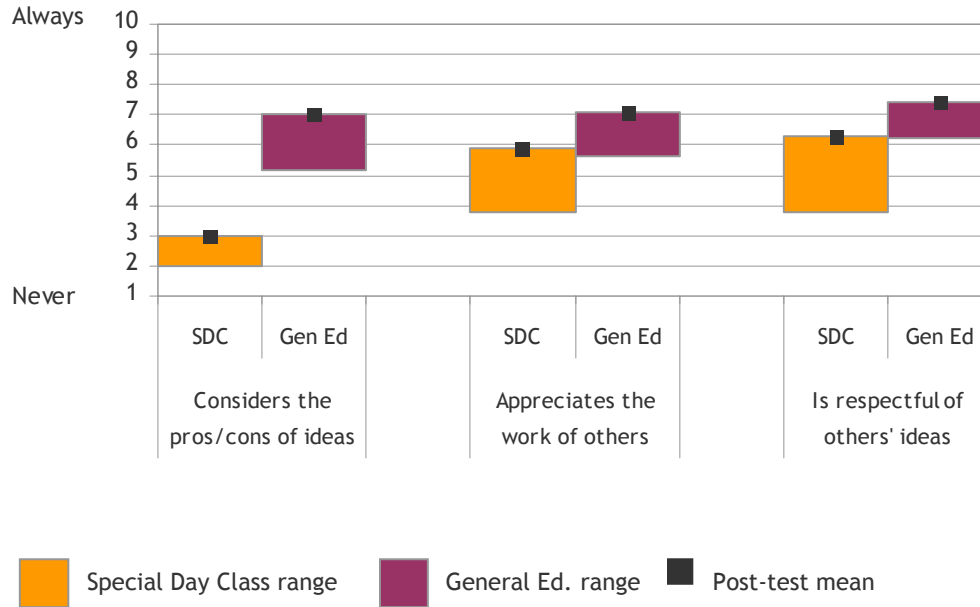


Figure 18 below shows that when teaching artists were asked to rate individual students’ critical thinking skills, the aggregate results were lower for the treatment group than for the comparison group. However, teaching artists reported significantly higher gains for Special Day Class students than general education students in students’ ability to appreciate the work of others and to be respectful of others’ ideas. In contrast, teaching artists reported significantly higher gains for general education students than Special Day Class students in their ability to consider the pros and cons of ideas.<sup>18</sup>

<sup>18</sup> Results from the independent sample t-test show that that the differences between Special Day Class and general education students are significant at the 0.05 confidence level.



Figure 18: Teaching artist responses on special education and general education individual students' critical thinking abilities

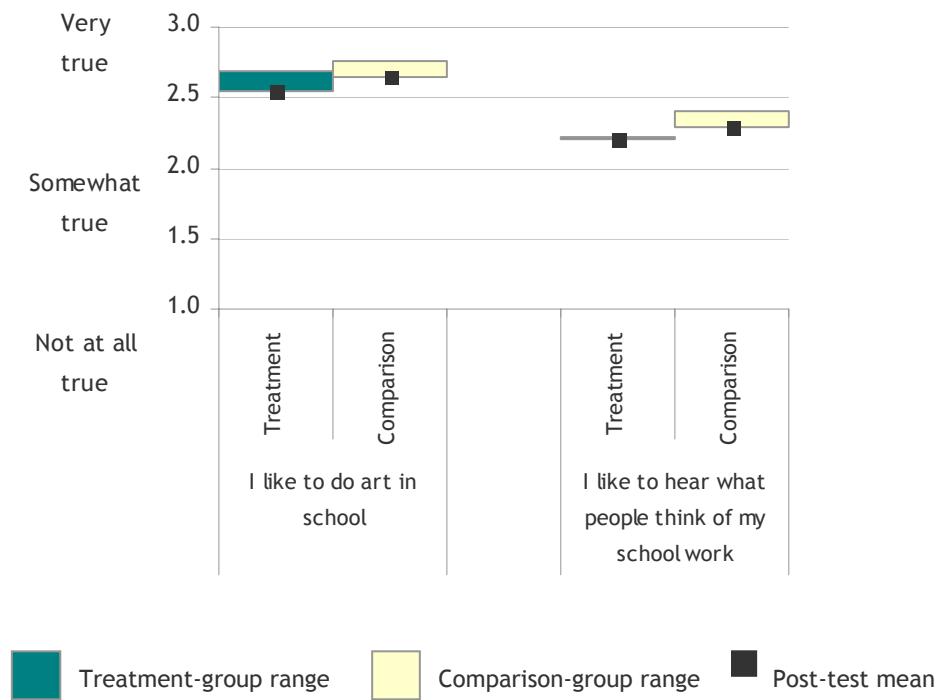


**FINDINGS FROM STUDENT SURVEYS**

As evident from Figure 19, students in both treatment and comparison groups reported comparable decreases in their attitudes towards art in school. However, with regard to “I like to hear what people think of my school work” the comparison group decreased from pre- to post-test, whereas the treatment group had no change. Results from Pearson’s chi-square tests show that the changes from pre- to post-test were not significantly different for treatment and comparison students at the 0.05 confidence level on any of the survey items below.



Figure 19: Student responses on attitudes towards school

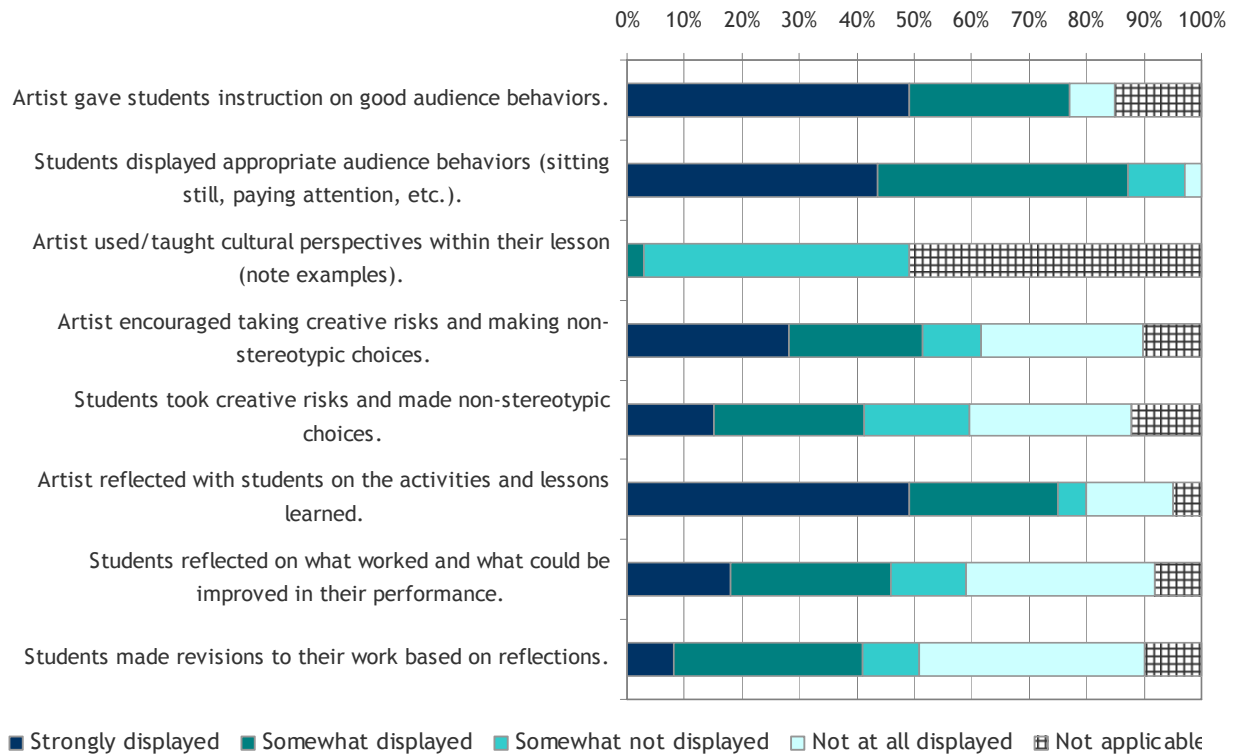


**FINDINGS FROM RESIDENCY OBSERVATIONS**

The results from residency observations on students’ critical thinking abilities give varied perspectives on students’ and artists’ behavior in the classroom as shown in Figure 20 below. In 88% of sessions observed, students either somewhat or strongly displayed appropriate audience behaviors. In 75% of sessions, the artists reflected with students on the activities and lessons learned in some way.



**Figure 20: Residency observations on students' and artists' behaviors in the classroom**



**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

Classroom teachers generally noticed improvement in artistic concepts and vocabulary. Teacher and artists report that students enjoy expressing themselves artistically and physically. Students are able to judge between the quality of performances of other students and are motivated to perform at a high level.

During the ARISE sessions, artists adjust their lessons to meet students' needs and try to encourage teachers to incorporate teachings into their curriculum. However, most teachers do not directly use the artist's concepts in their lesson plans. One teacher says that he has his students write in journals to reflect on the artist lesson to develop their critical thinking skills. Otherwise, there are few times where ARISE concepts are brought directly into the classroom.



## Goal 5: Use the performing arts to positively impact academic performance

### Findings from relevant literature

ARISE stakeholders hypothesize that the ARISE project will improve students' academic achievement by providing teachers and students with new teaching methods and new resources for learning. It is also anticipated that the ARISE project will decrease the tardiness and absences in schools by increasing student and parental engagement.

In a 1998 article in *Art Education*, Eisner suggests that there is not strong research-based evidence that the arts impact non-arts outcomes, such as academic achievement as measured by student standardized test scores. Eisner suggests that focusing on how the arts impact academic achievement outside the arts is not an appropriate justification to support the arts in school curricula. Instead, the field should focus on demonstrating how the arts impact arts-based outcomes for students.<sup>19</sup> In a response to Eisner's article, Catterall (1998) makes a distinction between two types of student arts-based learning: learning in the arts and learning through the arts. Students learning in the arts gain skills through arts instruction such as music or painting lessons. On the other hand, learning through the arts occurs when the arts are integrated into curricula to enhance other areas of instruction, such as studying a period painting to enhance a history lesson. Catterall offers examples of studies in which learning through the arts impacts academic achievement and related outcomes such as critical thinking skills, writing and verbal communication. Other studies have shown mixed results on the impact of the arts on academic achievement. In 2003, McMahon, Rose and Parks evaluated the Basic Reading through Dance program, which provides first-grade students with reading exercises that incorporate creative movement techniques. They found that that students participating in Basic Reading through Dance demonstrated greater improvements in their reading skills than did students in comparison classrooms.<sup>20</sup> In a 2007 graduate thesis, O'Conner examines the effects of art education on student achievement using the National Education Longitudinal Study of 1988, which includes student data from 1988, 1990, 1992, 1994 and 2000. Her analysis shows that the number of arts classes taken in school does not

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<sup>19</sup> Eisner, Elliot. Does experience in the arts boost academic achievement? *Art Education*. January 1, 1998.

<sup>20</sup> McMahon, Susan D., Dale S. Rose and Michaela Parks. Basic Reading Through Dance Program: The Impact on First-Grade Students' Basic Reading Skills. *Evaluation Review*. Vol. 27, No. 1. (2003) p. 104-125.



appear to have a significant effect on standardized reading and math test scores for middle and high-school students.<sup>21</sup>

The research shows that the arts can be a valuable intermediary in the educational process. Using the arts in other instructional areas has the potential to motivate students to engage more deeply in the material. Through ARISE, classroom teachers are exposed to new techniques that they may apply to other areas of their instruction.

## **Impact of the ARISE Project on academic performance**

Students in treatment classrooms showed greater improvements in English Language Arts and Mathematics standardized test scores than did students in comparison classrooms. Students in treatment classrooms also experienced less tardiness and absences than students in comparison classrooms. Teaching artists reported greater improvements for Special Day Class students compared with general education students in the students' ability to stay on task, volunteer to answer questions during class and display feelings of success. However, classroom teachers acknowledge the difficulty in attributing improvements in academic performance to the ARISE Projects.

### **FINDINGS FROM STANDARDIZED TESTS**

In the second year of the ARISE grant period, the evaluator collected 2007 and 2008 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 2007 and April and May of 2008. 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. The State of California's target is for all students to score at the proficient or advanced level for each subject area.<sup>22</sup> The performance levels of students are standard across grade levels and so can be compared from one year to another.

The evaluator examined 2007 and 2008 CST scores for 3rd through 5th grade students that had parental consent to participate in the evaluation for the 2007-2008 school year. The evaluator recorded each student's performance level in the subjects of English Language Arts and Mathematics for the 2007 and 2008 tests. Students that were missing either 2007 or 2008 CST

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<sup>21</sup> O'Connor, Catherine Carole. The Effect of Arts Education on Student Achievement and Attainment. Graduate Thesis, Georgetown University, Georgetown Public Policy Institute. March 27, 2007.

<sup>22</sup> California Department of Education. Interpreting 2008 STAR Program Test Results. June 2008. Available at: <http://www.cde.ca.gov/ta/tg/sr/documents/intrprstts08.pdf>





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 average performance level for all students in treatment classrooms and all students in comparison classrooms for the 2007 and 2008 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 2007 CST scores served as a baseline data for the 2008 CST scores.

As shown in Figure 21 below, the average performance level for English Language Arts increased from 2007 to 2008 for students in both treatment and comparison classrooms. From 2007 to 2008, the average English Language Arts performance level for students in treatment classrooms increased 0.4-points on a 5-point scale from 3.8 in 2007 to 4.1 in 2008. During this same time, the average English Language Arts performance level for students in comparison classrooms increased 0.2-points on a 5-point scale from 3.5 in 2007 to 3.7 in 2008.

Figure 21: California Standards Test Scores in English Language Arts for Treatment and Comparison Schools, 2007 and 2008



As shown in Figure 22, the average performance level for Mathematics increased from 2007 to 2008 for students in treatment classrooms, but decreased for students in comparison classrooms. From 2007 to 2008, the average Mathematics performance level for students in



treatment classrooms increased 0.1-points on a 5-point scale from 4.3 in 2007 to 4.4 in 2008. During this same time, the average Mathematics performance level for students in comparison classrooms decreased 0.1-points on a 5-point scale from 3.9 in 2007 to 3.8 in 2008.

**Figure 22: California Standards Test Scores in Mathematics for Treatment and Comparison Schools, 2007 and 2008**



**FINDINGS FROM ATTENDANCE DATA**

In the second year of the ARISE grant period, the evaluator collected school attendance records from treatment and comparison classrooms participating in the ARISE evaluation. 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 tardies. Attendance rates at all schools appeared to not have a regular pattern over the course of the 2007-08 school year. Both treatment and comparison classrooms showed spikes and valleys in attendance throughout the 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 5.0 absences and 2.2 tardies per year, while students in comparison classrooms had an average of 5.6 absences and 8.5 tardies per year. From the Fall to Spring Semester, absenteeism decreased in the treatment group (from 2.7 absences per student in the Fall Semester to 2.4 absences per student in the Spring Semester), while absenteeism increased in



the comparison group (from 2.7 absences per student in the Fall Semester to 2.9 absences per student in the Spring Semester).

**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST SURVEYS**

Figure 23 below shows teacher responses on student academic performance. While teachers in treatment and comparison classrooms reported improvements in these areas over the course of the school year, the changes were not significantly different from one another at the 0.05 significance level. Within treatment classrooms, there were no significant differences between Special Day Class and general education teachers’ ratings of pre- to post-test change for these items.

**Figure 23: Teacher responses on their students’ academic performance**

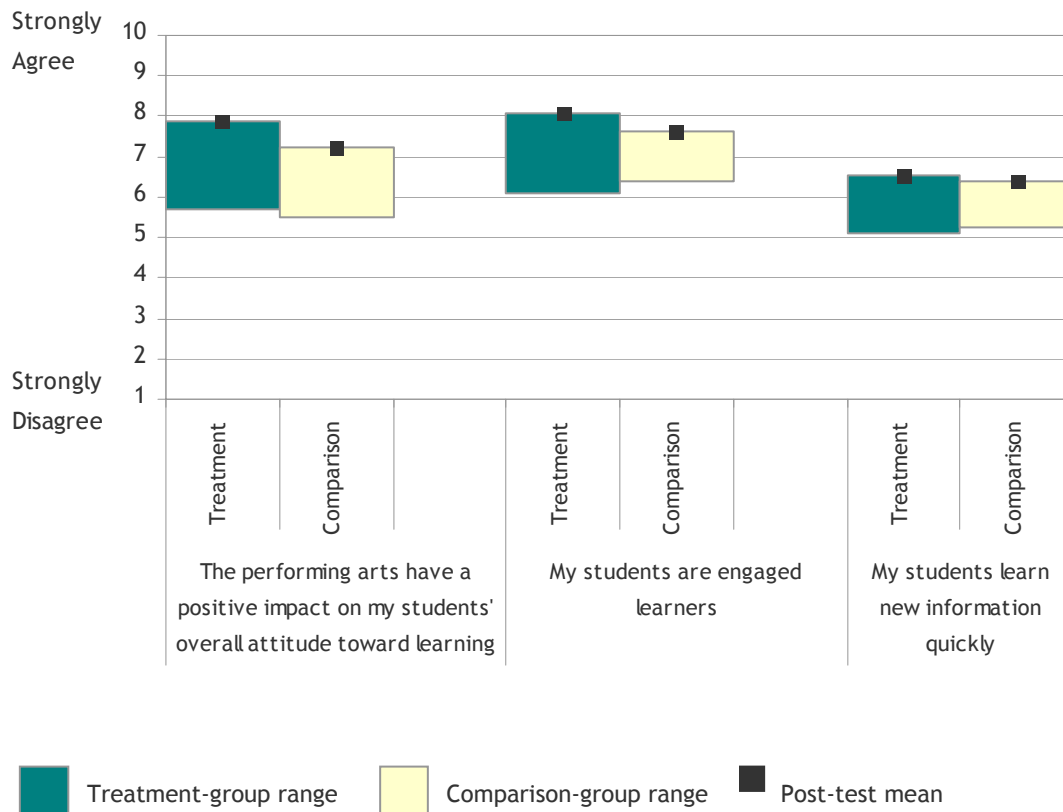


Figure 24 below shows that when teacher’s were asked to rate their individual students’ critical thinking skills, the aggregate results were lower for the treatment group than for the comparison group. However, the changes were not significantly different from one another at the 0.05 significance level. Teachers in the treatment group most strongly agreed with the statement that [this student] “stays on task” at the end of the school year. Within treatment



classrooms, there were no significant differences between Special Day Class and general education teachers' ratings of pre- to post-test change for these items.

Figure 24: Teacher responses on their individual students' academic performance

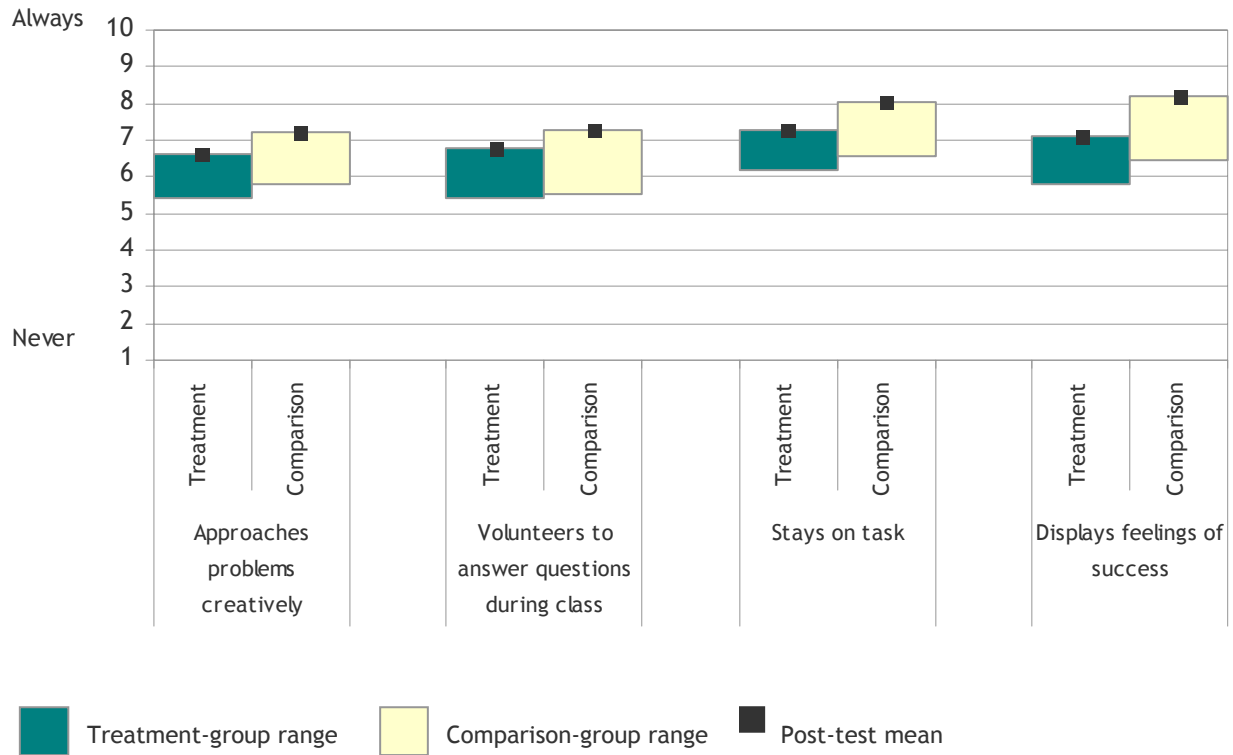
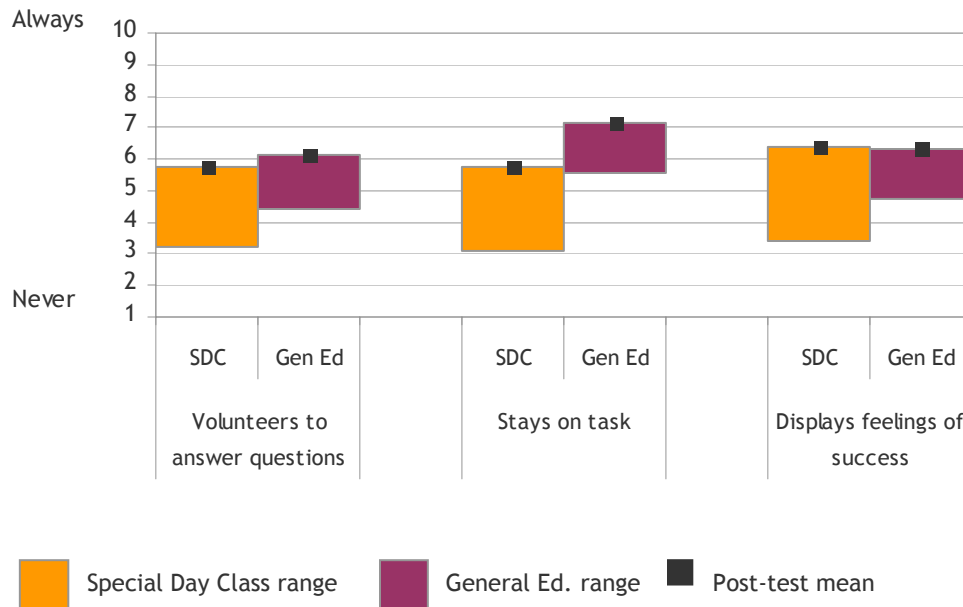


Figure 25 below shows that when asked to rate individual students' academic performance, teaching artists reported significantly higher gains for Special Day Class students than general education students in students' ability to stay on task, volunteer to answer questions during class and display feelings of success.<sup>23</sup>

<sup>23</sup> Results from the independent sample t-test show that that the differences between Special Day Class and general education students are significant at the 0.05 confidence level.



Figure 25: Teaching artist responses on special education and general education individual students' academic performance



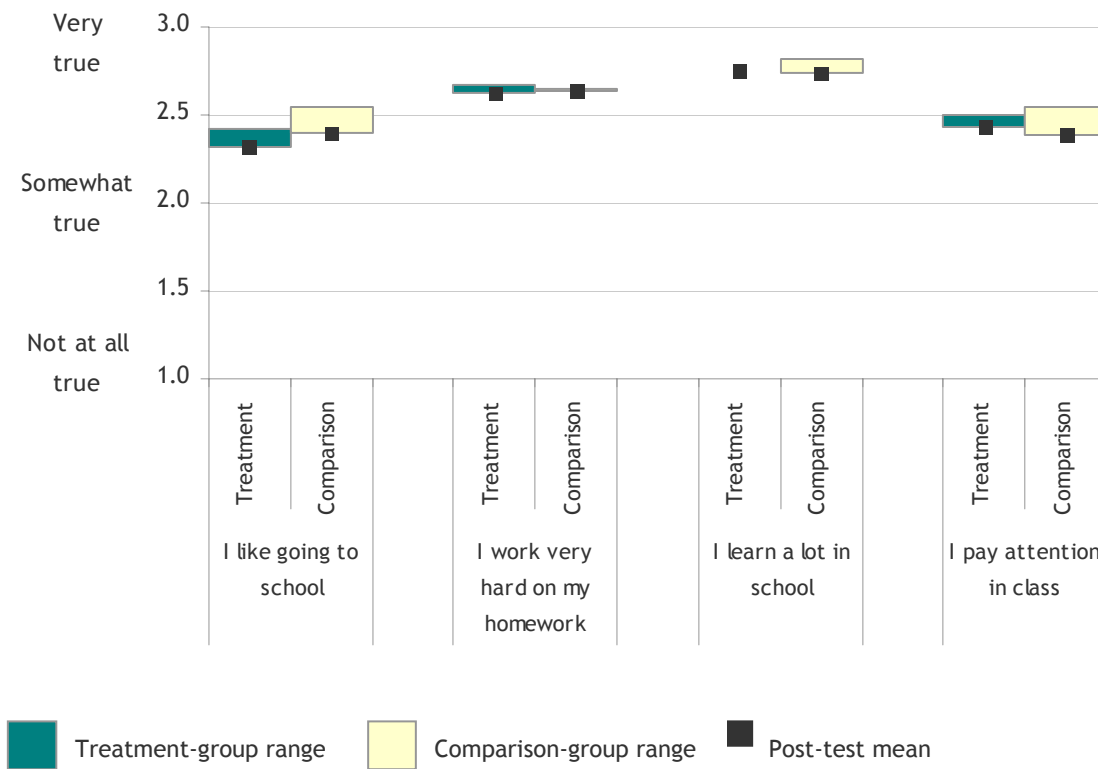
Some teachers also reported in the qualitative section of the survey that the arts education was good in order to boost the self-confidence levels of students who were not traditionally good at academics. As one teacher wrote, “Several of my students were academically challenged and they really need another ‘outlet’.” Another recognized the value of the arts in encouraging her students to learn, saying, “I’m more likely to use performing arts [after the ARISE residency] as they can act as a motivator, making learning more fun.”

**FINDINGS FROM STUDENT SURVEYS**

As shown in Figure 26, students in both treatment and comparison groups reported decreases in their attitudes towards their academic performance in general. Results from Pearson’s chi-square tests show that the changes from pre- to post-test were not significantly different for treatment and comparison students at the 0.05 confidence level on any of the survey items below.



Figure 26: Student responses on their academic performance



**FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups, classroom teachers acknowledge the difficulty in attributing improvements in academic performance to the ARISE Projects. Teachers would like to see more about the long-term impacts of the program before making a judgment. Some teachers did see improvement in their students’ ability to follow directions. For students in special education, teachers report that the ARISE Project has a positive impact on their academic performance because it doesn’t require quantitative metrics.

Classroom teachers report that insufficient time and resources to incorporate the arts into their curriculum is a possible reason for the inability to identify any measurable academic changes from artistic education. Teachers and artists also report that they generally do not spend much time together planning and reflecting on ARISE lessons throughout the school year. They find it difficult to coordinate schedules for a formal meeting, so communication is at most brief periods outside of class. However, both teachers and artists desired more time



for planning and reflection on lessons in order to coordinate the artists' lessons with the teachers' general curricula.

## Goal 6: Increase access to general education for students in Special Day Classes through behavior improvement

### Findings from relevant literature

ARISE stakeholders hypothesize that the ARISE project will improve special education students' access to general education through improved behavior, which will result in more time mainstreamed with general education students.

Arts education may make significant contributions to special needs students in a variety of ways. As previously discussed some evidence suggests that artist residencies may improve the pro-social behavior of special needs students.<sup>24</sup> Although it may be difficult to isolate the impacts of the arts from other efforts and programs, there is evidence to suggest that the arts in particular may be a vehicle for the increased inclusion of special needs students in general education classes. Students who are marginalized may be more likely to become involved in the arts because of their level of enjoyment in the activities or because they feel competent in participating.<sup>25</sup> This may further increase their self-confidence, self-concept and improve their pro-social behavior leading to a changed perception by classmates and teachers, allowing for a more inclusive social environment in the classroom.<sup>26</sup> Studies summarized in *Critical Links* edited by Deasy suggest higher levels of engagement and achievement motivation in arts-rich school environments. The studies also indicate a variety of affective and cognitive benefits of engagement in the arts.<sup>27</sup> As stated by the arts Education

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<sup>24</sup> Catterall, James S. Enhancing Peer Conflict Resolution Skills through Drama: An Experimental Study. *Research in Drama Education*. Vol. 12, No. 2. (Jun 2007) p. 163-178.

<sup>24</sup> Eccles, Jacquelynne S. and Bonnie L. Barber. Student Council, Volunteering, Basketball, or Marching Band: What Kind of Extracurricular Involvement Matters? *Journal of Adolescent Research*. Vol. 14, No 1. (1999) p.10-43.

<sup>25</sup> Arts Education Partnership. *The Arts and Education: New Opportunities for Research*. (2004). Available at: <http://www.gseis.ucla.edu/faculty/files/catterall/catterall.newopportunities.pdf>

<sup>26</sup> Ibid.

<sup>27</sup> Deasy, Richard J, ed. *Critical Links: Learning in the arts and Student Academic and Social Development*. Arts Education Partnership. Washington, D.C.: 2002.



Partnership Taskforce, “Observers of arts education in action typically report that children are drawn to arts activities with enthusiasm, and often with less concern for how their talents compare to those of classmates than they display in other school subjects.”

The research shows that the arts have a unique impact on special education students that may increase their participation in general education classes. Further research should focus on demonstrating whether exposure to the arts affects participation in general education for special education students.

## **Impact of the ARISE Project on access to general education for students in Special Day Classes**

In focus groups, teachers reported that artists do a good job including and engaging special education students in their lessons. Artists report that they adjust their lesson plans for special education students, slowing down or using visual cues when appropriate to help the students grasp the concepts taught in the residency period.

### **FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups, teachers generally believe that artists do a good job of including and engaging special education students in their lessons. However, some special education teachers say that artists could do a better job of pacing what they teach to special education students. One teacher of a Special Day Class states that the artist in his class “can go kind of fast. My class needs lots of repetition... They need steps broken down, written down.” A teacher of a Special Day Class for deaf and hard of hearing students says that the artist’s pace makes it difficult for the interpreter to keep up; she also suggested that the artist provide her with lesson plans in advance so that she can teach American Sign Language signs for new terms and phrases to her students.

Artists say that they make adjustments for special education students. These adjustments include generally slowing down the flow of the class, particularly in the sections of the lessons where these students have to learn, perform and judge movements. Teaching artists also break their lessons down into smaller instructional steps for students in special education. A couple of the artists say that they use props to help students visualize artistic concepts in action. Artists also believe that positive reinforcement of student abilities is an effective method in mainstreaming Special Day Class students. Additional important goals in mainstreaming Special Day Class students include getting them to focus and making them feel a part of the class as well as calming them down.





## Goal 7: Increase sustainability of the performing arts by institutionalizing performing arts education in school settings

### Literature review question or other section title

ARISE stakeholders hypothesize that the ARISE project will increase the sustainability of the performing arts by building commitment to and integration of the arts into the standard practices in area schools.

A 2007 report by the Center on Education Policy shows that with the recent emphasis on testing since the No Child Left Behind (NCLB) Act, elementary schools that fare lower in math and reading testing have been forced to increase the amount of time spent on these subject areas at the expense of arts programs. Between November 2006 and February 2007, the Center on Education Policy completed a survey on 491 school districts, chosen to be representative of school districts across the United States. In the 2006-2007 school year, school districts with at least one school identified for improvement by NCLB spent five times more time on reading (568 minutes per week) as they do on art and music (97 minutes per week). Compared to school districts with at least one school identified for improvement, school districts with no schools identified for improvement by NCLB spend less time per week on reading (483 minutes) and more time on art and music (113 minutes).<sup>28</sup> Bergonzi and Smith found that students with higher socioeconomic status receive more arts education than students with lower social economic status. They also found that increased participation in school- and community-based arts education and activities is the strongest predictor of future arts participation, which includes both consumption of arts (attending arts events) or creation of art.<sup>29</sup>

This research shows that when provided, the opportunity to participate in the arts can increase appreciation and understanding enough to build a continued relationship with the arts. It also shows that in the era of No Child Left Behind, all students do not have equal opportunities for arts education. ARISE increases the level of access to arts education for students would otherwise not be exposed to theatre and creative movement arts in school.

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<sup>28</sup> McMurrer, Jennifer. Choices, Changes and Challenges: Curriculum and Instruction in the NCLB Era. A report by the Center on Education Policy. December 2007. Available at: <http://www.cep-dc.org/index.cfm?fuseaction=document.showDocumentByID&nodeID=1&DocumentID=212>

<sup>29</sup> Bergonzi, Louis and Julia Smith. Effects of Arts Education on Participation in the arts: Executive Summary. National Endowment for the arts. (1996) Available at: <http://www.nea.gov/research/Researchcharts/Summary36.html>



## **Impact of the ARISE Project on institutionalization of performing arts education**

According to focus groups with classroom teachers and teaching artists, incorporating arts into the classroom is particularly difficult largely due to limited time and resources. Some schools do have external funding and programs for arts education but those programs are not a high priority for the schools or District, even if arts education are a part of the school's mission statement. Teachers report 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. Students in treatment classrooms were more likely than students in comparison classrooms to list theater arts and performing as their favorite thing about school.

### **FINDINGS FROM STUDENT SURVEYS**

In open-ended responses in the student survey, 12% of treatment students mentioned theater or performing as one of their favorite things about school and another 5% of students specifically mentioned the ARISE program as one of their favorite things about school (for a total of 51 students). In contrast, 6% of comparison students listed the theater or arts programming as their favorite thing about school (for a total of nine students).

### **FINDINGS FROM RESIDENCY OBSERVATIONS**

According to observers who watched the artist residencies, in two-thirds of the classes (14 out of 21 classrooms) observed the space was an appropriate size for the class. If the class was small the space was enough to accommodate it, in larger classes the sessions were often held in a gym or auditorium in order to allow students ample room. In the other one-third of observed classes the classroom space was too small for the number of students, sometimes forcing the artist to work with half of the class at a time.

### **FINDINGS FROM CLASSROOM TEACHER AND TEACHING ARTIST FOCUS GROUPS**

According to focus groups with classroom teachers and teaching artists, 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. Some schools do have external funding and programs for arts education but those programs are not a high priority for the schools or District, even if arts education are a part of the school's mission statement. Teachers report 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.



Teachers feel that successful arts programs are characterized by rigor, structure, well-prepared teachers and hands-on learning. While teachers from one school did not feel that the ARISE Project had enough rigor for their general education programs, other special education and general education teachers were generally satisfied with the program and the artists that taught it. Artists believe that closer relationships with the teachers and access to adequate teaching spaces would improve the learning environment.



## Discussion

Several known factors that affect the evaluation findings or the ARISE program impact are discussed here. We also acknowledge that there are multiple unknown factors that may affect evaluation findings and/or the ARISE program impact.

### Factors which affect evaluation findings

There are several factors related to the evaluation methodology that could impact the findings on program effectiveness. First, there were very few students in special day classrooms that took the survey at both pre-test and post-test. While over 250 students in general education classrooms took the survey at pre-test and post-test (including general education and inclusion, or mainstreamed, students), only five special day classroom students took the survey at pre-test and post-test, and they did not answer every item. As a result, we were unable to conduct statistical tests on the differences between special day class and general education students. There are many reasons for the small number of special day class respondents: special day class students make up less than 20% of the total sample, so there are fewer students to work with; some special day class students are unable to take the survey due to a low functioning level; like some general education students, some special day class students may have rushed to take the survey and did not have time to answer every question; and parents of special day class students may be wary of involving their child in research. We received less than half of the parental consent forms from special day class students, and therefore over half of these students were not involved in the study. Their data was excluded from the study for all methods of data collection, including the student survey, portions of the teacher and artist survey that focuses on individual students and standardized testing scores. Recommendations for improving parent return rates for consent forms are discussed in the Conclusion section.

The student survey uses a three-point scale for students to rate themselves on. Even if students rate themselves “average” on items, there is little room for improvement. Additionally, it is possible that students in treatment classrooms may have experienced a response-shift bias from pre- to post-test (for more information about the response-shift bias, please see page 13 of the Introduction). This would mean that students could potentially rate themselves less favorably after experiencing the residency and realizing what they did not know at the beginning of the school year. As students in comparison classrooms had not had the residency intervention, it is not anticipated that the response shift bias would apply to



these students. The scale was designed to be user-friendly for a population of third through fifth grade students and it was not anticipated that the students would be able to easily reflect on their perceptions from the beginning of the school year as it relates to individual survey items. Therefore, while the survey has its limitations, it remains appropriate for this population.

Finally, the student survey was administered to students by teachers at a very busy time at the end of the school year. The timing of the survey could impact both student attitudes about school and the amount of time that students were given to complete the survey. Results from our illustration analysis indicate that students may have generally had less time to complete their surveys at the end of the year than they did at the beginning of the school year. Students may have been hurried and not have had as much time to think through their answers at the end of the school year. The surveys were administered after the California Standards Tests. It is possible that students viewed the survey negatively as another “test” they were required to take, which could have impacted their attitudes about the survey. In the Conclusion section, we discuss recommendations for addressing these issues.

## Factors which affect program impact

There are several factors that could have affected the ARISE program impact. First, the ARISE residencies were not implemented as planned in all classrooms. Some treatment classrooms experienced turnover in their teaching artist during the school year. A small number of classrooms teachers reported other problems in the way the teaching artist handled the class. Teachers reported that they would have liked the teaching artist to move at a different pace in covering material. Some teachers would have liked the teaching artist to better manage the students’ behavior. While issues were addressed by the Workshop as soon as they were known, it is likely the Workshop was not made aware of every issue during the residencies. Second, throughout the school year, ARISE teaching artists were learning to implement the well-established Artists-In-Schools curriculum with an entirely new target population. There is a learning curve of working with special needs students that could have affected program effectiveness. Third, while comparison schools do not receive the ARISE program, it is possible they are receiving other programming in the performing arts through their school or extra curricular activities. Finally, the ARISE is implemented within the context of the busy and often complicated lives of students with special needs. There are many known and unknown outside factors that may affect the program effectiveness, including other instruction inside and outside of school and exposure to the performing arts in other settings.



In subsequent years of the evaluation, Performing Arts Workshop and the evaluator will work to address factors that are changeable. In the next section, we have presented recommendations to address the challenge areas that were identified in treatment classrooms. The teaching artists and their instructors at the Workshop will have a years' worth of experience working with special education populations, and so we anticipate that this will not be a major factor in program effectiveness in the 2008-2009 school year.



## Conclusion

### Recommendations for program improvement

1. Provide structured time for artists and classrooms teachers to communicate through monthly or bi-monthly “check-in” meetings. While bi-monthly meetings would be the goal, it would be the expectation that artists and teachers would meet at least monthly. Prepare a standard agenda for these meetings to ensure there is a forum for addressing teachers’ and artists’ concerns (see sample below).

#### Sample agenda for artist and teacher check-in meetings

- Troubleshooting on student behavior, topics covered and/or pace of instruction from the past few weeks (artist and teacher)
- Description of lesson plan objectives, any related vocabulary and concepts for the coming weeks (artist)
- Discussion of how artist and teacher will work together in the coming weeks; request assistance from one another (artist and teacher)

Supporting information: In focus groups and surveys, classroom teachers and artists most frequently mentioned an increased need for structured communication time between the artist and the classroom teacher. While the meeting time before the residency started was useful to artists and teachers, it was difficult to meet with teachers outside of class after the residency started. A planned “check in” time would help artists and teachers clarify their roles and responsibilities. In the focus groups and surveys, artists and teachers gave feedback on changes they would like to see in the residency. The feedback provided below is best addressed on a classroom-by-classroom basis; regularly scheduled “check in” meetings would provide a forum for discussing the following suggestions:

- a. Artists generally feel that teachers should be more involved in the classes to further engage and excite students. Artists mentioned they would like more help from teachers when the students are working in groups, specifically to meet with individual groups and emphasize the questions and concepts each group should be working on.
- b. Teachers would like opportunities to provide the artist with feedback on student behavior. Some teachers also want guidance on incorporating ARISE concepts into other areas of their instruction. Teachers suggested the artist teach social skills during the lessons, such as demonstrating appropriate times to be quiet and appropriate times to talk. Teachers would like artists to



provide them with lesson objectives. One teacher that works with Deaf and Hard of Hearing students noted she needed the artist to provide her with the classroom vocabulary before each class so she would have time to teach new signs to her students before the artist introduced new terms.

- c. Students with special needs in general education classes may need more positive reinforcement in their work with the artist. This will help them benefit most from the residency. Teachers noted that some students with special needs in general education classrooms did not catch on to the activities as quickly as their peers and therefore were left behind.
  - d. In the middle of the school year, some teachers reported they would like the artist to spend more time having students demonstrate their understanding of the material. They noted that the artist needed to slow down to ensure that all students understood the concepts.
  - e. At the end of the school year, it appeared that some students were ready to move on to a different concept. It appeared that at the end of the school year, there was a lot of repetition and as a result, some students were less engaged in materials than they were in the middle of the school year. Some artists did a wonderful job of linking one activity or concept to the next and this helped students prepare to move on to more advanced concepts.
2. In at least two or three artist cohort meetings throughout the year, the Workshop staff should lead a discussion on how artists can make their feedback to individual students or groups a learning opportunity for all students. The artist could provide constructive feedback to a student/group of students in front of the class, asking the other students to learn from the feedback. The artist could ask other students to provide additional feedback to the student. Additionally, the artist could assign roles for providing feedback in small groups so that all students have the opportunity to give and receive feedback from one another. Teachers also reported that it may be helpful for special day classrooms to have student role models to demonstrate the skills taught in the ARISE residency. The students could model the skills and provide feedback to their peers.

Supporting information: Students greatly benefit from one-on-one instruction with the artist. However, when the artist is spending one-on-one time with individual students or groups, other students are not engaged and this is a time that some students act out. Engaging all students in learning from feedback will give them something to focus on. The practice of making individual feedback a learning opportunity for all students is in alignment with Performing Arts Workshop's methodology.

3. Define the performance space in each classroom or area by asking students to "mark" their space. Students could pace around one area to designate it as the performance space in a large room or use props to distinguish audience space from performance space in a smaller room. Consider using masking tape lines to define the performance space.





**Supporting information:** Several classrooms had performance spaces that were either too big or too small. Some classrooms did not have adequate space for students to practice, move and perform. Other rooms, such as the gymnasium, were so large that students had a hard time concentrating on the teacher. Keep the dialogue open with schools about alternative classroom space, but “marking” space may help the students use the available space as effectively possible.

4. As part of the residency, require that artists put on a performance for each treatment classroom at the beginning of the school year. This would help the students understand the artists’ work and respect the artist as a performer.
5. The Workshop should continue to provide teaching artists with guidance on determining when a group has mastered a concept and is ready to tackle a new subject. The artist could also develop assessments two to three times a year to ensure that students understand key concepts taught during the residency. This would provide more guidance for artists on when to move on to another subject.

## Recommendations for evaluation methodology

1. Schedule teacher and artist focus groups for the last few months of the school year. Solicit teacher feedback at the initial year three meetings on whether the teachers prefer focus groups to be scheduled in March or May 2009.
2. Establish a mechanism for teachers to contact the Workshop about any problems or concerns and share this information with teachers during the initial meeting. For example, the Workshop could email all teachers three or four times a year to ask how things are going, if teachers have enough time to talk with the artist and if the teacher would like the Workshop to address any issues. If things are going well, teachers may not respond. However, if things are not going well, they have an avenue to share this with the Workshop. In Year Two, teachers disclosed a problem with the program during the January 2008 focus group, which was subsequently resolved. Contacting teachers was an effective way to identify problems.
3. Consider changing the survey administration of student surveys. Our findings indicate that students may have been given less time to complete the survey for the post-test than for the pre-test. Some options include:
  - a. Option One: Artists would administer surveys for the treatment classrooms and the Improve Group would administer surveys for the comparison classrooms. This would ensure that the administration was standardized for each classroom from pre- to post-test. However, this process has a possible limitation. While the environments are similar for the treatment and comparison groups at pre-test (their surveys are administered by someone who



is not known by the class), this will change at post-test. By the end of the residency, the artist will know the children in the classrooms, but the comparison group students will not know their survey administrator (Improve Group staff). Knowing the survey administrator may impact the students' willingness to engage in the survey.

- b. Option Two: The artist would administer pre-test surveys for the treatment classrooms and the Improve Group staff (and possibly Workshop staff) would administer pre-test surveys for the comparison group and post-test surveys for all students. This would ensure that the environment for taking the survey is as similar as possible for the treatment and comparison groups. The main disadvantage is that we do not know how much time it will take for Improve Group to administer the surveys to classrooms. If we decide on "Option Two," I suggest we see how long it takes for the Improve Group to administer the pre-test surveys in the comparison classrooms. This will give us a better idea of how long we will need to administer the post-test surveys and see if it is feasible for the Improve Group to survey all classrooms or if we would need additional support.
  - c. Option Three: We could keep the survey administration process as-is and ask teachers to administer their own surveys pre- and post-test. The benefit is that teachers that have participated in the evaluation will have the same process as in Year 2. The disadvantage is that post-tests may be completed in more of a rush than pre-tests, and therefore negatively impact our results.
4. During the initial teacher meetings, solicit feedback on the most convenient way for teachers to return evaluation materials, such as surveys or consent forms. The data collection boxes were a useful tool for collecting information, but it is not likely that boxes could be kept in the school year round. Other options would be to provide teachers with stamped envelopes to return materials or to coordinate with the schools to have a data collection box available for a week or so during the year.
  5. Update the illustration analysis rubric based on findings from the 2007-2008 school year. Remove items catwalk, orchestra pit and stagecraft technical crew and add drums and other musical instruments to the category, "Elements of stage and stagecraft."
  6. It would be helpful for the evaluation team to observe ARISE classrooms when the artists are not present to be able to establish a baseline of student behavior in the treatment classrooms. During initial meetings, the evaluator will solicit a small number of teacher volunteers to be in a case study. We would spend time in their classroom during the residency and other class periods, which would allow us to establish a baseline of behavior in this classroom.
  7. At the fall kick-off meetings with teachers, collect information about how teachers prefer to be contacted and where is the best place to send them their compensation



for participation in the evaluation. Teachers were sent the compensation checks at the end of the 2007-2008 school year and because schools are completely closed during the summer, they were unable to receive their stipend until the beginning of the next school year.

8. Consider providing an incentive to parents for returning consent forms, such as entering the students' teacher in a lottery with a chance to win school supplies for each consent form returned. Ask teachers for their advice during the fall kick-off meetings with teachers.

## Recommendations for Department of Education

1. We recommend that the Department of Education consider a broader range of evaluation designs for Arts Education funding. The quasi-experimental design of the current Arts Education Model Development and Dissemination (AEMDD) evaluation requires a group of comparison sites. Managing comparison sites is cumbersome. It takes a lot of time and resources from the evaluation as these sites are not receiving the program and have less buy-in for the evaluation than do treatment sites. As a result, there is less time and resource available to focus on program quality and improvement. While the quasi-experimental design is most useful in obtaining outcome data, we can learn much more about program quality and improvement using other evaluation designs.
2. We recommend that the Department of Education discontinue the use of reading and math standardized test scores as a measure of arts education program effectiveness. In our experience evaluating multiple arts education programs over past five years, the field has made great strides in establishing and defining expected outcomes for arts education programs. We have good information on outcomes relevant to the Arts. Math and reading scores on standardized tests are not good indicators of the effectiveness of arts education programs.



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## 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	$\chi^2$
I like going to school	Treatment	262	2.42	0.616	2.32	0.568	0.907
	Comparison	97	2.54	0.574	2.40	0.630	
I work very hard on my homework.	Treatment	261	2.67	0.520	2.62	0.509	0.815
	Comparison	97	2.65	0.537	2.63	0.515	
I learn a lot in school.	Treatment	258	2.75	0.476	2.75	0.461	0.824
	Comparison	96	2.82	0.437	2.74	0.508	
I pay attention in class.	Treatment	261	2.50	0.542	2.43	0.533	0.510
	Comparison	95	2.54	0.538	2.39	0.521	
I like the other kids in my class.	Treatment	261	2.45	0.546	2.28	0.519	0.734
	Comparison	97	2.51	0.558	2.39	0.536	
I feel comfortable talking in class.	Treatment	258	2.16	0.736	2.20	0.702	0.272
	Comparison	97	2.29	0.723	2.21	0.785	
I like to do art in school.	Treatment	261	2.69	0.578	2.55	0.648	0.415
	Comparison	97	2.76	0.533	2.64	0.647	
I like to hear what people think of my school work.	Treatment	260	2.22	0.728	2.21	0.678	0.215
	Comparison	96	2.40	0.748	2.29	0.792	
I understand the rules in my school and classroom.	Treatment	261	2.85	0.401	2.85	0.390	0.125
	Comparison	96	2.74	0.504	2.84	0.363	
I like to follow directions.	Treatment	262	2.58	0.536	2.50	0.564	0.473
	Comparison	96	2.56	0.605	2.53	0.573	
Playing theater games.	Treatment	247	2.21	0.659	2.28	0.618	0.569
	Comparison	89	2.27	0.692	2.26	0.704	
Making up new dance moves.	Treatment	246	1.76	0.790	1.70	0.762	0.711
	Comparison	95	1.91	0.864	1.98	0.832	
Acting or performing in class.	Treatment	245	1.98	0.740	2.04	0.701	0.440
	Comparison	94	2.17	0.760	2.08	0.741	
Dancing in front of other people	Treatment	246	1.66	0.747	1.65	0.720	0.599
	Comparison	97	1.77	0.854	1.83	0.827	
Telling stories.	Treatment	245	2.12	0.760	1.93	0.743	0.369
	Comparison	96	2.37	0.716	2.15	0.772	



**Table A2: Student survey results in Special Day Class and general education 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	4	2.25	0.957	2.50	1.000
	General Education	258	2.42	0.609	2.31	0.561
I work very hard on my homework.	Special Day Class	3	2.33	1.155	2.33	0.577
	General Education	258	2.68	0.5	2.62	0.509
I learn a lot in school.	Special Day Class	3	2.00	1.000	2.33	1.155
	General Education	258	2.76	0.448	2.75	0.451
I pay attention in class.	Special Day Class	4	2.25	0.957	2.00	0.816
	General Education	257	2.51	0.525	2.44	0.527
I like the other kids in my class.	Special Day Class	4	2.25	0.957	2.75	0.500
	General Education	257	2.46	0.53	2.27	0.516
I feel comfortable talking in class.	Special Day Class	3	1.67	0.577	3.00	0.000
	General Education	255	2.17	0.731	2.19	0.7
I like to do art in school.	Special Day Class	4	2.25	0.957	2.75	0.500
	General Education	257	2.68	0.576	2.55	0.651
I like to hear what people think of my school work.	Special Day Class	4	2.00	0.816	2.25	0.957
	General Education	256	2.22	0.73	2.21	0.675
I understand the rules in my school and classroom.	Special Day Class	4	2.25	0.957	2.25	0.500
	General Education	256	2.86	0.371	2.86	0.383
I like to follow directions.	Special Day Class	4	2.00	0.816	2.50	1.000
	General Education	258	2.59	0.524	2.5	0.558
Playing theater games.	Special Day Class	4	3.00	0.000	2.25	0.957
	General Education	243	2.21	0.646	2.27	0.613
Making up new dance moves.	Special Day Class	4	2.25	0.957	2.75	0.500
	General Education	242	1.74	0.782	1.68	0.755
Acting or performing in class.	Special Day Class	4	3.00	0.000	2.00	0.816
	General Education	241	1.97	0.735	2.04	0.699
Dancing in front of other people	Special Day Class	4	2.25	0.957	1.75	0.957
	General Education	242	1.64	0.732	1.65	0.718
Telling stories.	Special Day Class	5	2.50	1.000	2.50	1.000
	General Education	251	2.11	0.75	1.92	0.736





## Student survey illustration results

Table A3: Is there an illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Is there an illustration?	100 (96%)	102 (87%)	333 (97%)	283 (93%)

Table A4: How many people are performing?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	99	103	334	300
0	0 (0%)	0 (0%)	4 (1%)	1 (0.3%)
1	12 (12%)	20 (19%)	29 (9%)	12 (4%)
2 to 4	71 (72%)	70 (68%)	253 (76%)	227 (76%)
5 or more	16 (16%)	13 (13%)	48 (14%)	60 (20%)

Table A5: 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	88	90	300	287
All same gender	35 (40%)	44 (49%)	152 (51%)	122 (43%)
Mixed gender	17 (19%)	16 (18%)	47 (16%)	52 (18%)
Cannot tell	36 (41%)	30 (33%)	101 (34%)	113 (39%)

Table A6: Does the illustration include other people?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Teacher	2 (2%)	1 (1%)	1 (0.3%)	19 (6%)
Audience	7 (7%)	3 (3%)	18 (5.2%)	20 (7%)
Technical stage	0 (0%)	0 (0%)	1 (0.2%)	0 (0%)
Cannot tell	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Other	0 (0%)	1 (1%)	3 (0.8%)	3 (1%)





Table A7: What type of performance is depicted in the illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Dance	28 (27%)	20 (17%)	94 (27%)	41 (13%)
Theater	20 (19%)	8 (7%)	57 (17%)	33 (11%)
Puppetry	0 (0%)	0 (0%)	2 (1%)	0 (0%)
Singing	6 (6%)	14 (12%)	21 (6%)	13 (4%)
Musical instruments	0 (0%)	6 (5%)	15 (4%)	5(2%)
Cannot tell	42 (40%)	57 (49%)	129 (38%)	169 (56%)
Other	6 (6%)	8 (7%)	31 (9%)	40 (13%)

Table A8: What elements of stage and stagecraft are depicted in the illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Curtains	21 (20%)	14 (12%)	75 (22%)	69 (23%)
Platform	47 (45%)	38 (32%)	153 (44%)	95 (31%)
Scenery	25 (24%)	18 (15%)	57 (17%)	49 (16%)
Catwalk	0 (0%)	0 (0%)	1 (0.3%)	0 (0%)
Props	20 (19%)	24 (21%)	65 (19%)	64 (21%)
Audience space	6 (6%)	4 (3%)	25 (7%)	14 (5%)
Orchestra pit	0 (0%)	0 (0%)	1 (0.3%)	0 (0%)
Music boombox/ radio notes	5 (5%)	15 (13%)	34 (10%)	15 (5%)
Craft lighting	11 (11%)	5 (4%)	34 (10%)	14 (5%)
Stagecraft microphone	4 (4%)	6 (5%)	20 (6%)	16 (5%)
Stagecraft using flies	10 (10%)	1 (1%)	13 (4%)	4 (1%)
Stagecraft technical crew	0 (0%)	0 (0%)	1 (.3%)	0 (0%)
Stage craft narration	0 (0%)	6 (5%)	6 (2%)	5 (2%)
Other	5 (5%)	15 (13%)	28 (8%)	64 (21%)

Table A9: What performance theme elements are depicted?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Has title	9 (9%)	11 (9%)	43 (13%)	32 (11%)
Theme is indicated	18 (17%)	13 (11%)	56 (16%)	31 (10%)
Involves conflict	5 (5%)	3 (3%)	9 (3%)	16 (5.3%)
Culture	0 (0%)	2 (2%)	0 (0%)	0 (0%)

Table A10: What composition skills are included in the illustration?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Vocalizing	28 (27%)	31 (26%)	105 (31%)	82 (27%)
Choreography	24 (23%)	13 (11%)	81 (24%)	35 (12%)
Composition blocking	18 (17%)	5 (4%)	55 (16%)	34 (11%)
Playing musical instruments	0 (0%)	7 (5%)	13 (4%)	4 (1%)
Practicing	0 (0%)	1 (0.8%)	2 (.5%)	1 (0.3%)
Use of multiple levels	9 (9%)	8 (7%)	29 (8%)	29 (9%)
Use of multiple body shapes	20 (19%)	10 (9%)	74 (22%)	47 (15%)
Performers touching	7 (7%)	4 (3%)	9 (3%)	8 (3%)
Making eye contact	10 (10%)	4 (3%)	12 (3.4%)	23 (8%)
Use of theater space	9 (9%)	2 (2%)	13 (4%)	12 (4%)
Details of body, face, and words	14 (13%)	15 (13%)	28 (8%)	29 (10%)
Smiles	66 (63%)	59 (50%)	235 (68%)	210 (69%)
Singing	4 (4%)	8 (7%)	11 (3%)	9 (3%)
Dialogue	15 (14%)	17 (15%)	38 (11%)	58 (19%)
Other	5 (5%)	6 (5%)	31 (9%)	14 (5%)

Table A11: What elements of character are depicted?

	Comparison pre-test	Comparison post-test	Treatment pre-test	Treatment post-test
N	104	117	344	304
Costume	16 (15%)	19 (16%)	61 (17%)	45 (11%)
Named Roles	6 (6%)	0 (0%)	4 (1%)	3 (0.7%)
Hair and Make-up	4 (4%)	5 (4%)	10 (3%)	7 (2%)
Other	0 (0%)	0 (0%)	4 (1%)	7 (2%)



## Teacher Survey Results

Table A12: Teacher survey results in treatment (n = 18) and comparison (n = 6) 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	5.11	2.27	7.06	2.51	0.001
	Comparison	6.83	4.02	8.50	1.87	
The performing arts have a positive impact on my students' overall attitude toward learning	Treatment	5.72	2.54	7.89	2.08	0.073
	Comparison	6.33	3.88	8.50	1.76	
I am comfortable assessing the quality of my students' dance or theater work	Treatment	4.94	3.08	6.78	2.46	0.001
	Comparison	5.83	3.19	5.83	3.19	
I am comfortable trying new techniques in the classroom	Treatment	7.28	2.35	8.44	1.10	0.115
	Comparison	7.83	1.94	7.67	1.63	
My students are respectful of their classmates	Treatment	6.33	2.57	7.94	1.26	0.628
	Comparison	6.00	2.76	7.17	2.32	
My students are respectful of the adults in our school	Treatment	7.33	1.75	8.33	0.91	0.487
	Comparison	7.33	1.86	7.83	1.94	
My students are rarely disruptive during class	Treatment	5.72	2.63	6.83	1.62	0.095
	Comparison	7.00	2.45	6.17	3.19	
My students rarely fight in my classroom	Treatment	8.22	2.58	8.72	1.60	0.058
	Comparison	6.33	2.94	8.00	2.10	
My students care about the quality of their work	Treatment	6.11	2.19	7.83	1.04	0.886
	Comparison	6.17	2.23	8.00	1.26	
My students participate in class discussions	Treatment	5.50	1.98	7.44	1.76	0.950
	Comparison	5.83	1.94	7.83	2.93	
My students are engaged learners	Treatment	6.11	2.42	8.06	1.39	0.618
	Comparison	6.17	1.72	7.67	1.63	
My students learn new information quickly	Treatment	5.11	2.70	6.56	2.25	0.703
	Comparison	5.00	2.76	6.17	3.25	
My students are reflective about their work	Treatment	4.67	2.25	6.33	1.85	0.648
	Comparison	4.83	2.48	6.17	2.79	
My students are receptive to feedback	Treatment	6.06	2.21	7.67	1.03	0.494
	Comparison	5.17	2.48	7.33	3.14	
My students work well in teams	Treatment	5.00	2.38	7.11	1.45	0.950
	Comparison	5.00	2.45	7.17	2.64	
About how often is dance/creative movement used in your lesson plans?	Treatment	3.28	2.37	4.44	2.71	0.024
	Comparison	6.17	2.04	4.83	2.79	



Survey item	Treatment v. Comparison	Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
About how often is theater used in your lesson plans?	Treatment	3.11	2.17	4.72	2.80	0.937
	Comparison	3.67	1.75	5.33	1.97	
How comfortable do you feel using dance/creative movement in your classroom?	Treatment	4.83	3.01	6.17	2.38	0.118
	Comparison	7.17	2.93	7.50	3.02	
How comfortable do you feel using theater in your classroom?	Treatment	5.28	2.76	6.78	2.29	0.173
	Comparison	6.50	2.59	7.00	2.97	

Table A13: Teacher survey results on individual students from treatment (n= 280) and comparison (n = 67) 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	5.40	2.00	6.59	1.86	0.250
	Comparison	5.78	2.63	7.24	2.49	
Adapts to new situations with ease	Treatment	5.67	2.05	6.83	1.75	0.934
	Comparison	6.42	2.61	7.60	1.92	
Respects cultural differences	Treatment	6.58	1.87	7.47	1.54	0.960
	Comparison	7.30	2.56	8.18	1.94	
Considers the pros/cons of ideas	Treatment	5.61	1.95	6.69	1.82	0.139
	Comparison	6.12	2.71	7.52	2.34	
Appreciate the work of others	Treatment	6.27	2.01	7.31	1.62	0.930
	Comparison	7.39	2.46	8.45	1.89	
Is enthusiastic about learning	Treatment	6.29	2.14	7.42	1.73	0.206
	Comparison	7.10	2.42	8.52	1.52	
Volunteers to answer questions during class	Treatment	5.43	2.34	6.79	2.21	0.163
	Comparison	5.51	3.36	7.28	3.10	
Shows comfort with expressing ideas	Treatment	5.39	2.24	6.66	2.17	0.081
	Comparison	5.75	3.13	7.46	2.80	
Stays on task	Treatment	6.21	2.36	7.28	1.93	0.166
	Comparison	6.58	2.99	8.04	2.00	
Perseveres through challenges	Treatment	5.92	2.06	6.98	1.82	0.373
	Comparison	6.73	2.92	8.01	2.09	
Displays feelings of success	Treatment	5.79	2.03	7.12	1.78	0.127
	Comparison	6.46	2.48	8.19	2.02	
Is respectful of others' ideas	Treatment	6.59	2.15	7.56	1.81	0.918
	Comparison	7.66	2.56	8.66	1.56	



**Table A14: Teacher survey results in Special Day Class (n= 14) and general education classrooms (n=4)**

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	4.00	1.83	7.25	2.99	0.107
	General Education	5.43	2.34	7.00	2.48	
The performing arts have a positive impact on my students' overall attitude toward learning	Special Day Class	3.75	0.96	7.25	2.99	0.166
	General Education	6.29	2.58	8.07	1.86	
I am comfortable assessing the quality of my students' dance or theater work	Special Day Class	2.00	0.82	5.50	2.65	0.061
	General Education	5.79	2.97	7.14	2.38	
I am comfortable trying new techniques in the classroom	Special Day Class	5.50	2.65	7.75	0.50	0.202
	General Education	7.79	2.08	8.64	1.15	
My students are respectful of their classmates	Special Day Class	4.50	2.08	7.75	0.96	0.019
	General Education	6.86	2.51	8.00	1.36	
My students are respectful of the adults in our school	Special Day Class	5.25	2.06	7.75	0.96	0.011
	General Education	7.93	1.14	8.50	0.85	
My students are rarely disruptive during class	Special Day Class	3.75	2.06	6.00	0.82	0.205
	General Education	6.29	2.55	7.07	1.73	
My students rarely fight in my classroom	Special Day Class	6.75	3.77	8.25	2.06	0.236
	General Education	8.64	2.13	8.86	1.51	
My students care about the quality of their work	Special Day Class	4.25	0.96	7.00	0.82	0.098
	General Education	6.64	2.17	8.07	1.00	
My students participate in class discussions	Special Day Class	3.75	0.96	5.50	2.52	0.815
	General Education	6.00	1.92	8.00	1.04	
My students are engaged learners	Special Day Class	4.25	1.89	7.00	2.16	0.366
	General Education	6.64	2.34	8.36	1.01	
My students learn	Special Day Class	1.75	0.50	3.50	2.38	0.667



Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	T-test
	General Education	6.07	2.23	7.43	1.28	
My students are reflective about their work	Special Day Class	2.00	0.82	3.75	1.26	0.909
	General Education	5.43	1.91	7.07	1.21	
My students are receptive to feedback	Special Day Class	6.25	3.30	7.75	1.71	0.879
	General Education	6.00	1.96	7.64	0.84	
My students work well in teams	Special Day Class	3.00	1.63	5.50	1.29	0.658
	General Education	5.57	2.28	7.57	1.16	
About how often is dance/creative movement used in your lesson plans?	Special Day Class	2.50	2.38	3.75	2.75	0.875
	General Education	3.50	2.41	4.64	2.76	
About how often is theater used in your lesson plans?	Special Day Class	1.75	0.96	4.00	2.58	0.350
	General Education	3.50	2.28	4.93	2.92	
How comfortable do you feel using dance/creative movement in your classroom?	Special Day Class	3.00	2.31	5.50	1.73	0.059
	General Education	5.36	3.05	6.36	2.56	
How comfortable do you feel using theater in your classroom?	Special Day Class	2.75	1.71	5.25	1.26	0.157
	General Education	6.00	2.60	7.21	2.36	





Table A15: Teacher survey results on individual students from Special Day Class (n=24) and general education (n=256) treatment classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	
Approaches Problems Creatively	Special Day Class	3.42	1.98	4.96	2.03	0.103
	General Education	5.58	1.91	6.75	1.77	
Adapts to new situations with ease	Special Day Class	4.21	2.47	5.79	1.84	0.131
	General Education	5.81	1.96	6.93	1.71	
Respects cultural differences	Special Day Class	6.29	2.26	7.33	1.37	0.640
	General Education	6.60	1.84	7.48	1.55	
Considers the pros/cons of ideas	Special Day Class	3.79	1.98	5.17	2.12	0.182
	General Education	5.78	1.86	6.83	1.72	
Appreciate the work of others	Special Day Class	4.38	2.26	5.58	2.10	0.576
	General Education	6.45	1.89	7.47	1.48	
Is enthusiastic about learning	Special Day Class	4.46	1.96	6.29	1.85	0.045
	General Education	6.46	2.08	7.52	1.68	
Volunteers to answer questions during class	Special Day Class	3.50	2.34	5.29	2.63	0.169
	General Education	5.61	2.26	6.93	2.12	
Shows comfort with expressing ideas	Special Day Class	3.08	2.00	4.71	2.61	0.281
	General Education	5.60	2.14	6.84	2.04	
Stays on task	Special Day Class	4.21	2.04	5.96	1.90	0.051
	General Education	6.39	2.30	7.41	1.89	
Perseveres through challenges	Special Day Class	4.17	1.79	5.83	1.55	0.094
	General Education	6.08	2.01	7.09	1.81	
Displays feelings of success	Special Day Class	4.38	1.88	6.08	1.53	0.260
	General Education	5.92	1.99	7.22	1.78	
Is respectful of others' ideas	Special Day Class	4.21	2.06	5.75	2.36	0.076
	General Education	6.82	2.02	7.73	1.66	



**Table A16: Teacher survey results on individual students from Special Day Class (n=12) and general education (n=54) comparison classrooms**

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	
Approaches Problems Creatively	Special Day Class	4.67	2.71	3.58	2.68	0.103
	General Education	7.80	2.07	6.25	2.38	
Adapts to new situations with ease	Special Day Class	5.50	2.54	4.25	2.90	0.131
	General Education	8.05	1.41	6.89	2.31	
Respects cultural differences	Special Day Class	5.33	2.02	4.67	1.50	0.640
	General Education	8.80	1.25	7.87	2.39	
Considers the pros/cons of ideas	Special Day Class	4.00	2.41	2.75	2.42	0.182
	General Education	8.29	1.46	6.85	2.17	
Appreciate the work of others	Special Day Class	6.25	2.67	4.58	1.88	0.576
	General Education	8.93	1.26	8.00	2.13	
Is enthusiastic about learning	Special Day Class	7.83	1.95	5.67	2.15	0.045
	General Education	8.67	1.39	7.42	2.38	
Volunteers to answer questions during class	Special Day Class	5.75	3.25	4.67	3.80	0.169
	General Education	7.62	2.99	5.69	3.27	
Shows comfort with expressing ideas	Special Day Class	5.42	2.91	3.83	2.95	0.281
	General Education	7.91	2.59	6.16	3.04	
Stays on task	Special Day Class	6.00	2.66	4.50	3.12	0.051
	General Education	8.49	1.51	7.04	2.79	
Perseveres through challenges	Special Day Class	5.50	2.47	4.00	2.26	0.094
	General Education	8.56	1.55	7.33	2.71	
Displays feelings of success	Special Day Class	6.00	3.02	4.25	2.53	0.260
	General Education	8.67	1.36	6.95	2.21	
Is respectful of others' ideas	Special Day Class	7.33	2.71	6.58	2.64	0.076
	General Education	8.95	1.01	7.89	2.51	





## Artist survey results

Table A17: Artist survey results in Special Day Class (n= 15) and general education (n= 207) classrooms

Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	
Approaches Problems Creatively	Special Day Class	3.00	1.65	5.13	2.23	0.691
	General Education	4.66	1.61	6.92	1.88	
Adapts to new situations with ease	Special Day Class	3.07	1.94	5.07	2.05	0.594
	General Education	4.96	1.70	6.80	1.80	
Respects cultural differences	Special Day Class	2.07	1.94	2.67	2.69	0.081
	General Education	6.48	2.10	7.62	1.96	
Considers the pros/cons of ideas	Special Day Class	2.00	1.36	3.00	1.96	0.007
	General Education	5.14	1.84	7.01	2.10	
Appreciate the work of others	Special Day Class	3.80	1.57	5.93	1.87	0.007
	General Education	5.65	1.71	7.11	1.75	
Is enthusiastic about learning	Special Day Class	3.73	1.58	6.07	1.83	0.061
	General Education	5.61	1.91	7.38	1.88	
Volunteers to answer questions during class	Special Day Class	3.20	1.78	5.73	2.28	0.010
	General Education	4.45	2.11	6.14	2.39	
Shows comfort with expressing ideas	Special Day Class	1.80	1.61	3.60	2.85	0.660
	General Education	4.34	2.21	5.93	2.50	
Stays on task	Special Day Class	3.07	1.44	5.73	1.98	0.000
	General Education	5.59	1.85	7.15	2.03	
Perseveres through challenges	Special Day Class	2.60	1.59	5.40	1.92	0.016
	General Education	5.24	2.01	6.75	2.23	



Survey item		Pre-test Mean	Pre-test Standard Deviation	Post-test Mean	Post-test standard deviation	
Displays feelings of success	Special Day Class	3.40	1.40	6.40	1.92	0.005
	General Education	4.76	1.59	6.31	1.72	
Is respectful of others' ideas	Special Day Class	3.80	1.66	6.07	1.98	0.020
	General Education	6.23	1.83	7.45	1.92	

## Residency observation results

Table A18: Residency observation results at mid-year and year-end combined

In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Students used vocalization to express emotion and feelings.	28%	39%	8%	3%	23%
Students used facial expression to express emotion and feelings.	36%	46%	10%	3%	5%
Students used body poses/gestures/movements to express emotion and feelings.	54%	36%	5%	3%	3%
Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space).	54%	39%	5%	3%	0%
Artist gave students instruction on good audience behaviors.	49%	28%	0%	8%	15%
Students displayed appropriate audience behaviors (sitting still, paying attention, etc.).	44%	44%	10%	3%	0%
Artist used/taught cultural perspectives within their lesson.	0%	3%	46%	0%	51%
Artist encouraged taking creative risks and making non-stereotypic choices.	28%	23%	10%	28%	10%
Students took creative risks and made non-stereotypic choices	15%	26%	18%	28%	12%
Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.).	41%	31%	8%	10%	10%
Students verbalized or demonstrated examples of the concepts being taught.	54%	21%	5%	18%	3%



In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Artist reflected with students on the activities and lessons learned.	49%	26%	5%	15%	5%
Students reflected on what worked and what could be improved in their performance.	18%	28%	13%	33%	8%
Students made revisions to their work based on reflections.	8%	33%	10%	39%	10%
Artist used drum, clapping, modulated voice and/or other sound cue to begin, end or change tempo of activities.	92%	5%	0%	3%	0%
Artist modeled activities/movements for students.	74%	13%	3%	8%	3%
Students modeled activities/movements for their peers.	70%	31%	0%	0%	0%
Classroom teacher/aides helped to model lesson activities.	21%	15%	0%	56%	8%
Artist connected one activity or exercise to the next to expand on the lesson being taught.	77%	15%	0%	0%	8%
The artist used teaching methods appropriate to age and ability levels of students.	77%	23%	0%	0%	0%
The lesson had sufficient content for the time allowed.	82%	8%	3%	5%	3%
Students participated fully in group activities.	72%	26%	3%	0%	0%
Students participated fully in individual activities.	46%	21%	3%	5%	26%
Students displayed enthusiasm through smiling, volunteering, clapping, etc.	62%	36%	0%	3%	0%
Students could adapt to changing activities and tempos.	59%	31%	3%	3%	5%
Students remained focused on the teaching artist throughout the lesson.	46%	41%	10%	3%	0%
Students showed support for each others' work (Clapping, positive words, etc.)	28%	64%	3%	5%	0%
Artist and classroom teacher showed support for students' work (clapping, positive words, etc.)	67%	31%	0%	3%	0%
Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	36%	31%	3%	31%	0%
The artist alone monitored and corrected class behavior.	31%	39%	0%	31%	0%



In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
The classroom teacher/aides alone monitored and corrected class behavior.	8%	26%	0%	67%	0%
Artist or classroom teacher/aides gave individual instruction to students who struggled with the lesson.	59%	23%	0%	13%	5%

Table A19: Residency observation results at mid-year

In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Students used vocalization to express emotion and feelings.	20%	40%	5%	0%	35%
Students used facial expression to express emotion and feelings.	40%	35%	15%	0%	10%
Students used body poses/gestures/movements to express emotion and feelings.	65%	25%	5%	0%	5%
Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space).	55%	35%	5%	5%	0%
Artist gave students instruction on good audience behaviors.	50%	35%	0%	10%	5%
Students displayed appropriate audience behaviors (sitting still, paying attention, etc.).	40%	45%	15%	0%	0%
Artist used/taught cultural perspectives within their lesson.	0%	0%	0%	50%	50%
Artist encouraged taking creative risks and making non-stereotypic choices.	35%	15%	15%	25%	10%
Students took creative risks and made non-stereotypic choices	25%	30%	10%	25%	10%
Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.).	35%	35%	5%	15%	10%
Students verbalized or demonstrated examples of the concepts being taught.	70%	10%	10%	5%	5%
Artist reflected with students on the activities and lessons learned.	60%	30%	5%	5%	0%



In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Students reflected on what worked and what could be improved in their performance.	15%	40%	15%	25%	5%
Students made revisions to their work based on reflections.	10%	40%	15%	30%	5%
Artist used drum, clapping, modulated voice and/or other sound cue to begin, end or change tempo of activities.	95%	5%	0%	0%	0%
Artist modeled activities/movements for students.	70%	20%	0%	10%	0%
Students modeled activities/movements for their peers.	80%	20%	0%	0%	0%
Classroom teacher/aides helped to model lesson activities.	20%	10%	0%	65%	5%
Artist connected one activity or exercise to the next to expand on the lesson being taught.	85%	15%	0%	0%	0%
The artist used teaching methods appropriate to age and ability levels of students.	80%	20%	0%	0%	0%
The lesson had sufficient content for the time allowed.	85%	5%	5%	5%	0%
Students participated fully in group activities.	80%	20%	0%	0%	0%
Students participated fully in individual activities.	55%	25%	5%	0%	15%
Students displayed enthusiasm through smiling, volunteering, clapping, etc.	60%	40%	0%	0%	0%
Students could adapt to changing activities and tempos.	60%	35%	0%	0%	5%
Students remained focused on the teaching artist throughout the lesson.	55%	30%	15%	0%	0%
Students showed support for each others' work (Clapping, positive words, etc.)	30%	70%	0%	0%	0%
Artist and classroom teacher showed support for students' work (clapping, positive words, etc.)	65%	30%	0%	5%	0%
Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	30%	30%	0%	40%	0%
The artist alone monitored and corrected class behavior.	40%	35%	0%	25%	0%



In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
The classroom teacher/aides alone monitored and corrected class behavior.	5%	15%	0%	80%	0%
Artist or classroom teacher/aides gave individual instruction to students who struggled with the lesson.	55%	20%	0%	20%	5%

Table A20: Residency observation results at year-end

In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Students used vocalization to express emotion and feelings.	37%	37%	11%	5%	11%
Students used facial expression to express emotion and feelings.	32%	58%	5%	5%	0%
Students used body poses/gestures/movements to express emotion and feelings.	42%	47%	5%	5%	0%
Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space).	53%	42%	5%	0%	0%
Artist gave students instruction on good audience behaviors.	47%	21%	0%	5%	26%
Students displayed appropriate audience behaviors (sitting still, paying attention, etc.).	47%	42%	5%	5%	0%
Artist used/taught cultural perspectives within their lesson.	0%	5%	0%	42%	53%
Artist encouraged taking creative risks and making non-stereotypic choices.	21%	32%	5%	32%	11%
Students took creative risks and made non-stereotypic choices	5%	21%	26%	32%	16%
Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.).	47%	26%	11%	5%	11%
Students verbalized or demonstrated examples of the concepts being taught.	37%	32%	0%	32%	0%
Artist reflected with students on the activities and lessons learned.	37%	21%	5%	26%	11%
Students reflected on what worked and what could be improved in their performance.	21%	16%	11%	42%	11%



In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Students made revisions to their work based on reflections.	5%	26%	5%	47%	16%
Artist used drum, clapping, modulated voice and/or other sound cue to begin, end or change tempo of activities.	89%	5%	0%	5%	0%
Artist modeled activities/movements for students.	79%	5%	5%	5%	5%
Students modeled activities/movements for their peers.	58%	42%	0%	0%	0%
Classroom teacher/aides helped to model lesson activities.	21%	21%	0%	47%	11%
Artist connected one activity or exercise to the next to expand on the lesson being taught.	68%	16%	0%	0%	16%
The artist used teaching methods appropriate to age and ability levels of students.	74%	26%	0%	0%	0%
The lesson had sufficient content for the time allowed.	79%	11%	0%	5%	5%
Students participated fully in group activities.	63%	32%	5%	0%	0%
Students participated fully in individual activities.	37%	16%	0%	11%	37%
Students displayed enthusiasm through smiling, volunteering, clapping, etc.	63%	32%	0%	5%	0%
Students could adapt to changing activities and tempos.	58%	26%	5%	5%	5%
Students remained focused on the teaching artist throughout the lesson.	37%	53%	5%	5%	0%
Students showed support for each others' work (Clapping, positive words, etc.)	26%	58%	5%	11%	0%
Artist and classroom teacher showed support for students' work (clapping, positive words, etc.)	68%	32%	0%	0%	0%
Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	42%	32%	5%	21%	0%
The artist alone monitored and corrected class behavior.	21%	42%	0%	37%	0%
The classroom teacher/aides alone monitored and corrected class behavior.	11%	37%	0%	53%	0%





In the classroom...	Strongly displayed	Somewhat displayed	Somewhat not displayed	Not at all displayed	Not applicable
Artist or classroom teacher/aides gave individual instruction to students who struggled with the lesson.	63%	26%	0%	5%	5%





## Appendix B: Data Collection Instruments

Copies of the IRB-approved data collection instruments are included in this appendix:

- Student survey
- Teacher survey
- Artist survey
- Teacher focus group
- Artist focus group
- Classroom observation form
- Action Research forms



**Student Survey**

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

This survey will help us learn more about you and will help schools learn how to serve youth better. This survey is NOT a test. There are no right or wrong answers. It is important that you answer each question as truthfully as you can. Since students are different from each other, everyone's answers will be different - just choose the best answer for YOU for each question.

Your answers will be private. No one you know - your parents, your teachers, your friends - will ever know how you answered the questions.

Your teacher will read each statement to you. Think about how the statement describes you, and then mark the answer that best shows how you feel.

Please PRINT clearly.

Today's Date: \_\_\_\_\_

Your Name: \_\_\_\_\_



**Student Survey**

ARISE Project evaluation  
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1. What is your school's name? \_\_\_\_\_
2. What is your teacher's name? \_\_\_\_\_
3. How much do you agree with the following statements? Fill in the circle that best describes how you feel.

	Not at all true ★	Somewhat true ★★	Very true ★★★
a. I like going to school.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
b. I work very hard on my homework.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
c. I learn a lot in school.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
d. I pay attention in class.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
e. I like the other kids in my class.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
f. I feel comfortable talking in class.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
g. I like to do art in school.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
h. I like to hear what people think of my school work.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
i. I understand the rules in my school and classroom.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
j. I like to follow directions.	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★



**Student Survey**

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4. How good are you at performing arts activities? Fill in the circle that says how good you are at the following activities.

	I don't do well ★	I do okay ★★	I am very good ★★★
a. Playing theater games	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
b. Making up new dance moves	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
c. Acting or performing in class	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
d. Dancing in front of other people	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★
e. Telling stories	<input type="radio"/> ★	<input type="radio"/> ★★	<input type="radio"/> ★★★

Please write your answers to the following questions on the lines provided.

5. What theater or dance projects did you do in school this year?

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6. What do you like most about your school?

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**Student Survey**

ARISE Project evaluation  
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7. How do you feel when you do theater or dance?

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8. Draw a picture of you and your friends performing or dancing.

**Thank you for completing this survey!**



**Teacher Survey**

ARISE Project evaluation  
WIRB® Protocol #20070991

We are gathering information about the Performing Arts Workshop's Artists-In-Schools (AIS) program and how it impacts the classroom environment, student behavior and student academic achievement. Your **honesty** is important - please answer the questions as truthfully as possible. Your answers will be held **confidential** and will not be shared with your colleagues. Please call Deborah Mattila toll-free at (877) 467-7847, ext 802 or email at deborahm@theimprovegroup.com if you have questions during or after filling out this survey.

Please complete this survey and return it to Deborah Mattila in the attached envelope by [DATE].

The following information will be used solely for sorting your survey. This cover sheet will be removed from the other pages of your survey during data entry.

Name: \_\_\_\_\_ Today's date: \_\_\_\_\_

What grade levels do you teach? \_\_\_\_\_

Prepared by:



**Teacher Survey**

ARISE Project evaluation  
WIRB® Protocol #20070991

1. Describe your experience with using the performing arts in your classroom. Please circle the number that corresponds with your degree of agreement with the statements.

Strongly Disagree 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Strongly Agree										
<b>a. The performing arts have a positive impact on my students' overall classroom behavior.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10
<b>b. The performing arts have a positive impact on my students' overall attitude toward learning.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10
<b>c. I am comfortable assessing the quality of my students' dance or theater work.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10
<b>d. I am comfortable trying new techniques in the classroom</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

2. Please describe your students' general social behavior and attitudes. Circle the number that corresponds with your degree of agreement with the statements.

Strongly Disagree 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Strongly Agree										
<b>a. My students are respectful of their classmates.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10
<b>b. My students are respectful of the adults in our school.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10
<b>c. My students are rarely disruptive during class.</b>										
At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

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**Strongly Disagree 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Strongly Agree**

**d. My students rarely fight in my classroom.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

3. Please describe your students' general academic behavior and attitudes. Circle the number that corresponds with your degree of agreement with the statements.

**Strongly Disagree 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Strongly Agree**

**a. My students care about the quality of their work.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**b. My students participate in class discussions.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**c. My students are engaged learners.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**d. My students learn new information quickly.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**e. My students are reflective about their work.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**f. My students are receptive to feedback.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**g. My students work well in teams.**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10



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4. About how often are the following arts activities used in your lesson plans? Please circle the number that corresponds with how often you use the activities.

**Never 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 More than once a day**

**a. Dance/Creative movement**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**b. Theater**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

5. How comfortable do you feel using the following arts activities in your classroom? Please circle the number that corresponds with your comfort level.

**Very uncomfortable 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Very comfortable**

**a. Dance/Creative movement**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

**b. Theater**

At present	1	2	3	4	5	6	7	8	9	10
At the beginning of the school year	1	2	3	4	5	6	7	8	9	10

6. How have interactions with your students' parents changed in the 2007-08 school year? Have they improved or worsened? Are parents more or less engaged in their children's education?

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7. Have your thoughts about using performing arts in the classroom changed during the 2007-08 school year? If so, how have they changed?

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**Teacher Survey**

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8. Have you learned new tools for using performing arts in the classroom during the 2007-08 school year? What tools did you learn?

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9. What do you think your students have gained from the performing arts in the 2007-08 school year?

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10. What were some of the problems or challenges in using performing arts in your classroom in the 2007-08 school year?

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**Teacher Survey**

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Fill in each student's first and last initials and the last name of their classroom teacher last year (If you don't know or if the student was not at your school last year, write N/A). Write a number on a scale of 1-10 (Never - Always) that corresponds with how often you observe(d) the behavior or attitude in your students now and at the beginning of the school year. Continue this table on the following pages with additional students.

Rating Scale: Never 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Always

	Student 1		Student 2		Student 3		Student 4		Student 5		Student 6	
	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year
1. Student's initials												
2. Teacher last year												
3. Approaches problems Creatively												
4. Adapts to new situations with ease												
5. Respects cultural differences												
6. Considers the pros and cons of Ideas												
7. Appreciates the work of others												
8. Is enthusiastic about learning												
9. Volunteers to answer questions during class												
10. Shows comfort with expressing ideas												
11. Stays on task												
12. Perseveres through challenges												
13. Displays feelings of success												
14. Is respectful of others' Ideas												



### Artist Survey

ARISE Project evaluation  
WIRB# Protocol #20070991

We are gathering information about the Performing Arts Workshop's Artists-In-Schools (AIS) program and how it impacts the classroom environment, student behavior and student academic achievement. Your **honesty** is important - please answer the questions as truthfully as possible. Your answers will be held **confidential** and will not be shared with your colleagues. Please call Deborah Mattila toll-free at (877) 467-7847, ext 802 or email at [deborahm@theimprovetgroup.com](mailto:deborahm@theimprovetgroup.com) if you have questions during or after filling out this survey.

Please complete this survey and return it to Deborah Mattila in the attached envelope by [DATE].

The following information will be used solely for sorting your survey. This cover sheet will be removed from the other pages of your survey during data entry.

Name: \_\_\_\_\_ Today's date: \_\_\_\_\_

At which schools do you teach? \_\_\_\_\_



### Artist Survey

ARISE Project evaluation  
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1. What grade levels do you teach (circle all)?    K    1    2    3    4    5    6

2. What artistic disciplines are your teaching specialties? \_\_\_\_\_

3. How long have you been a teaching artist? \_\_\_\_\_

4. What steps did you take to develop your lesson plans?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. What resources did you use to create your lesson plans?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. Did you revise lesson plans over the course of the school year? Why or why not?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. What were the biggest successes in your residencies in the 2007-08 school year?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





**Artist Survey**

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8. What were the biggest challenges in your residences in the 2007-08 school year?

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9. What professional development sessions have you attended in the 2007-08 school year (including summer 2007)?

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10. What was the most valuable lesson or tool you received from professional development sessions in the 2007-08 school year (including summer 2007)?

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11. Do you feel that you received adequate support from Performing Arts Workshop staff (both artistic and administrative staff) in the 200708 school year (including summer 2007)? Why or why not?

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**Artist Survey**

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Instructions: Fill in each student's first and last initials, and the name of their current classroom teacher. Write a number on a scale of 1-10 (Never to Always) in each square that corresponds with how often you observe the specified behavior or attitude in your students now and how often you observed at the beginning of your residency.

Rating Scale: Never 1.....2.....3.....4.....5.....6.....7.....8.....9.....10 Always

	Student 1		Student 2		Student 3		Student 4		Student 5		Student 6	
	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year	Today	At start of school year
1. Student's initials												
2. Teacher name												
3. Approaches problems Creatively												
4. Adapts to new situations with ease												
5. Respects cultural differences												
6. Considers the pros and cons of ideas												
7. Appreciates the work of others												
8. Is enthusiastic about learning												
9. Volunteers to answer questions during class												
10. Shows comfort with expressing ideas												
11. Stays on task												
12. Perseveres through challenges												
13. Displays feelings of success												
14. Is respectful of others' ideas												





### Teacher Focus Group

ARISE Project evaluation  
WIRB# Protocol #20070991

I am \_\_\_\_\_, a program evaluator from the Improve Group. As you know I am conducting research for Performing Arts Workshop about their Artists-in-Schools program for their federally funded Arts Residency Interventions in Special Education or ARISE project. Thank you for taking time for this focus group today. I will be asking you questions about how the Artists-in-Schools program is implemented and how it impacts general education and special education students.

Before we get started, I'd like to give you a little background about focus groups and why we are doing this focus group. Focus groups are intended to give us a sense of how a group of people feels about a certain subject. We often want confirmation that others feel this way, so I might follow up a question with something like "Do others feel this way" or "Is this important for other people to know about?" I want to hear from everyone, and so at times I may interject to help the conversation keep moving. I will be taking your comments and summarizing them to share with the Performing Arts Workshop staff and the federal Department of Education. You and your individual opinions won't be identified in any way. This focus group is being audio recorded to ensure the accuracy of my notes.

Please help yourself to food and beverages. If you need to get up to use the rest room, feel free. We expect the focus group to take 1-1/2 to 2 hours.

School Name:

Names of Attendees:

- |    |     |
|----|-----|
| 1. | 6.  |
| 2. | 7.  |
| 3. | 8.  |
| 4. | 9.  |
| 5. | 10. |



### Teacher Focus Group

ARISE Project evaluation  
WIRB# Protocol #20070991

### Focus Group Questions

**Our first few questions are about how the Artists-in-Schools program is implemented.**

1. If another teacher asked you about the Artists-in-Schools program, how would you describe it? (What if you were explaining it to a parent? What does the program do? What is its purpose? What is your role?)
2. What happens in your classroom during the residency? (When does the artist arrive? What do they do when they get there? What do the students do? What do you do?)
3. Do your students look forward to and enjoy the AIS program?
4. What kind of planning and reflection do you do with the artist? Are you using the concepts or lessons in other ways? Did you have enough time with the artist to develop or coordinate lesson plans?
5. Is there anything you do during the rest of the school week related to the performing arts in general? (Prompts: Use materials from the residency to teach other concepts? Continue lessons from residency during other class periods?)
6. Was the artist sensitive to the needs of students with disabilities or special needs? Was the artist capable of teaching to and interacting with students with disabilities or special needs?

**The next few questions are about how the Artist-in-Schools program impacts students.**

7. What changes have you seen in students' understanding of the performing arts as a result of the Artists-in-Schools program? (Do they have improved artistic vocabularies? Do they know what [theater, creative movement, creative writing] is?)



**Teacher Focus Group**

ARISE Project evaluation  
WIRB# Protocol #20070991

- 8. What changes have you seen in students' ability to express themselves using the arts? (Are students using new mediums to express themselves? Can they find meaning in work of other artists and students?)
- 9. How has your classroom dynamic changed as a result of the Artists-in-Schools program? (Do students get along better? Listen to you better? Respond to adults in general better?)
- 10. What impact does the Artists-in-Schools program have on students' academic performance? (Are they more engaged in learning? Do they care more about the quality of their work?)
- 11. What impact does the Artists-in-Schools program have on students' classroom behavior?
- 12. Can you tell me about individual situations in which students were particularly affected by the Artists-in-Schools program? Situations in which the program did or didn't work with individual students?
- 13. Are there special factors or impacts we should understand about working with special education students in the arts? (Can the arts have a different impact on students with special needs? How have you used performing arts to teach special education students in the past?)
- 14. How do you typically reach special education students within general classroom environments? How has that changed as a result of being part of the ARISE project? How do you think the performing arts can improve or add to your methods?
- 15. What would you want to convey to a broader audience of teachers about using performing arts in the classroom?



**Teacher Focus Group**

ARISE Project evaluation  
WIRB# Protocol #20070991

- 16. Please explain how factors in your district or school contribute to or detract from using and exploring performing arts in your classroom. (Are you encouraged to use performing arts? Are you given time to plan for or learn more about performing arts? Are there some factors keeping you from using performing arts in your classroom?)

**Thank You again for Participating!**



### Artist Focus Group

ARISE Project evaluation  
WIRB® Protocol #20070991

I am \_\_\_\_\_, a program evaluator from the Improve Group. As you know I am conducting research for Performing Arts Workshop about their Artists-in-Schools program for their federally funded Arts Residency Interventions in Special Education or ARISE project. Thank you for taking time for this focus group today. I will be asking you questions about how the Artists-in-Schools program is implemented and how it impacts general education and special education students.

Before we get started, I'd like to give you a little background about focus groups and why we are doing this focus group. Focus groups are intended to give us a sense of how a group of people feels about a certain subject. We often want confirmation that others feel this way, so I might follow up a question with something like "Do others feel this way" or "Is this important for other people to know about?" I want to hear from everyone, and so at times I may interject to help the conversation keep moving. I will be taking your comments and summarizing them to share with the Performing Arts Workshop staff and the federal Department of Education. You and your individual opinions won't be identified in any way. This focus group is being audio recorded to ensure the accuracy of my notes.

Please help yourself to food and beverages. If you need to get up to use the rest room, feel free. We expect the focus group to take 1-½ to 2 hours.

#### Names of Attendees:

- 1.
- 2.
- 3.
- 4.
- 5.



### Artist Focus Group

ARISE Project evaluation  
WIRB® Protocol #20070991

## Focus Group Questions

Our first few questions are about how the Artists-in-Schools program is implemented.

1. Did you receive training from Performing Arts Workshop in the last year? If yes, in what ways has it helped you develop and implement lesson plans in the 2007-08 school year?
2. Have you received two or more evaluation site visits by artistic staff (not related to this evaluation)? Did you find the evaluation valuable in helping you improve your teaching method? Why or why not?
3. How would you explain the Artists-in-Schools program to a teacher? (What if you were explaining it to a parent? Another artist? What does the program do? What is its purpose?)
4. What happens in your classroom during the residency? (Prompts: What do you do when you get to the school/classroom? What do the teachers do? What do the students do? What is the structure of the lesson plan?)
5. What kind of planning and reflection do you do with the teacher? Is it effective?
6. How did you develop your lesson plans? What resources did you use to develop your lesson plans? (i.e. Teachers from the school you worked at, Workshop staff or trainings, Workshop or other arts or education publications, etc.)?
7. What topics or skills do you emphasize in your lesson plans? What format are your lesson plans in?



### Artist Focus Group

ARISE Project evaluation  
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8. What makes you feel welcome and or valued in the school? Are there factors that are off-putting? Has this changed during the current school year?
9. Have you seen any changes in the teacher or classroom environment as a result of the program? What changes have you seen? (Evidence that the performing arts are being integrated in the classroom?)
10. Do you frequently model your planned lessons during class? Why or how?

The next few questions are about how the Artist-in-Schools program impacts students.

11. What changes have you seen in students' understanding of the performing arts as a result of the Artists-in-Schools program? (Do they have improved artistic vocabularies? Do they know what [theater, creative movement, creative writing] is?)
12. What changes have you seen in students' ability to express themselves in the arts? (Are students using a variety of art forms to express themselves? Can they find meaning in work of other artists and students?)
13. What changes have you seen in students' classroom behavior?
14. Can you tell me about individual situations in which students were particularly affected by the Artists-in-Schools program? Situations in which the program did or didn't work with individual students?



### Artist Focus Group

ARISE Project evaluation  
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15. How is the experience of teaching to special education students different from teaching students in general education? Are there special factors we should know about when working with Special Education students in the arts? (Can the arts have a different impact on special education students?)
16. Did the classroom teachers express interest in using the arts to teach reading, math, science or other subjects? Did you help the teachers develop tools to do so?
17. What would you say are the best ways to assess student learning in the arts? What do you do to assess student learning?
18. What would you want to convey to a broader audience of teaching artists?



\_\_\_\_\_

\_\_\_\_\_

### Observation Form

Date of residency class:

Date of observation:

Observer:

School

Classroom teacher:

Artist:

Briefly list the basic lesson activities and transitions between activities.

Briefly list the lesson concepts (i.e. pantomime, high/medium/low movements, connection between pace and emotion, etc.)

Is there a clear lesson objective?  
 Yes   
 No

Was the space where the lesson was taught an appropriate size for the lesson?

Please choose a rating for each of the following items, from strongly displayed to not at all displayed or not applicable. Use notes only if it is necessary to qualify your rating. Please always add a note if you rate an item as not applicable.

#### Teaching and Learning

	Rating	Notes
1. Students used vocalization to express emotion and feelings.	<input type="text"/>	<input type="text"/>
2. Students used facial expression to express emotion and feelings.	<input type="text"/>	<input type="text"/>

3. Students used body poses/gestures/movements to express emotion and feelings.	<input type="text"/>	<input type="text"/>
4. Students demonstrated different scales/ranges of performance (large/small movements, varied intensity, high/low space)	<input type="text"/>	<input type="text"/>
5. Artist gave students instruction on good audience behaviors.	<input type="text"/>	<input type="text"/>
6. Students displayed appropriate audience behaviors (sitting still, paying attention, etc.)	<input type="text"/>	<input type="text"/>
7. Artist used/taught cultural perspectives within their lesson (note examples).	<input type="text"/>	<input type="text"/>
8. Artist encouraged taking creative risks and making non-stereotypic choices.	<input type="text"/>	<input type="text"/>
9. Students took creative risks and made non-stereotypic choices.	<input type="text"/>	<input type="text"/>
10. Artist taught students aspects/skills of preparation (physical and vocal warm-ups, how to project, facing audience, etc.)	<input type="text"/>	<input type="text"/>
11. Students verbalized or demonstrated examples of the concepts being taught.	<input type="text"/>	<input type="text"/>
12. Artist reflected with students on the activities and lessons learned.	<input type="text"/>	<input type="text"/>
13. Students reflected on what worked and what could be improved in their performance.	<input type="text"/>	<input type="text"/>
14. Students made revisions to their work based on reflections.	<input type="text"/>	<input type="text"/>

#### Teaching skills of artist

	Rating	Notes
15. Artist used drum, clapping, modulated voice, and/or other sound cue to begin, end or change tempo of activities.	<input type="text"/>	<input type="text"/>
16. Artist modeled activities/movements for students.	<input type="text"/>	<input type="text"/>
17. Students modeled activities/movements for their peers.	<input type="text"/>	<input type="text"/>



18. Classroom teacher/aides helped to model lesson activities.	(Click here to choose)	<input type="text"/>
19. Artist connected one activity or exercise to the next to expand on the lesson being taught.	(Click here to choose)	<input type="text"/>
20. The artist used teaching methods appropriate to age and ability levels of students.	(Click here to choose)	<input type="text"/>
21. The lesson had sufficient content for the time allowed.	(Click here to choose)	<input type="text"/>

teacher/aides gave individual instruction to students who struggled with the lesson.	(Click here to choose)	<input type="text"/>
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Submit Survey

Powered by SurveySolutions - Conduct your own internet surveys

**Student engagement and participation**

	Rating	Notes
22. Students participated fully in group activities.	(Click here to choose)	<input type="text"/>
23. Students participated fully in individual activities.	(Click here to choose)	<input type="text"/>
24. Students displayed enthusiasm through smiling, volunteering, clapping, etc.	(Click here to choose)	<input type="text"/>
25. Students could adapt to changing activities and tempos.	(Click here to choose)	<input type="text"/>
26. Students remained focused on the teaching artist throughout the lesson.	(Click here to choose)	<input type="text"/>
27. Students showed support for each others' work (clapping, positive words, etc.)	(Click here to choose)	<input type="text"/>
28. Artist and classroom teacher showed support for students' work (clapping, positive words, etc.)	(Click here to choose)	<input type="text"/>

**Classroom behavior and management**

	Rating	Notes
29. Artist and classroom teacher/aides worked as a team to monitor and correct student behavior.	(Click here to choose)	<input type="text"/>
30. The artist alone monitored and corrected class behavior.	(Click here to choose)	<input type="text"/>
31. The classroom teacher/aides alone monitored and corrected class behavior.	(Click here to choose)	<input type="text"/>
32. Artist or classroom		





### Action Research Design and Planning Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

This worksheet is designed to help you develop a research plan that can be carried out over the course of the current school year. Your research plan will be composed of three elements:

1. Research questions and methodology - What do you want to know? How will you find out?
2. Collection of data and information - Quantitative data collection using a checklist grid; Qualitative data collection writing descriptive observations or asking students questions
3. Development and reporting of conclusions - What does your data tell you? How can your results influence change in your school? How will you share information with your teaching peers?

Use the questions on the following pages to develop research questions and a methodology. Separate worksheets are available for data collection and reporting.



### Action Research Design and Planning Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

These first questions will help you develop broad research questions.

1. What aspects of education research interest you the most?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What do you expect to happen in your classroom as a result of the AIS program? Be sure to consider change that is different than you normally expect over the course of a school year.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Are there specific students or types of students that you expect the program to affect differently? For example, students of particular gender, special education status, performance or achievement level.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. What does my teaching artist expect to happen in my classroom as a result of the AIS program?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. State your hypothesis below. (e.g. My students will have more confidence in their abilities)  
\_\_\_\_\_  
\_\_\_\_\_



### Action Research Design and Planning Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

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6. In the spaces below, write two or three broad research questions that are based on your above answers. (e.g. Will increases in confidence during the residency period translate to increases in confidence during the regular class periods? Will students with IEPs have different changes in their confidence levels than their peers?)

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

The next set of questions will help you develop a methodology to answer the broad research questions.

7. What would indicate to you changes related to your broad research questions detailed above? For instance what specific behaviors or performance measures are observable on a regular basis and would indicate change?

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8. Do you prefer to discover stories and write descriptive narratives (qualitative approach), or use checklists or fill out surveys (quantitative approach)?

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9. If you prefer a *qualitative* approach, determine if you prefer to interview your students or write descriptive observations about them and then write interview or observation questions in the spaces below (based on your answers to question number 6).

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_



### Action Research Design and Planning Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

10. If you prefer a *quantitative* approach, write down up to ten indicators in the spaces below (based on your answers to question number 6). You should be able to observe these

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_
- f. \_\_\_\_\_
- g. \_\_\_\_\_
- h. \_\_\_\_\_
- i. \_\_\_\_\_
- j. \_\_\_\_\_





### Action Research Quantitative Data Collection Tool

ARISE Project evaluation  
WIRB\* Protocol #20070991

Please fill in the following information to create a "key" for your Data Collection Form:

1) Write your research questions from the Action Research Design and Planning Worksheet here:

Research Question 1: \_\_\_\_\_

Research Question 2: \_\_\_\_\_

Research Question 3: \_\_\_\_\_

2) Use the chart below to record the name and characteristics of your indicators. This will assist you in thinking through what you plan to measure and how it relates to what you want to know. Creating this "key" will also save you from having to write out the indicators each time you make an observation.

- *Name of indicator:* give your indicator a short name
- *What research question does this indicator address?:* write in the number of the research question from your list above that this indicator demonstrates
- *Type of indicator:* specify what kind of indicator this is (e.g. does it measure a student's behavior, attitude, achievement, etc.)
- *Description of indicator:* briefly describe what the indicator is or how you know it when you see it (e.g. "student sits still in class")

Name of indicator	What research question/s does this indicator address?	Type of indicator (behavior, expression, achievement, attitude)	Brief description of indicator
1.	#		
2.	#		
3.	#		
4.	#		
5.	#		
6.	#		
7.	#		

Page 1 of 6

Prepared by:



### Action Research Quantitative Data Collection Tool

ARISE Project evaluation  
WIRB\* Protocol #20070991

Name of indicator	What research question/s does this indicator address?	Type of indicator (behavior, expression, achievement, attitude)	Brief description of indicator
8.	#		
9.	#		
10.	#		

3) Complete the Action Research Quantitative Data Collection Form starting on the next page:

- Fill in your name and your school's name at the top
- Fill in the date
- Write in the initials of each student you are observing in the left-hand column
  - It is not necessary to observe every student in your classroom, but it is important to observe the same students each time you make observations.
- Record an "x" for each indicator (up to ten) that you observe in each student that day

Page 2 of 6

Prepared by:





### Action Research Quantitative Data Collection Tool

ARISE Project evaluation  
WIRB® Protocol #20070991

Teacher: \_\_\_\_\_ School: \_\_\_\_\_

Date: \_\_\_\_\_

Please record your observations of each student according to each indicator. Record the presence of each indicator with an "x" in the appropriate box.

Student Initials	Indicators									
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10

Date: \_\_\_\_\_

Please record your observations of each student according to each indicator. Record the presence of each indicator with an "x" in the appropriate box.

Student Initials	Indicators									
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10



### Action Research Qualitative Data Collection Tool

ARISE Project evaluation  
WIRB® Protocol #20070991

As background for your data collection, please fill in the following information:

1) Write your broad research questions from the Action Research Design and Planning Form (question #6) here:

Research Question 1: \_\_\_\_\_

Research Question 2: \_\_\_\_\_

Research Question 3: \_\_\_\_\_

2) Indicate your selected data collection method: (Circle one)

Student interview

Descriptive observation of student growth

3) Write your interview or observation questions from the Action Research Design and Planning Form (question #9) here:

Interview/Observation Question 1: \_\_\_\_\_

Interview/Observation Question 2: \_\_\_\_\_

Interview/Observation Question 3: \_\_\_\_\_

4) Starting on the next page, in the spaces provided, write out the student's response or a description of your observation to each interview/observation question. It is not necessary to interview/observe every student in your class. However, the same students should be interviewed/observed each time that you collect data. You should collect data at least once per week with each student that you are researching.



### Action Research Qualitative Data Collection Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

Teacher: \_\_\_\_\_ School: \_\_\_\_\_

Date: \_\_\_\_\_ Student Initials: \_\_\_\_\_

Interview/Observation Question 1:

\_\_\_\_\_  
\_\_\_\_\_

Interview/Observation Question 2:

\_\_\_\_\_  
\_\_\_\_\_

Interview/Observation Question 3:

\_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_ Student Initials: \_\_\_\_\_

Interview/Observation Question 1:

\_\_\_\_\_  
\_\_\_\_\_

Interview/Observation Question 2:

\_\_\_\_\_  
\_\_\_\_\_

Interview/Observation Question 3:

\_\_\_\_\_  
\_\_\_\_\_



### Action Research Reporting Tool

ARISE Project evaluation  
WIRB<sup>®</sup> Protocol #20070991

This worksheet is designed to help you analyze the data you have collected for the ARISE project in the last several months, interpret results, and consider how and for whom the results are meaningful. You may fill out the form by hand or type a report using the questions as an outline. While you are writing, it is important to think about all potential audiences for this information. You will likely have more than one audience for your report and each will likely be interested in different areas of your report. If you are handwriting your report and need more space, please attach paper with the expanded responses (identified by number) to the end of this worksheet.

The Improve Group has provided you with summaries, tables or figures identifying the results of your data collection form. Please refer to these items as you complete this worksheet.



### Action Research Reporting Tool

ARISE Project evaluation  
WIRB# Protocol #20070991

1. Describe your students, yourself and your classroom environment. What grade do you teach? How many students are boys, girls? How many of your students are ELL? How many of your students have current IEPs? Is your class racially homogeneous or heterogeneous? How structured do you consider your classroom?

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2. Why did you choose to participate in the Action Research study?

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3. What was your hypothesis for this research project and how did you determine it?

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4. What were your broad research questions and how did you determine them?

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### Action Research Reporting Tool

ARISE Project evaluation  
WIRB# Protocol #20070991

5. Why do you think your research questions are important?

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6. How do you expect your research to affect change in your classroom, school, district or community?

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7. Describe your methodology. Was it quantitative or qualitative? Which form did you use to collect information? How did you make your observations? What were your indicators? How many students did you observe? How often? Do you think your methodology adequately answered your research questions?

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8. Describe the process of collecting data. Was it easier or more difficult than you expected? How did it make you think of your students or classroom differently? What did you learn during data collection?

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### Action Research Reporting Tool

ARISE Project evaluation  
WIRB Protocol #20070991

9. What are the results of your research? Relate the results of your research by broad research question, and each indicator.

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10. What do you think the results mean? Are they different than you expected? Why are they important?

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11. How do you think these results can be used to affect change in your school? How can they inform other classroom teachers, teaching artists or administrators?

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## Appendix C: Informed Consent Forms

List informed consent forms. JPEGs of all consent forms in all languages begin on the next page.

- Parent permission/Student assent form - English
- Parent permission/Student assent form - Spanish
- Parent permission/Student assent form - Chinese
- Teacher consent form
- Non-teaching staff consent form
- Artist consent form
- Action Research commitment form







### Forma de Autorización de los Padres y Consentimiento del Estudiante

Evaluación del proyecto ARISE  
WRB® Protocol #20070991

La escuela de su hijo esta participando en la evaluación del programa "Artistas en la Escuela". Este es un estudio de investigación realizado por "The Improve Group" (Numero de teléfono gratuito:1-877-467-7847) para el "Performing Arts Workshop."

#### Antecedentes del Proyecto

El programa Artistas en la Escuela trae artistas locales a la escuela para enseñar clases semanales. La evaluación determinará como este programa afecta a los estudiantes y también determinará como la enseñanza de los artistas puede mejorar el proceso de aprendizaje.

#### Métodos de Investigación

NO todas las salas de clase estarán incluidas en el estudio. Puede que su hijo/a esté o no esté en la sala donde se realizará el estudio de investigación. La investigación puede incluir:

- (1) Observación de videos de sesiones de arte. Puede que los investigadores filmen periodos de arte mensualmente durante el año escolar.
- (2) Puede que el maestro/a de su hijo/a entreviste u observe a su hijo/a.
- (3) Los resultados, tanto los de asistencia como los de las evaluaciones, se recogeran como un resultado global de la sala de clase. No como resultado individual de su hijo/a.
- (4) Tanto al principio como al final del año escolar, se le pedirá a su hijo/a que complete una encuesta. Las encuestas no identificarán el nombre de su hijo/a ni serán evaluadas. Completar cada encuesta tomará aproximadamente 30 minutos. La lección de clase de su hijo/a no será afectada. Usted podrá revisar la encuesta. Para ello deberá contactar al coordinador del estudio de investigación.
- (5) Compartir con los instructores de arte e investigadores los objetivos del programa IEP y de disciplina de su hijo/a. (Sólo si es pertinente)
- (6) Tanto el maestro/a de su hijo/a como los instructores de arte completarán encuestas que podrían incluir información acerca de su hijo/a.

#### Confidencialidad

Aunque los nombres sean usados y grabados en las encuestas, los mismos no serán cargados en una base de datos ni usados en ningún reporte que resulte de esta evaluación. Todos quienes formen parte de la investigación (artistas, maestros de clase y estudiantes) serán asignados con un código de números con propósito de rastrear las cartas de consentimiento y las encuestas. Una vez que se haya escrito un código numérico en una encuesta, cualquier nombre u otra forma de identificación sera tachada con marcador. Toda información acerca de su hijo/a sera privada a menos que sea requerida por la ley. Usted puede pedir que la información acerca de su hijo/a le sea enviada hacia usted, sacada del estudio, o destruida.

#### Riesgos y Beneficios

No hay riesgos previstos para su hijo/a al participar en el estudio. Su hijo/a podría beneficiarse del estudio porque mejorará la enseñanza de artes en su escuela.



### Forma de Autorización de los Padres y Consentimiento del Estudiante

Evaluación del proyecto ARISE  
WRB® Protocol #20070991

#### Naturaleza Voluntaria del Estudio

El aporte de su hijo/a a este estudio sera voluntario. Su hijo/a puede terminar su participación en el estudio en cualquier momento dado sin dar ninguna razón ni recibir ningún castigo.

#### Contactos y preguntas

Si tiene alguna pregunta, por favor contáctese con Deborah Mattila  
Telefono: 1-877-467-7847, ext. 802  
Correo electrónico: [deborahm@theimprovegroup.com](mailto:deborahm@theimprovegroup.com)  
Correo postal: 2051 Killebrew Drive, Suite 620, Bloomington, MN 55425

Si usted tiene preguntas acerca de sus derechos como objeto de una investigación o si usted tiene preguntas, preocupaciones o quejas acerca de la investigación, usted puede contactar a:

Western Institutional Review Board® (WIRB®)  
3535 Seventh Avenue, SW  
Olympia, Washington 98502  
Telefono: 1-800-562-4789 or 360-252-2500  
Correo electrónico: [Help@wirb.com](mailto:Help@wirb.com)

WIRB es un grupo de gente que revisa investigaciones en forma independiente.





### Forma de Autorización de los Padres y Consentimiento del Estudiante

Evaluación del proyecto ARISE  
WIRB® Protocol #20070991

#### Instrucciones

Escriba su nombre y firme en la primera línea. Explique esta forma a su hijo/a. Pídale a su hijo/a que escriba su nombre y firme en la segunda línea.

#### 1. Declaración de permiso de los padres

Yo comprendo los métodos de investigación descriptos arriba. Mis preguntas han sido respondidas satisfactoriamente. Yo estoy de acuerdo en permitir la participación de mi hijo/a en este estudio. Yo he recibido una copia de esta forma.

Al firmar esta forma yo proveo autorización para que mi hijo/a participe en la evaluación del estudio de investigación ARISE.

Nombre del Padre/Madre o Guardián	Firma	Fecha
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#### 2. Declaración de consentimiento del Niño/a

Yo estoy de acuerdo en participar en el estudio de investigación del Taller de Interpretación Artes.

Nombre del Niño/a	Firma	Fecha
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#### 3. Firma del Consultor Principal de la Investigación

Al firmar esta forma yo verifico que toda la información acerca del proyecto de investigación es verdadera y correcta.

Deborah Mattila		Septiembre 5, 2007
Coordinador de la Investigación	Firma	Fecha

Por favor quédese con una copia para usted y devuelva la otra al Investigador.



### Parent Permission, Student Assent Form 家長許可及學生同意書

ARISE Project evaluation  
WIRB® Protocol #20070991

您的孩子所在的學校正在參加一項關於“校園藝術家”(Artists-in-Schools) 項目的評估。項目研究由 the Improve Group (免費電話 1-877-467-7847) 為表演藝術研習會 (Performing Arts Workshop) 完成。

#### 項目背景

“校園藝術家”活動邀請本地的表演藝術家進入課堂每週教授課程。本評估力圖了解此活動對學生的影響以及藝術家的教學如何增進學生的學業。

#### 研究方法

並非所有的課堂都將被評估。您的孩子所在的課堂不一定將被評估。評估可能包括

- (1) 在藝術課上攝像。研究人員可能每月一次攝錄藝術課堂情況。
- (2) 您的孩子的老師可能與您的孩子面談或觀察您的孩子。
- (3) 出勤表和考試成績將以班為單位進行統計而不是您的孩子的個人情況。
- (4) 在學年開始和結束時您的孩子將填寫一份問卷。此問卷是匿名的而且沒有計分。填寫一份問卷大約需要30分鐘。您的孩子的課程將不受影響。如果您想要一份問卷您可以和評估研究協調人聯係。
- (5) 與藝術教師和研究人員共享您的孩子的個人教育計劃(IEP)和行為表現目標。
- (6) 您孩子的課堂教師和藝術教師填寫的問卷中可能包含和您孩子有關的情況。

#### 保密性

儘管調查問卷中有填寫姓名的地方。學生姓名將不會被輸入在任何數據庫中或出現在任何與此評估有關的報告中。所有的研究對象(包括藝術家教師、課堂教師和學生)被繼續以記錄誰同意參加並完成了問卷。一旦被繼續問卷上的姓名或其它可識別身份的特點將被塗黑以保護回答者身份。除非法律需要您的孩子的信息將會保密處理。您可以要求您的孩子的信息寄會給您從研究文件中抽出或銷毀。

#### 風險及受益

我們相信參與本評估對您的孩子沒有風險。您的孩子可能通過此評估受益。因為此評估將會有助於您孩子學校的藝術教學。

#### 評估的自願性

您的孩子的參與完全是自願性的。在任何時候您的孩子可以終止參與無需原因。也沒有懲罰。



**Parent Permission, Student Assent Form 家長許可及學生同意書**

ARISE Project evaluation  
WIRB® Protocol #20070991

**聯絡和詢問方法**

如果您有問題,請聯絡Deborah Mattila。電話:1-877-467-7847, ext. 802。

Email at [deborahm@theimprovetgroup.com](mailto:deborahm@theimprovetgroup.com)

地址: 2051 Killebrew Drive, Suite 620, Bloomington, MN 55425

如果您有關於作為研究對象的權利的問題,或對評估本身有問題,擔心或不滿,請聯絡

Western Institutional Review Board® (WIRB®)  
3535 Seventh Avenue, SW  
Olympia, Washington 98502  
電話:1-800-562-4789 or 360-252-2500  
E-mail: [Help@wirb.com](mailto:Help@wirb.com)

WIRB開展獨立的對研究課題的調查。

**說明:**

請在第一空行整齊填寫您的姓名並簽名。請給您的孩子解釋此表格。請讓您的孩子在第二空行填寫他的姓名並簽名。

**1. 家長許可聲明**

我了解以上所述的研究方法。我的問題已被滿意的回答了。我同意讓我的孩子參加此評估。我收到了此表格。我的簽名表示我允許我的孩子參加ARISE評估調查。

家長/監護人姓名(請整齊填寫)      簽字      日期

**2. 學生同意書**

我同意參加Performing Arts Workshop的評估調查。

學生姓名(請整齊填寫)      簽字      日期

**3. 主要研究諮詢人員**

我的簽名表示所有關於研究項目的信息都是真實無誤的。

Deborah Mattila            September 5, 2007

研究諮詢人姓名      簽字      日期

請您自己留一份,將另外一份遞給研究人員



**Teacher Consent Form**

ARISE Project evaluation  
WIRB® Protocol #20070991

You are invited to participate in the ARISE evaluation, a research study for the Performing Arts Workshop under the direction of The Improve Group, (877-467-7847).

**Project Background**

The research will identify how the Artists-in-Schools performing arts instruction benefits students academically, behaviorally and socially. The benefits you may expect for your students from this research are insights into improving students' academic and artistic performance. Your participation can help clarify best curricular practice for helping students better succeed academically and socially.

**Procedures**

As a part of this research, you may be asked to: (1) assist in obtaining consent forms from your students; (2) complete one Teacher Survey at the end of the 2006-07 school year (approximately 1.5 hours); (3) implement two Student Surveys with your students - one at the beginning and another at the end of the school year (approximately 30 minutes for each survey); (4) participate in one focus group discussion or individual interview conducted after school on school grounds (1.5 hours); (5) have your classroom filmed during an arts period for observation; (6) assist researchers with obtaining information on students' program and behavior goals where applicable.

The Teacher Survey does not evaluate your performance. It is intended to help build better arts education programs. Copies of the surveys are available for review upon request to the Improve Group. It should take approximately 45 minutes to complete each survey. Information about attendance and test scores will be collected at the classroom level and not connected to any individual students. The focus group discussion will be conducted by research staff and will include other teachers at your school who are participating in the research. The filmed arts periods will be reviewed by evaluation staff and will be used for solely for this evaluation project.

**Confidentiality**

Although names are used and recorded on surveys, they will not be entered into a database or used in any reports that result from this evaluation. All research subjects (teaching artists, classroom teachers and student) will be assigned numeric codes for tracking of consent forms and survey completion. Once a numeric code has been written on a survey or survey item, any written names or other identifiers will be blacked out with marker. Any information that is obtained in connection with this study and that may be identified with you or your students will remain confidential unless required by law. You may ask to have information related to you returned to you, removed from the research records, or destroyed.

**Risks and Benefits**

The Improve Group anticipates no risks to yourself or your students as a result of participating in the ARISE evaluation. This project will benefit you, your classroom and school by improving the Artists-in-Schools program for implementation at your school in future years. The benefits you may expect for your students from this research are insights into improving students' academic and artistic performance. Your participation can help clarify best curricular practice for helping students better succeed both academically and artistically.



### Teacher Consent Form

ARISE Project evaluation  
WIRB® Protocol #20070991

#### Voluntary Nature of study

Your participation is voluntary; you can stop taking part at any time without giving any reason, and without penalty.

#### Compensation

You will be compensated for your participation in this research by \$50 for the Teacher Survey, \$25 for administering each Student Survey (\$50 total) and \$50 for your participation in a focus group or interview for a total of \$150.

#### Contacts and questions

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone, toll-free at: 877-467-7847, ext. 802 or by email at: deborahm@theimprovegroup.com.

If you have questions about your rights as a research subject or if you have questions, concerns or complaints about the research, you may contact:

Western Institutional Review Board® (WIRB®)  
3535 Seventh Avenue, SW  
Olympia, Washington 98502  
Telephone: 1-800-562-4789 or 360-252-2500  
E-mail: Help@wirb.com

WIRB is a group of people who perform independent review of research.

#### 1. Statement of Consent

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form. By signing this form I assent to participate in the research study for the Performing Arts Workshop.

Name	Signature	Date
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#### 2. Signature of Primary Research Consultant

By signing this form I verify that all information about the research project is true and correct.

Deborah Mattila		September 5, 2007
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Research Coordinator Name	Signature	Date
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Please keep one copy for your records and return the other to the researcher



### Non-Teaching Staff Assent Form

ARISE Project evaluation  
WIRB® Protocol #20070991

You are invited to participate in the ARISE evaluation, a research study for the Performing Arts Workshop under the direction of The Improve Group, (877-467-7847).

#### Project Background

The research will identify how the Artists-in-Schools performing arts instruction benefits students academically, behaviorally and socially. The benefits you may expect for your students from this research are insights into improving students' academic and artistic performance. Your participation can help clarify best curricular practice for helping students better succeed academically and socially.

#### Procedures

As a part of this research, your classroom may be filmed during an arts periods for observation. The filmed arts residency periods will be reviewed by evaluation staff and will be used for solely for this evaluation project. They will be used to determine the structure of the arts residency period and how teaching is achieved during this time.

#### Confidentiality

Any information that is obtained in connection with this study and that may be identified with you or your students will remain confidential unless required by law. You may ask to have information related to you returned to you, removed from the research records, or destroyed.

#### Risks and Benefits

The Improve Group anticipates no risks to yourself or your students as a result of participating in the ARISE evaluation.

This project will benefit you, your classroom and school by improving the Artists-in-Schools program for implementation at your school in future years. The benefits you may expect for your students from this research are insights into improving students' academic and artistic performance. Your participation can help clarify best curricular practice for helping students better succeed both academically and artistically.

#### Voluntary Nature of study

Your participation is voluntary; you can stop taking part at any time without giving any reason, and without penalty.

#### Contacts and questions

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone, toll-free at: 877-467-7847, ext. 802 or by email at: deborahm@theimprovegroup.com.

If you have questions about your rights as a research subject or if you have questions, concerns or complaints about the research, you may contact:

Western Institutional Review Board® (WIRB®)  
3535 Seventh Avenue, SW



**Non-Teaching Staff Assent Form**

ARISE Project evaluation  
WIRB® Protocol #20070991

Olympia, Washington 98502  
Telephone: 1-800-562-4789 or 360-252-2500  
E-mail: Help@wirb.com

WIRB is a group of people who perform independent review of research.

**1. Statement of Consent**

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form. By signing this form I assent to participate in the research study for the Performing Arts Workshop.

Name	Signature	Date

**2. Signature of Primary Research Consultant**

By signing this form I verify that all information about the research project is true and correct.

Deborah Mattila		September 5, 2007
Research Coordinator Name	Signature	Date

Please keep one copy for your records and return the other to the researcher



**Artist Consent Form**

ARISE Project evaluation  
WIRB® Protocol #20070991

You are invited to participate in the ARISE evaluation, a research study for the Performing Arts Workshop under the direction of The Improve Group, (877-467-7847).

**Project Background**

The research will identify how arts instruction benefits students academically, behaviorally and socially. The benefits you may expect from this research are insights into improving students' artistic and academic performance. Your participation can help clarify best curricular practice for helping students better succeed both academically and artistically.

**Procedures**

During the research period, you may be asked to: (1) complete one Artist Survey at the end of the 2006-07 school year (approximately 2 hours), (3) participate in one focus group discussion (approximately 1.5 hours), and (4) have your residency periods filmed for observation approximately monthly during the school year.

The Artist Survey and case notes do not evaluate your performance. They are intended to help build better arts education programs. Copies of the survey and case notes are available for review upon request to the Improve Group. The survey asks you for detailed information about your students' attitudes and participation during the residency periods; you should keep this in mind throughout your residency. The focus group discussion will be conducted by research staff and will include other artists who are participating in the research; it will be audio recorded to maintain accuracy of notes. The filmed residency periods will be reviewed by evaluation and program staff and will be used for solely for this evaluation project.

**Confidentiality**

Although names are used and recorded on surveys, they will not be entered into a database or used in any reports that result from this evaluation. All research subjects (teaching artists, classroom teachers and student) will be assigned numeric codes for tracking of consent forms and survey completion. Once a numeric code has been written on a survey or survey item, any written names or other identifiers will be blacked out with marker. Any information that is obtained in connection with this study and that may be identified with you or your students will remain confidential unless required by law. You may ask to have information related to you returned to you, removed from the research records, or destroyed.

**Risks and Benefits**

The Improve Group anticipates no risks to yourself or your students as a result of participating in the ARISE evaluation.

This evaluation project will benefit you and your students by helping you to improve your own teaching methods and those of the classroom teachers you work with and providing you with insights into improving students' artistic and academic performance. It will also foster or improve attitudes towards performing arts education in the schools participating in the evaluation.





**Artist Consent Form**

ARISE Project evaluation  
WIRB® Protocol #20070991

**Voluntary Nature of study**

Your participation is voluntary; you can stop taking part at any time without giving any reason and without penalty.

**Contacts and questions**

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone, toll-free at: 877-467-7847, ext 802 or by email: deborahm@theimprovetgroup.com.

If you have questions about your rights as a research subject or if you have questions, concerns or complaints about the research, you may contact:

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Telephone: 1-800-562-4789 or 360-252-2500  
E-mail: Help@wirb.com

WIRB is a group of people who perform independent review of research.

**1. Statement of Consent**

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form. By signing this form I assent to participate in the research study for the Performing Arts Workshop.

_____	_____	_____
Name	Signature	Date

**2. Signature of Primary Research Consultant**

By signing this form I verify that all information about the research project is true and correct.

Deborah Mattila		September 5, 2007
Research Coordinator Name	Signature	Date

Please keep one copy for yourself and return the other to the researcher



**Action Research Commitment Form**

ARISE Project evaluation  
WIRB® Protocol #20070991

You have been invited to participate in the Action Research component of a research study for the Performing Arts Workshop, which is under the direction of the Improve Group, (877-467-7847).

**What is Action Research?**

Action Research is a process that involves educators collaborating with each other to improve their own practices. It is a planned, systemic approach to understanding the learning process that requires us to "test" our ideas about education. It is a critical analysis of educational places of work, using a cyclical process of planning, acting, developing and reflecting. Action Research is not simply problem solving; it involves the specification of a problem, the development of something new, and critical reflection on its effectiveness.

One way in which Action Research differs from how we typically perform evaluation is the inclusion of an Action Plan after data collection and analysis has been completed. Action planning is a time for professional reflections. Teachers and other researchers should reflect on the intended, as well as unintended, outcomes of the study for the purpose of planning future professional development. There are five "typical" outcomes from action research: developing a greater understanding of an educational situation, discovering a new problem, finding a program to be effective, finding a program to need modification, or finding a program to be ineffective. These outcomes can lead to program or systems change at the classroom, school or district level.

**Procedures**

There are three phases of Action Research: (1) Planning research questions and design; (2) data collection; and (3) reporting findings. Participants will be compensated a prescribed amount upon the completion of each phase. Details of each phase are provided below:

*Phase 1: Planning research questions and design (\$100)*

This will occur within the first four weeks of the residency. During this phase teachers will complete the Design and Planning Worksheet. It is estimated that the worksheet will take between 45 minutes and one hour to complete. This worksheet will serve as the guide for the data collection process. Other activities of this phase include conferring with the teaching artist assigned to your class. The Improve Group will hold one technical assistance phone conference sometime during Phase 1 to answer questions and facilitate a discussion about the research project. The technical assistance phone conference will occur during school hours and participants will receive a paid substitute for that time. The Improve Group will be available for additional technical assistance as needed. Action research participants will receive \$100.00 upon the completion of the Design and Planning Worksheet.



### Action Research Commitment Form

ARISE Project evaluation  
WIRB® Protocol #20070991

#### Phase 2: Data Collection (\$200)

This will occur from the time the Action Research Design and Planning Form is reviewed by the Improve Group through the remainder of the residency. During this phase teachers will collect information about their students periodically (approximately weekly), and document their work on either the Quantitative Data Collection Worksheet or the Qualitative Data Collection Worksheet. The data collection will be based on indicators developed by the teachers in Phase 1. The data collection forms are estimated to take 5-15 minutes to complete each time they are used (approximately weekly for about 20 weeks). The Improve Group will hold one technical assistance phone conference sometime during Phase 2 to answer questions and facilitate a discussion about the research project. The technical assistance phone conference will occur during school hours and participants will receive a paid substitute for that time. The Improve Group will be available for additional technical assistance as needed. Action research participants will receive \$200.00 upon completion of the data collection forms.

#### Phase 3: Reporting Findings (\$150)

Just prior to this phase, Improve Group evaluators will perform simple analysis and summary on the data collection forms of Phase 2. Evaluators will then present teachers with the appropriate tables, charts and summaries. In Phase 3, teachers will complete the Reporting Worksheet. This worksheet is expected to take between one and two hours to complete. The Improve Group will hold one technical assistance phone conference sometime during Phase 3 to answer questions and facilitate a discussion about the research project. The technical assistance phone conference will occur during school hours and participants will receive a paid substitute for that time. The Improve Group will be available for additional technical assistance as needed. Action research participants will receive \$150.00 upon the completion of the Reporting Worksheet.

#### Confidentiality

Neither your name nor your students' names will be identified anywhere in the reported results. Identifying information such as names that appear on the data collection tools will be stripped or changed for reporting purposes. Any information that is obtained in connection with this study and that may be identified with you or your students will remain confidential unless required by law. You may ask to have information related to you returned to you, removed from the research records, or destroyed. You will have the opportunity to decide how you wish to be acknowledged in final reporting documents.



### Action Research Commitment Form

ARISE Project evaluation  
WIRB® Protocol #20070991

#### Risks and Benefits

No risks to teachers or students are expected as a result of the action research study.

The results of this study will improve arts education and education in general in your school and district. Through the experience of participating in the action research project, teachers will learn new methods for evaluating their own teaching methods and tracking student progress. The information learned through action research can help teachers advocate for school change and improve their standing in their school and district. Technical assistance phone calls are an opportunity for teachers to collaborate with one another. The calls will occur during school hours and teachers will be provided with paid substitutes to attend.

#### Voluntary Nature of study

Your participation is voluntary; you can stop taking part at any time without giving any reason, and without penalty.

#### Contacts and questions

Deborah Mattila is the project manager for this research project and will answer any further questions about the research, now or during the course of the project, and can be reached by telephone, toll-free at: 877-467-7847, ext 802 or by email: [deborahm@theimprovegroup.com](mailto:deborahm@theimprovegroup.com).

If you have questions about your rights as a research subject or if you have questions, concerns or complaints about the research, you may contact:

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E-mail: [Help@wirb.com](mailto:Help@wirb.com)

WIRB is a group of people who perform independent review of research.



**Action Research Commitment Form**

ARISE Project evaluation  
WIRB Protocol #20070991

**Statement of Commitment**

I understand the procedures described above. My questions have been answered to my satisfaction, and I am committed to completing all three phases of the Action Research project. I have been given a copy of this form. By signing this form I commit to participate in the three phases of the Action Research study for the Performing Arts Workshop.

\_\_\_\_\_  
Name Signature Date

**Signature of Primary Research Consultant**

By signing this form I verify that all information about the research project is true and correct.

Deborah Mattila  September 5, 2007  
\_\_\_\_\_  
Research Coordinator Name Signature Date

Please keep one copy for yourself and return the other to the researcher