

SPR

SOCIAL POLICY RESEARCH ASSOCIATES

CAC Demonstration Grantees Final Report

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Submitted to:

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CAC DEMONSTRATION GRANTEES FINAL REPORT TEMPLATE

*Begin typing your answers by clicking on the shaded areas

Name of project: Arts as Learning Name of Organization: Mocha (lead organization)

Organization's Address: 530 Ninth St, Suite 210, Oakland, CA 94607

Project Director: Mary Marx

Project Director's Phone: (510) 465-8313 E-mail: mmarx@mocha.org

Name of Evaluator: Diane Friedlaender Name of Evaluator's Organization (if applicable): Social Policy Research Associates

Is this an external or internal evaluator? External

Evaluator's Phone: (510) 763-1499 E-mail: Diane@spra.com

Evaluator's Address: 1330 Broadway, Suite 1426, Oakland, CA 94612

A. Which of the following program elements are a part of your project's intended outcomes?

[check all that apply]

- Professional development and training for teachers, administrators and artists
- Regional coordination of arts in education programming
- Curriculum development
- Innovative use of technology
- Developing the capacity of participating arts organizations to deliver arts education services
- Building the delivery system or capacity of organizing schools
- Increased cultural understanding or awareness through arts programs
- Arts instruction for students
- Instruction for students in core content areas using the arts
- Other [please specify] Alameda County Office of Education

B. Target Population

How many of the following have you served to date?

172	Students
9	Teachers
8	Classrooms
1	Schools
1	Districts
4	Artists
2	Art Organizations
	Other [please specify]:

C. Use of the arts

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

1. **Project Based Teaching and Learning.** The goal of this component is to transmit curriculum in an approach that is interdisciplinary, organic and that links the engaging components of arts learning to explorations around core academic subject matter. Together classroom teachers and artists/musicians plan long term projects, called Expeditionary Learning, where classroom teachers identify content and student learning outcomes in other subject matter areas, and artists/musicians collaborate to design arts based projects that will engage students and teachers with the subject matter through project-based learning experiences. Examples of some of these projects are described in section G.
2. **Artists in the Classroom.** Teacher/Artist Teams have been established at each grade level that pairs every classroom teacher with a visual artist and a musician. These teams meet every two weeks to plan arts integrated curriculum, discuss classroom extensions, lesson plans and to assess learning outcomes in and through the arts. Each week the visual artist and the musician teach for one hour in each class, alongside the classroom teacher, modeling how the arts can be used to teach core content areas.
3. **Studio Art Teacher.** Students meet weekly with a visual arts instructor to develop basic skills and explore the visual arts in an art studio environment. The full-time on-site studio art teacher is a visual artist that teaches every class in the school once a week. The studio art teacher coordinates with artists to discuss and plan the instruction of discrete arts discipline learning, as well as integrated curriculum arts learning. Long term projects are planned and developed in an interactive approach with classroom teachers that is responsive to teacher needs and comfort level with the arts, student learning needs, and student interests. For example, a second grade study of fairy tales became an interdisciplinary language arts, social studies, music and visual arts project culminating in a school-wide dramatic performance. Artists and the Studio Art Teacher meet together once a week to reflect on curriculum development across the continuum K-6, assessment in the arts, and multi-cultural best practices in the arts. Arlene Shmaeff (Curriculum Coach), Louise Music (Assessment coach) and Angela Wellman (Multi-cultural best practices coach) facilitate the meetings.
4. **Documentation, exhibition, and performances.** The arts are used to present student learning by documenting the multiple stages in any learning process. The process, rather than just the final product are displayed in the school's classrooms and hallways. We also provide regular opportunities for students to perform and present their arts learning to parents and community through exhibitions and dramatic performances. Each semester a school-wide Exposition of Learning is produced that is rich with learning expressed through murals, sculpture, paintings, drawings, book making, ceramics, paper mache and musical performances. Teachers, students, artists, coaches and school staff all participate in the planning of these events and expositions. Parents and community members are invited to visit and respond to presentations and exhibitions of learning. Students have become accustomed to viewing each other's art and having their own work observed. As a result many students are paying more attention to the detail of their work and raising their own standards for themselves.
5. **Coaching and Professional Development.** Arlene Shmaeff (Curriculum coach) participates in weekly meetings with the Principal (Hae-Sin Kim), and Expeditionary Learning/Lesson Study Coach (Stephanie Hilton) to plan professional development in the arts based on research on the role of the arts in learning. She also works directly with classroom teachers on a weekly basis to coach them on arts integrated and project based teaching.
6. **Reflection and inquiry process.** Teachers and artists meet weekly to reflect on their teaching practice and to engage in a cycle of inquiry on how the arts is impacting their teaching and student learning. The collaborative has also developed student work profiles to identify the content and standard areas that the students' work reflects.

2. Please comment on how your project addresses the following:

- a. Visual and Performing Arts Standards
The collaborative worked with teachers and administrators to ensure that the visual and performing arts standards were reflected on student report cards. What we observed in the first reporting period was that most of the students did not have the background and skill base to meet the standards. As a result artists have developed written narratives on which standards they have addressed and which they have not and we are developing a rubric so that basic skills can be addressed with the studio art teacher. We are also developing student work profiles. These are digital portfolios of student work so that we can track the standards taught and also document the skills and knowledge gained by teaching these standards.
- b. Core Content Standards
Our work is to demonstrate how the arts support a good school. As such all of the core content areas in the curriculum at ASCEND are standards based. Artists and teachers have collaborated to identify curriculum and projects to teach core content standards using the arts. Throughout the year, teachers identified core content standards they want to address and then work collaboratively with the artists to create curriculum that meets those standards using the arts. Teachers also work with the coach to design projects that used the arts to address core content standards.
- c. Building effective partnerships with schools, districts and other organizations
The partnership with ASCEND is a true partnership in which the administration, teachers, parents, artists, and collaborative members decide as a team the direction of the school. We have also built an effective partnership between the organizations involved in the Arts as Learning Collaborative by delineating areas of expertise and identifying areas of challenge. The interest in this project is extensive. Additionally we have developed a partnership with: (1) newly forming new small schools and the new small schools network for other schools that are interested in the arts learning model, (2) the school district and school Board in looking at ASCEND as a case study for how the arts can improve academic learning, and (3) the East Bay Community Foundation in seeing how the local community foundation can support this work.

D. Visibility Plan

1. What successes did you have in your visibility plan?

We have accomplished much in terms of visibility. We have held one of two parent and community accountability events (expositions of learning), have held numerous performances and exhibits for the community at the school, and have opened the school up for several site visits by others wanting to study our model including state superintendent Jack O'Connell, Oakland's Mayor Jerry Brown, the Oakland Unified School Districts Board of Education, and many of the newly forming new small schools through the national new small schools network. We have also presented our work at the national new small schools conference, the local Arts is Education conference, and at the state Arts Work conference in San Jose. Additionally we have exhibited students' work and our model at the state building in Oakland and have generated significant interest in ASCEND through publications in local and national newspapers including the Christian Science Monitor and the San Francisco Chronicle. The work of the collaborative is also featured on the Alameda County of Education's website at www.acoe-artiseducation.org

2. What challenges have you had, if any?

No challenges

E. Major Accomplishments and Challenges

1. Have you modified your program over the course of the past year?
If so, how?

All schools face multiple pressures to provide high academic standards for children. As it opened in September, ASCEND took this challenge seriously and at the same time faced the daunting task of opening a new school. Their ambitious vision for their school included developing curriculum and a school culture that supports all students, fostering a foundation for teacher learning built on collaboration, and creating a school community which encourages an high level of family participation in the school. They sought to meet these goals by engaging in four reform efforts simultaneously: joining the Bay Area Coalition for Equitable Schools (BayCES), and incorporating the Japanese Lesson Study model, Expeditionary Learning and arts integration into their teaching. Understandably, initially teachers and the principal were overwhelmed. Many times they questioned not only how the arts fit in, but also whether they were necessary. The partners in the collaborative had to constantly make the case for the arts and fight the notion of the arts as chaotic and without substance. It was difficult to make a place for the arts in the curriculum and in planning teacher professional development as other priorities were often given precedence. We spent a considerable amount of time getting teachers to see how incorporating the arts both develops and reflects students' knowledge and how research supports this concept. As a result, opportunities that we had assumed would be a priority, such as looking at students' artwork as a regular tool for assessment of student learning, has been difficult.

We were able to overcome these challenges on a number of fronts. First and foremost we maintained a considerable presence at the school, showed consistency in our commitment, and earned the trust and respect of the teachers through a genuine partnership. We did this by coaching artists on how to be responsive to teachers' needs, using staff who as artists, art educators, and most importantly former classroom teachers, were able to "translate" between artists and teachers, and bringing in research to support the role of the arts in educating students. We consistently demonstrated best practices in arts education in the classroom and constantly pushed the arts to the forefront of all content conversations. Through the partnership of having artists as resources in the classroom, the classroom teachers observed the focus and engagement of their students and had an opportunity to observe students who did not perform well in traditional academic subjects express their ideas and thoughts, and most significantly, their learning process through artistic media. This gave teachers a window into how to utilize multiple strategies in presenting curriculum to students. Just as significant has been the change in teachers' personal attitudes towards the arts. By modeling best practices in the classroom, and by having a classroom coach to support teachers to use art on their own, we have begun to develop the capacity of teachers to expand their tools for teaching. Weekly school-wide sing-alongs have developed community, as have the many and myriad arts based expeditionary learning projects.

Students take pride in their arts-based presentations of learning that cover the school and are shared during the expositions of learning. These expositions of learning have provided students, teachers, parents and community members several opportunities to give feedback and reflect on the role of arts at the school and how it has changed opportunities for students to learn. Teachers have witnessed this enthusiasm, discipline and engagement of students in arts-based learning.

The weekly professional development component involves members of the Arts As Learning collaborative (Arlene Shmaeff - curriculum and Louise Music-assessment) as co-creators and coaches with the principal and other partners for individual teacher research projects. This provides a regular opportunity for reflection and discussion of all aspects of student and teacher, learning which are inclusive of the arts. The principal has asked the collaborative to study some students who are not academically successful, but who are enthusiastic and accomplished artists to help us discover how learning in the arts can build learning in other areas.

The Arts As Learning Collaborative has been patient, understanding of the pressures of school staff and teachers, and responding to teacher and school needs. Ultimately the products of arts based learning (student work, parent response, student engagement, etc.) have spoken for themselves. It is clear to everyone, that the arts are a strong part of the learning, community, identity and expression of this wonderful school. We are still striving to make successful learning outcomes replicable in all subject areas and to all children and investigating the way the arts can help us document this learning.

2. What are you planning to do differently next year?

In light of the CAC's intended outcomes, the collaborative plans to be more explicit with the school and the artists about which outcomes it is targeting and how it intends to improve outcomes for students, teachers, artists, the school, the community, curriculum and the arts organizations. In that same vein, the external evaluator, knowing the CAC outcomes will take a more targeted and quantitative approach to measuring those outcomes. The evaluator will conduct student, teacher and artist surveys to measure these outcomes.

The collaborative will work to take on more of a professional development role with teachers to help build their knowledge of the VAPA standards and capacity to use the arts independently in the classroom. The collaborative will also help build the artists knowledge of the core academic standards so they can help the teachers use the arts to meet the standards. The collaborative intends to help the school prepare to continue to use incorporate and integrate the arts even after the funding for the artists and collaborative has ended.

The collaborative hopes that these efforts will help improve student outcomes in their attitudes and behavior in school, improve their self-concept, increase their cultural understanding and awareness, and strengthen their creative artistic ability. The external evaluator will measure these outcomes explicitly in the next couple of years.

3. What were some of the best practices/lessons learned?

Best practices

Having artists in the classroom every week and participating in curriculum development with teachers every week had a huge impact at ASCEND. Every teacher, no matter how reticent at the beginning of the year, fully supported the model by the end of the year. Every teacher valued the role the arts played in student learning. As a result of this planning and teaching time, the arts were regularly integrated into academic subject matter in every classroom at ASCEND. As a result of the time that artists and teachers spent together, teachers felt more confident in their ability and developed skills to use the arts in instruction. Some began to integrate the arts on their own.

Having a full time studio art teacher as a constant presence in the school, allowed many of the visual arts standards to be met at every grade level. Those that were not met through the artist/teacher collaboration were noted and could be met by the studio art teacher. The studio art teacher's presence also allowed for impromptu integration of big units like the second grade projects described later in this report.

The collaborative work between artists and teachers and the work of the studio art teacher substantially impacted students. Students improved their core academic skills, their art and music skills, their attitudes toward school, their sense of belonging at the school, their self-esteem, their awareness of other cultures and their enthusiasm about the arts.

Weekly meetings of the collaborative members allowed artists to learn from each other and share their own best practices.

Lessons Learned:

While it was important for the collaborative to have a specific plan with goals and objectives, partnerships are relationships that require accommodation. It was important for the collaborative to be responsive to the needs of the ASCEND staff and scale back their expectations in response to the stress that starting a new school generated.

It is important for teachers and artists to have the same understanding of project goals to reduce misunderstandings and challenges in implementing the project. Next year will begin with an explicit discussion of project goals with all participants.

4. What have been the most significant accomplishments in your evaluation process?

Our evaluation process has three components.

1. An external outcomes evaluation conducted by Social Policy Research Associates (SPR). SPR has worked closely with the Arts As Learning collaborative members and teachers and administrators at ASCEND to design evaluation tools to measure the impact of the arts on teaching and learning at the school. Among the most significant accomplishments in this evaluation component is that we have been able to involve all the major stakeholders in the project through interviews, surveys, and school and classroom observations including collaborative members, artists, teachers, the principal, students and parents to measure any initial impact of the arts on the multiple stakeholders involved.
2. The second component of our evaluation is a process evaluation also conducted by SPR. Through this component SPR has observed and documented teacher meetings and the collaborative partner meetings, interviewed collaborative members, teachers and the principal to identify the process of integrating the arts at ASCEND, to clarify the goals of the project and identify challenges. This has meant a considerable investment of time from the school so that all stakeholders could be involved on an ongoing basis and the most significant accomplishment has been the documentation of the partnership and the input of multiple stakeholders on this process. We hope to use what we have learned in both of the first two components of this evaluation to date as a formative evaluation that will be shared with school staff and collaborative members to guide project planning and shape the evaluation plan for the next two years.
3. The third component of our evaluation process is an internal evaluation that includes ongoing assessment and evaluation of our work and the development of a data-based inquiry process. The ongoing assessment is a reflective process and cycle of inquiry that both artists and teachers engage in on a weekly basis to further develop their teaching practice and to ensure best practices in multicultural education. Most significantly, however, has been the development of a data-based inquiry process where artists and teachers can look at a product created by a student and identify the learning standards that are reflected in creating the work. The tool used in this process is attached at the end of the report.

In total, for this evaluation SPR collected the following data: Conducted interviews with 7 classroom teachers, the studio art teacher and the principal; received e-mail surveys from six of the collaborative members, observed eight classrooms at least once during an art or music lesson, attended several teacher meetings, numerous collaborative meetings, and collected surveys from parents, students and community members at two accountability events.

5. What have been the most significant challenges in evaluating your project? Were you able to overcome these challenges and if so, how? If not, please explain.

There were challenges to evaluating the project on several levels. Since the school staff was overwhelmed with the tasks related to starting a new school, it was difficult to involve them in the early stages of the evaluation design. We had anticipated working closely with the teachers and school administration in the spring and summer of 2001 to develop tools and to administer pre-program surveys to staff and parents. As we discussed in the challenges to the program section the school staff was simply overwhelmed with the challenges of physically opening the school and were not prepared to spend time designing evaluation tools or participating in evaluation processes prior to the start of the school year. To overcome this challenge we designed a series of email surveys and interview questions collect the needed data from school staff and designed parent, community and student surveys, which we administered at our accountability events. As a result we were not able to gather the kind of base-line data we hoped and we were not able to involve the school staff in the design process to the extent that we had hoped.

We also faced challenges developing evaluation tools that would be “user” friendly and that would provide useful information. We overcame this challenge by developing tools with teachers and artists. For example, with teachers we developed a critical reflection tool that helped them reflect on their practice and chart the strategies they engaged (attached in Appendix E). We designed several parent surveys in Spanish and English that were administered at the accountability events. We found, however that with this parent population many of whom have little education and a low literacy level, surveys did not provide us with they depth of responses that we were hoping for. Next year we would like to conduct more parent focus groups, in addition to surveys to gather more useful information from parents regarding how the arts are assisting in their student’s learning.

It was too early this year to expect substantial changes in outcomes for students. However, next year we also hope to track student learning more closely, including documenting any changes in test scores between this year and next year, interviewing students, and examining student work.

F. Goals, Objectives and Evaluation Table

1. Please state the goals and objectives of the project. [Use only the space you need]

Example:

Goal 1: Improve core subject matter knowledge for students through the arts

Objective A: Students will increase their core content knowledge in math through improved test scores and grades

Goal 2: Improve students’ self concept

Objective A: Students will improve their ratings on the Piers-Harris self concept scale.

Goal 1:	To ensure that the arts are fundamental to the education of the students at ASCEND
Objective A:	To develop a collaborative school design team of teachers, parents, administrators, artists and arts educators to inform learning through the arts at all levels in ASCEND, a K-8 school.
Objective B:	To provide each teacher (8 teachers, 2 each @K, 2, 4, 6 th grade) with a visual artist and musician to collaborate on curriculum development for 2 hours each week.
Objective C:	To provide each teacher (8 teachers, 2 each @ K, 2, 4, 6 th grade) with a visual artist and musician for weekly in-class instruction (2 hours total per week) throughout the course of the school year.
Objective D:	To provide 2 hours of monthly professional development for all teachers on teaching, learning, and assessment through the arts throughout the course of the school year.

- Goal 2: To ensure that the arts are fundamental to the community at ASCEND
- Objective A: To hold regular exhibitions and performances of art for parents and other community members that demonstrate to parents what students know and have learned by using the arts to document that learning.
 - Objective B:
 - Objective C:
 - Objective D:
- Goal 3:
- Objective A:
 - Objective B:
 - Objective C:
 - Objective D:
- Goal 4:
- Objective A:
 - Objective B:
 - Objective C:
 - Objective D:

Directions for completing the Evaluation Table

Based on the Interim Reports, categories of intended outcomes were determined. Please include all of your goals, objectives and activities within the specified intended outcomes. You may have more than one activity leading to the same intended outcome and one activity may lead to several intended outcomes. Please list them all. There are separate tables provided to share all of your intended outcomes for:

- A. Students
- B. Teachers
- C. Artists
- D. Schools
- E. Parent/Community
- F. Curriculum Development
- G. Arts Organization

Please quantify your findings as much as possible. Use the provided example in Appendix A as a guide.

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Improved core subject matter knowledge (Student achievement in Language Arts, Social Studies, Math, Science)	Not an intended goal for the first year	1. Weekly art and music integrated lessons 2. Special projects such as 2 nd and 4 th grade performances	1. Teacher, principal and artist interviews	<ul style="list-style-type: none"> • Second grade study of fairy tales and creation of their own Cinderella story led to students understanding the literary components of fairy tales. • Music improved Kindergartner's language development, particularly for bilingual children. Art and music improved Kindergartner's fine motor skills. • Students not previously engaged in core academic subjects became more engaged as a result of arts integration. <p>For a more detailed discussion of this evidence please see Appendix D.</p>	Not an intended objective in the first year.	N/A
Improved attitudes and behavior in school	Not an intended goal for the first year	1. Weekly art and music integrated lessons 2. Weekly class time with studio art teacher 3. Special projects such as 2 nd and 4 th grade	1. Teacher, principal and artist interviews 2. Classroom observations 3. Student surveys	<ul style="list-style-type: none"> • The presence of arts at ASCEND has provided a venue for traditionally unsuccessful students to excel and feel a sense of belonging to the school. • Teachers reported fewer behavior problems at the school. • Twenty of 22 fourth and sixth graders surveyed mid-year at the exhibition of student learning reported that all students can learn at ASCEND. <p>For a more detailed discussion of this</p>	N/A	N/A

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		performances 4. Community-building events such as two exhibitions of student learning, weekly all school sings, and student work prominently displayed throughout the school.		evidence please see Appendix D.		
Healthier student self-concept	Not an intended outcome in the first year	1. Weekly art and music integrated lessons 2. Weekly class time with the studio art teacher 3. Special projects such as 2 nd and 4 th	1. Teacher, principal and artist interviews 2. Classroom observations	<ul style="list-style-type: none"> • The high value placed on student artwork at ASCEND provides students with a stronger sense of their own value to themselves and to the school because their own self-expression is supported, prized and shared in their community. • The school dedicates significant classroom and hallway space to displaying student artwork, which gives the students a sense of pride in their work and belonging to the school. 	N/A	N/A

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		<p>grade performances</p> <p>4. Community-building events such as two exhibitions of student learning, weekly all school sings, and student work prominently displayed throughout the school.</p> <p>5. Art enriched after school program</p>		<ul style="list-style-type: none"> • Some teachers noticed that student's new sense of confidence acquired through their participation in the arts transferred to other academic core subjects. <p>For a more detailed discussion of this evidence please see Appendix D.</p>		

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Increased cultural understanding or awareness	Not an intended goal	1. Weekly art and music integrated lessons 2. Weekly class time with the studio art teacher 3. Weekly all-school sing 4. Special projects such as 2 nd and 4 th grade performances 5. Art enriched after school program	N/A	<ul style="list-style-type: none"> • Musicians used music from students' cultural backgrounds, including Spanish and Mien music. • Students encouraged to express themselves in English or native language. • After school programs reinforced artistic expression from students cultures, including break-dancing, Ballet Folklorico, martial arts, and Mien weaving. 	N/A	N/A

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Improved creative artistic ability	Not an intended outcome for the first year	1. Weekly art and music integrated lessons 2. Weekly class time with the art-prep teacher 3. Special projects such as 2 nd and 4 th grade performances 4. Art enriched after school program	1. Teacher, principal and artist interviews 2. Classroom observations 3. Video of student performances	<ul style="list-style-type: none"> • Fourteen of the 22 students surveyed reported feeling good about their art work and learning specific skills. These students reported learning how to draw faces, hands, outline their drawing, and to paint murals. • Teachers reported that the quality of students' artwork improved dramatically. • Students spent more time refining their artwork. • All kindergartners and second graders (approximately 80 students) developed their musical abilities, including, learning how to listen, play together, keep a beat, improvise, take solos, write songs, and play basic percussion instruments. • All 4th and 6th graders (approximately 95 students) demonstrated a basic knowledge of music in the areas of tempo, dynamics, form and ensemble performance. • In art 172 students learned to use multiple mediums including torn paper, watercolor, pastels, oil and watercolor, 	N/A	N/A

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
				<p>and pencil.</p> <p>For a more detailed discussion of this evidence please see Appendix D.</p>		
Increased access, exposure and enthusiasm for the arts	IC	<ol style="list-style-type: none"> 1. Weekly art and music integrated lessons 2. Weekly class time with the studio art teacher 3. Weekly all-school sing 4. Special projects such as 2nd and 4th grade productions 5. Two exhibitions of student 	<ol style="list-style-type: none"> 1. Teacher, principal and artist interviews 2. School and classroom observations 	<ul style="list-style-type: none"> • Every week 172 students at ASCEND receive 1 hour of an arts integrated lesson collaboratively taught by a professional artists and their classroom teacher, 1 hour of a music integrated lesson collaboratively taught by a professional musician and their classroom teacher and at least one hour of visual arts instruction taught by the studio art teacher. • Every week the entire school gathers for an all-school sing. • Several grade levels, 2nd and 4th also planned intensive art integrated units, which drew on the expertise of the artists, the studio art teacher and the classroom teachers and culminated in student performances. • Student artwork is prominently displayed in every classroom and 	Yes.	<ul style="list-style-type: none"> • Not only did teachers and artists collaborate to create weekly art and music integrated lessons and the studio art teacher provided weekly lessons for students, but a weekly all-school sing was instituted and supplemental arts integrated lessons were also developed.

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		learning 6. Art enriched after school program		<p>throughout the school's common areas.</p> <ul style="list-style-type: none"> • Many of the students attend the school's after school program, which provides many arts, focused activities, including Ballet Folklorico and Mien weaving. • The two exhibitions of student learning held in January and May also exposed students to each other's artwork and fostered a climate where the arts were valued as equal to any other academic subject. • Students' increased exposure to the arts has provided a space for traditionally unsuccessful students to succeed and feel a sense of belonging at ASCEND, fostering a sense of community in classrooms. 		
Increased awareness for careers	Not an intended outcome	N/A	N/A	N/A	N/A	N/A

EVALUATION TABLE

Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Other: Please specify						

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased confidence, knowledge and skills for using arts in the classroom	IB and IC	<p>1. Teachers and artists met weekly for curriculum planning</p> <p>2. Art and music lessons co-taught weekly by artists and classroom teachers</p> <p>3. Additional individual support provided by Project Director and studio art teacher.</p>	<p>1. Teacher, principal and artist interviews</p> <p>2. Classroom observations</p>	<ul style="list-style-type: none"> All nine teachers value the arts and view arts instruction as important to students' learning and development. Planning time helped foster teachers' willingness to use the arts Four teachers integrated the arts into their curriculum more, independent of their work with the artists. Artist-led instruction functioned as arts inservice for teachers. <p>For a more detailed description of this evidence please see Appendix D.</p>	Yes	<ul style="list-style-type: none"> One hour of planning time and two hours of collaborative teaching each week helped every teacher see the value of the arts as vital to a well-rounded education. Artists committed extra time to support teachers use of the arts, beyond their allotted planning and teaching time. Teachers still have to develop the capacity to integrate the arts independently from their collaboration with the artists and throughout the curriculum.
Increased teacher awareness and use of the Visual and Performing Arts (VAPA) standards	Not an intended outcome	2 nd grade teachers used VAPA standards on their report cards	2 nd grade report cards	<ul style="list-style-type: none"> The second grade teachers added the VAPA standards to their standards-based report cards and for two reporting periods evaluated students success at meeting the VAPA standards that had been covered during that reporting period. This strategy was so successful that at the end of the year retreat the school staff decided to adopt this model for all grade levels for the 	N/A	N/A

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased teacher awareness and use of art to teach the core content standards (Language Arts, Social Studies, Math, Science)	Not an intended outcome	1. School curriculum 2. Student report cards 3. Second exhibition of student learning	1. Interviews with collaborative members 2. Observation of exhibition 3. Student report cards	2002-2003 school year. <ul style="list-style-type: none"> ASCEND was created as a standards-based school, which uses expeditionary learning to teach to all the content standards. All eight classroom teachers are already well-versed in the core content standards. ASCEND provides each parent with a standards-based report card which specifies the standards that have been taught during each reporting period. In response to the first exhibition where teachers displayed student work, for the second exhibition of student learning teachers worked to connect student artwork to the core content standards. For the exhibition they created signage, which explained how the core academic standards were being met in the displayed student work. 	N/A	N/A

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Improved collaboration between artists and teachers	IB and IC	1. Weekly planning time between artists and teachers 2. Weekly art and music lessons co-taught by artists and classroom teachers 3. Additional individual support provided by Project Director 4. Collaboration between studio art teacher and artists	1. Teacher, principal and artists interviews. 2. Classroom observations	<ul style="list-style-type: none"> Weekly planning periods helped teachers reflect on their curriculum and teaching approach from an artistic perspective. All eight classroom teachers and four artists worked to establish supportive roles while co-teaching. All eight teachers and four artists worked together to integrate art and music into standards-based expeditionary learning projects. Four classroom teachers and four artists collaborated outside of prescribed times to develop special projects, like the 2nd and 4th grade performances. The studio art teacher made time to meet and plan with the artists. <p>For a more detailed discussion of this evidence please see Appendix D.</p>	Yes	<ul style="list-style-type: none"> In this first year of collaboration, teachers' working relationships improved as the year progressed. In the second semester artists participated more in lesson planning with teachers than they were in the first semester. In the second semester teachers were more active participants in the artists lessons than in the first semester.
Improved collaboration among teachers	1D	1. Inquiry into teacher learning, student learning and community building	1. Teacher and artist interviews 2. Meeting observations 3. School	<ul style="list-style-type: none"> Inservice prior to the start of school fostered community-building among teachers and some artists. Inquiry meeting led by BayCES coach in November provided an 	Partially	Meeting this objective was the greatest challenge for the collaborative this year. Because the teachers felt overwhelmed by the pressures of starting a new

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
		2. Meeting led by BayCES coach	observations	<p>opportunity for teacher inquiry into student and teacher learning and community building.</p> <ul style="list-style-type: none"> • Planning for BayCES conference provided an opportunity for inquiry in teacher and student learning for some teachers. • Ad hoc conversation between teachers led to some inquiry and collaboration between teachers. • The end of the year retreat provided all nine teachers with three days of inquiry into student and teacher learning and community-building. <p>For a more detailed description of this evidence please see Appendix D</p>		<p>school and were simultaneously attempting to incorporate three reform models—Japanese Lesson Study, Expeditionary Learning, and art integration—into their teaching, this piece of the project was not formally implemented. While the initial plan was to convene monthly meetings for inquiry into student learning in the arts, this did not happen regularly because it was too much for the staff. At first the role of the arts was included in staff meetings and eventually it was dropped all together. Several months into the school year, the teachers decided that they did not want to continue with the Japanese Lesson study model and instead wanted to focus on Expeditionary learning and arts</p>

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
						integration. The principal intends to provide opportunities for more teacher inquiry in the second year of this project.
Increased support for the arts through additional time, materials, and supplies	1A	<ol style="list-style-type: none"> 1. Weekly planning time between teachers and artists 2. Weekly art and music integrated lessons 3. Weekly class time with full-time studio art teacher 4. Designated art classroom 5. Art materials available 6. Opportunities for special projects such 	<ol style="list-style-type: none"> 1. School and classroom observations 2. school schedules 3. Teacher and artist interviews 	<p>The school designated time and space for the arts.</p> <ul style="list-style-type: none"> • Every Wednesday all four artists and eight teachers at each grade level met to plan their arts integrated curriculum. • Every Wednesday four artists collaboratively taught art and music in every classroom in the school. • A full time studio art teacher was hired who spent one hour in both 2nd grade classrooms every day, and rotated between spending one hour in both 4th grade classrooms every day for three weeks with spending one hour in both 6th grade classrooms for three weeks. • A classroom was designated only for art instruction. • Time was made available for additional art integrated activities and performances. 	Yes	Space, time, and materials were designated and reserved for arts-based activities

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
		as 2 nd and 4 th grade performances 7. Community-building events such as two exhibitions of student learning, weekly all-school sings, and student work prominently displayed throughout the school. 8. Arts enriched after school program		<ul style="list-style-type: none"> The entire school facility was made available for displaying student work. The after school program featured many arts-based activities 		
Other: Please specify. Partnering with artists helped teachers see low-achieving students' potential	Not an intended outcome	1.Arts integrated lessons 2. Joint planning time with artists 3. Student performances	1. Teacher interviews 2. School and classroom observations	<ul style="list-style-type: none"> Partnering with artists helped teachers step into a secondary role in the classroom and observe their students more in-depth. Partnering with artists helped teachers to converse with a colleague with a different perspective about how their students learn. 	NA	NA

Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
		4. Exhibitions of student learning		<ul style="list-style-type: none"> Partnering with artists supported teachers in trying different teaching approaches and assessment strategies with their students. <p>For a more detailed discussion of this evidence please see Appendix D.</p>		

Intended Outcome Categories: ARTIST	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Increased artist awareness and use of the Visual and Performing Arts (VAPA) Standards	Not an intended outcome	<p>1 Weekly art and music lessons co-taught by artists and teachers</p> <p>2. Planning time between artists and teachers</p> <p>2. Working with project director</p>	<p>1. Teacher and artist interviews</p> <p>2. Report cards</p>	<ul style="list-style-type: none"> • Artists were already aware of the VAPA standards. • The studio art teacher used the standards to evaluate every student in the school on their report cards. Example of these report cards can be found in Appendix E. • Artists developed written narratives about which standards they had addressed so that the studio art teacher could teach basic skills that they had not covered. 	N/A	N/A
Increased artist awareness and use of art to teach the core content standards (Language Arts, Social Studies, Math, Science)	Not an intended outcome	<p>1 Weekly art and music lessons co-taught by artists and teachers</p> <p>2. Planning time between artists and teachers</p> <p>3. Student performances</p>	<p>1. Teacher and artist interviews</p> <p>2. Classroom observations</p> <p>3. Video of student performances</p>	<ul style="list-style-type: none"> • ASCEND already provides a standards-based curriculum. • Artists and teachers collaborate to identify curriculum to teach core standards using the arts. • Examples of standards covered by artists: <ul style="list-style-type: none"> ○ The 2nd grade study of fairy tales and production of their own 	N/A	N/A

Intended Outcome Categories: ARTIST	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
				<p>Cinderella story, addressed language arts standards.</p> <ul style="list-style-type: none"> ○ The 4th grade Native American cultures unit addressed social science standards ○ 6th grade geology and vulcanology project addressed science standards 		
Improved artist teaching abilities	IC	<p>1 Weekly art and music lessons co-taught by artists and teachers</p> <p>2. Planning time between artists and teachers</p>	<p>1. Teacher, principal and artist interviews</p> <p>2. Classroom observations</p>	<ul style="list-style-type: none"> • All of the artists were already skilled teachers, accustomed to working with young people. • Artists got to know students over the year and began to accommodate individual students' needs in their teaching approach. <p>For more detailed discussion of this evidence please see Appendix D.</p>	Yes	Although the artists were already experienced and skilled the time they spent planning and teaching with teachers improved their skills.

Intended Outcome Categories: ARTIST	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Improved collaboration between artists and teachers	1B and 1C	1. Weekly planning time between artists and teachers 2. Weekly art and music lessons co-taught by artists and classroom teachers 3. Additional individual support provided by Project Director 4. Collaboration between studio art teacher and artists	1. Teacher and artists interviews. 2. Classroom observations	<ul style="list-style-type: none"> • Weekly planning periods helped teachers reflect on their curriculum and teaching approach from an artistic perspective. • Teachers and artists worked to establish supportive roles while co-teaching. • Teachers and artists worked together to integrate art and music into standards-based expeditionary learning projects. • Teachers and artists collaborated outside of prescribed times to develop special projects, like the 2nd and 4th grade performances. • The studio art teacher made time to meet and plan with the artists 	Yes	<ul style="list-style-type: none"> • In this first year of collaboration, teachers' working relationships improved as the year progressed. • In the second semester artists participated more in lesson planning with teachers than they had in the first semester. • In the second semester teachers were more active participants in the artists lessons than in the first semester.
Other: Please specify.						

Intended Outcome Categories: SCHOOLS	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Increased support and awareness of arts within the school	1A	1. Teacher/artist planning time 2. Weekly art and music integrated lessons 3. Weekly class time with full-time studio art teacher 4. Designated art classroom 5. Art materials available 6. Opportunities for special projects such as 2 nd and 4 th grade performances 7. Community-	1. Observations 2. Teacher and artist interviews	<ul style="list-style-type: none"> • Student art work covers the walls, ceilings, and classrooms in the school. • ASCEND is looked at as a model for success in the new school reform movement. There has been considerable interest generated by the work at ASCEND from other new small schools, as well as more traditional schools interested in reform through the arts. • The principal and teachers developed a protocol for teachers to recognize each other's exceptional displays of student art work. • Facilities designated for the art-based activities • Time set-aside for art-based activities. • After school arts-based program. <p>For a more detailed discussion of this evidence</p>	Yes	Multiple activities, time and resources in place to support the arts at ASCEND.

Intended Outcome Categories: SCHOOLS	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		building events such as two exhibitions of student learning, weekly all-school sings, and student work prominently displayed throughout the school. 8. Arts enriched after school program		please see Appendix D.		
Increased support for the arts through additional time, materials and supplies	IA	See Teacher Outcomes section: Increased Support for the arts through additional, time, materials, and supplies.	See Teacher Outcomes section: Increased Support for the arts through additional, time, materials, and supplies.	See Teacher Outcomes section: Increased Support for the arts through additional, time, materials, and supplies.	Yes	See Teacher Outcomes section: Increased Support for the arts through additional, time, materials, and supplies.
Other: Please specify. School-	Not an intended	1.Exhibitions of student	1. School and classroom	<ul style="list-style-type: none"> Students have a greater sense of responsibility 	N/A	N/A

Intended Outcome Categories: SCHOOLS	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
wide community building supported by the arts.	outcome	learning 2. Displays of student work throughout the school 3. Student performances 4. Arts integrated lessons	observations 2. Teacher, principal and artist interviews	for the school because of a strong sense of belonging. <ul style="list-style-type: none"> • Students view each other's art work, which leads to internal community-building. • Students have to listen to each other to make music together. For a more detailed discussion of this evidence please see Appendix D.		

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Increased support and awareness of arts within the school	2A, B, C	1. Exhibitions of student learning 2. Student performances	1. Teacher, principal and artists interviews 2. Parent surveys 3. School observations	<ul style="list-style-type: none"> • 400 people attended the first Exhibition of Learning and 325 attended the second. Attendees included community members, family members, teachers, and students. • 35 parents attended each of the second grade performances. • 60 parents attended the 4th grade performance. • Parents are always welcome at the school and are frequently present during school hours. • In the bilingual kindergarten parent often help with the art activities and know the artists by name. • Parents surveyed at the first exhibition of student learning were impressed with the quality of their students' art work. • Parents of the 6th grade 	Partially	<ul style="list-style-type: none"> • As planned, the school held two exhibitions for student learning. • As planned, the 2nd and 4th grade invited parents to their performances. • No community panel discussions were held to discuss the role of art in students' learning. The collaborative and the teachers are interested in working toward this goal in the upcoming year and in identifying other ways to involve parents in the arts at ASCEND.

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
				<p>students all made and sold tamales to support the class field trip to the Grand Canyon.</p> <ul style="list-style-type: none"> Parents have participated in site visits to other schools to look at other models of exemplary teaching and learning. <p>For a more detailed description of this evidence please see Appendix D</p>		
Increased support and awareness of the arts within the community	2A	<ol style="list-style-type: none"> Exhibitions of student learning Community member visits Collaborative presented the Arts as Learning project at conferences Student work displayed in community 	<ol style="list-style-type: none"> Collaborative interviews Observations Community member surveys Newspaper articles, conference agendas 	<ul style="list-style-type: none"> Community members invited and attended two exhibitions of student learning. Visits from community members wanting to study the arts model included state superintendent Jack O'Connell, Oakland's Mayor Jerry Brown, the Oakland Unified School Districts Board of Education, and many of the newly forming new small schools through the national new small schools network. 	Yes	Arts at ASCEND observed in the school and shared in the community.

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		5. Media coverage of arts at ASCEND		<ul style="list-style-type: none"> • Work presented at the national new small schools conference, the local Arts is Education conference, and at the state Arts Work conference in San Jose. • Students' work and our model exhibited at the state building in Oakland. • The arts at ASCEND highlighted through publications in local and national newspapers including the Christian Science Monitor and the San Francisco Chronicle. <p>For a more detailed description of this evidence please see Appendix D</p>		
Increased or established community partnerships	1A	1. Collaborative Meetings 2. School inservice and retreats 3. Weekly collaborative partners	1. Collaborative member, and school staff interviews 2. Meeting notes	<ul style="list-style-type: none"> • The partnership with ASCEND is a true partnership in which the administration, teachers, parents, artists, and collaborative members decide as a team the direction of the school. • The collaborative built 	Yes	<ul style="list-style-type: none"> • The collaborative partnership of Mocha, Alameda County Office of Education, Oakland Youth Chorus, BayCES, Social Policy Research Associates and ASCEND met their goal for working together.

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
		meetings		<p>an effective partnership between the organizations involved in the Arts as Learning Collaborative by delineating areas of expertise and identifying areas of challenge.</p> <ul style="list-style-type: none"> • The collaborative developed partnerships with newly forming new small schools and the new small schools network for other schools that are interested in the arts learning model,. • The collaborative developed partnerships with the school district and school board to look at ASCEND as a case study for how the arts can improve academic learning. • The collaborative developed a partnership with the East Bay Community Foundation to see how the local community foundation can support this work. 		<ul style="list-style-type: none"> • In addition, new partnerships were developed with newly forming small schools and the new small schools network, the Oakland School District and School Board, and East Bay Community Foundation.

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Other: Please specify						

Intended Outcome Categories: CURRICULUM DEVELOPMENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Developed curriculum, lesson plans, or activities using the VAPA and/or core content standards	1B	1. Teachers and artists met weekly for curriculum planning	1. Teacher and artist interviews 2. Meeting notes	<ul style="list-style-type: none"> • Developed an inquiry form as a tool for teacher and artist discussion. The form is included in Appendix E. • Teachers and artists worked together to plan arts integrated lessons. • In their collaboration, teachers identified the core academic standards they were teaching. • In their collaboration, artists identified the VAPA standards they were teaching. • The studio art teacher identified the VAPA standards being taught at every grade level and provided every student a report card on those standards. 	Yes	<ul style="list-style-type: none"> • Standards were used to drive curriculum planning. • Teachers shared core academic standards with artists • Artists shared VAPA standards with teachers.
Other: Please specify						

Intended Outcome Categories: ARTS ORGANIZATION	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Increased the capacity of arts organization to better serve schools and/or districts	Not an intended goal	1. Collaborative meetings 2. Artists' work at ASCEND	1.Meeting notes 2. Collaborative member interviews	<ul style="list-style-type: none"> • Sharing of skills and resources. • Curriculum development and resource development. • Building artists capacity to teach. • Built capacity to work intensively with schools. • Increased funding capacity. • Create ASCEND as a case study to present to policy makers interested in this model. 	N/A	N/A
Other: Please specify						

**APPENDIX A:
EVALUATION TABLE EXAMPLE**

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Intended Outcome Categories: STUDENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/Partially)	Why was your objective met, not met or partially met?
Improved core subject matter knowledge (Student achievement in Language Arts, Social Studies, Math, Science)	Example: 1A (Goal 1, Objective A)	Example: Artists worked with teachers in the classroom once a week, integrating arts into math content.	Example: Pre and post test scores Grades	Example: 33% of students (out of 100) increased their math score by 15 points on the end of semester post-test. 30% of students (out of 100) improved their course grade in math by one grade, as measured by results on the semester report cards.	Example: Partially	Example: We overestimated the impact of the program on student test scores in math. Originally, we intended to boost scores of 50% of students by 15 points. Next year, we will re-examine our intended outcomes, given the findings from this year. We met our objective of having 25% of students improve their math grade.
Improved attitudes and behavior in school	Your answer here.	Example: Artists worked with teachers in the classroom once a week, integrating arts into math content.	Example: Attendance records Student questionnaires	Example: Out of 100 participating students, 50% improved attendance by 20% during the semester in which the artist was present in the classroom, as compared to the previous year. Out of the 80 students surveyed, 90% of students reported "I look forward to coming to school everyday."	Your answer here.	Your answer here.
Healthier student self-concept	Example: 2A (Goal 2, Objective A)	Example: Artists worked with teachers in the classroom once a week.	Example: Pre-post surveys (Piers-Harris Self Concept Scale)	Example: Based on the pre and post results, 50% of students improved their rating on happiness and satisfaction, as measured by the Piers-Harris Self Concept Scale.	Your answer here.	Your answer here.

Increased cultural understanding or awareness	Your answer here.	Example: Students participated in three workshops on traditional forms of music and dance from China.	Example: Student surveys Student essays	Example: 74 out of 100 students surveyed were able to list the traditional forms of music and dance performed at the workshop. Students essays revealed an appreciation for multicultural dance forms.	Your answer here.	Your answer here.
Improved creative artistic ability	Your answer here.	Example: Students participated in three workshops on traditional forms of music and dance from China.	Example: Group interviews	Example: Students reported an improved sense of creativity through group interviews, citing increased confidence in their ability to express themselves through dance after attending the workshops.	Your answer here.	Your answer here.
Increased access, exposure and enthusiasm for the arts	Your answer here.	Example: Artists worked with teachers in the classroom once a week. Students participated in three workshops on traditional forms of music and dance from China.	Example: Documentation of arts-related activities during the project year and previous year Interviews Surveys	Example: Documentation and interviews showed that students were exposed to only three arts related activities during the previous year and 20 arts related activities/workshops during the project year. Results from student surveys reveal that 82% (out of 100 students) indicated that they would like to continue having “artists in the classroom” and would like to attend more “multicultural dance workshops.”	Your answer here.	Your answer here.
Increased awareness for careers	Your answer here.	Example: Visual and performing artists made presentations to four classrooms to help inform students about career possibilities as artists.	Example: Student pre-post surveys	Example: 21% of the 100 students surveyed reported that they would consider a career in the visual and performing arts before the artists presentations (pre-survey). 40% of students surveyed reported that they would consider a career in the visual and performing arts after the presentations were made (post-survey).	Your answer here.	Your answer here.

Other: Please specify	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
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Intended Outcome Categories: TEACHER	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Improved confidence, knowledge and skills for using arts in the classroom	Your answer here.	Example: Teachers use the arts-based lessons developed during the summer institute in their own classroom.	Example: Teacher surveys Teacher interviews	Example: Based on the teacher survey, 10 out of the 20 participating teachers reported that "My ability to use the arts in my classroom has increased as a result of my collaboration with the artist."	Example: Yes	Example: We successfully met our objective of 50% of teachers reporting an increased ability to use the arts in their classroom and the acquisition of new skills to use in their classroom next year.
Increased teacher awareness and use of the Visual and Performing Arts (VAPA) standards	Your answer here.	Example: Teachers and artists collaborate in the classroom once a week to implement lesson plans that address VAPA standards.	Example: Interviews Classroom observations Documentation of lesson plans	Example: Interviews and classroom observations showed that teachers and artists succeeded in designing 10 lessons that address the VAPA standards. Specifically, lesson plans showed that the standards addressed most often were creative expression (Standard #2) and historical and cultural context (Standard #3).	Your answer here.	Your answer here.
Increased teacher awareness and use of art to teach the core content standards (Language Arts, Social Studies, Math, Science)	Your answer here.	Example: Teachers and artists collaborate in the classroom once a week to implement lesson plans that address Language Arts standards.	Example: Interviews Classroom observations Documentation of lesson plans	Example: Interviews and classroom observations showed that teachers and artists succeeded in designing 10 lessons that address the Language Arts standards. Interviews with teachers revealed that teachers are now more confident in integrating the arts into the Language Arts standards.	Your answer here.	Your answer here.

Improved collaboration between artists and teachers	Your answer here.	Example: Science teachers and artists work together to co-teach arts-based lessons in the classroom during the school semester.	Example: Documentation of lesson plans Interviews	Example: Documentation of lesson plans and interviews show that science teachers and artists taught 10 lessons collaboratively during the semester. The previous year, teachers and artists did not collaborate.	Your answer here.	Your answer here.
Improved collaboration among teachers	Your answer here.	Example: Math teachers work together at the school to design arts-based lessons to be used in the classroom.	Example: Documentation of lesson plans Interviews	Example: Documentation of lesson plans and interviews show that math teachers designed 10 lessons during the school year. The previous year, math teachers did not collaborate to design arts-based lesson plans.	Your answer here.	Your answer here.
Increased support for the arts through additional time, materials, and supplies	Your answer here.	Example: Provide teachers with additional time to use arts in the classroom.	Example: Teacher surveys	Example: Based on survey results, 15 out of the 20 participating teachers in the program report that they now have "more time to spend on using arts in the classroom as compared to the previous year." 18 out of 20 teachers say they use the arts in their classroom at least three times a week.	Your answer here.	Your answer here.
Other: Please specify.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

Intended Outcome Categories: ARTIST	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased artist awareness and use of the Visual and Performing Arts (VAPA) Standards	Your answer here.	Example: Artists and teachers collaborate once a week to implement lesson plans that address the VAPA standards.	Example: Interviews Classroom observations Documentation of lesson plans	Example: Interviews and classroom observations showed that teachers and artists succeeded in designing 10 lessons that address the VAPA standards. Specifically, lesson plans showed that the standards addressed most often were creative expression (Standard #2) and historical and cultural context (Standard #3).	Yes.	We were able to meet our expectation of the creation of 10 lesson plans that address the VAPA standards.
Increased artist awareness and use of art to teach the core content standards (Language Arts, Social Studies, Math, Science)	Your answer here.	Example: Artists and teachers collaborate once a week to implement lesson plans that integrate the arts into the Language Arts standards.	Example: Interviews Classroom observations Documentation of lesson plans	Example: Interviews and classroom observations showed that teachers and artists succeeded in designing 10 lessons that address the Language Arts standards. Interviews with artists revealed that they are now more confident in integrating arts into the Language Arts standards.	Your answer here.	Your answer here.
Improved artist teaching abilities	Your answer here.	Example: Artists visit classrooms once a week to help teachers integrate the arts into the core subjects.	Example: Interviews Pre-post surveys	Example: Interviews with artists reveal they feel they have increased their abilities as teachers in the classroom. Pre-survey results indicate that only 2 out of 10 participating teachers “began to take on the perspective of teachers” compared to 8 out of 10 on the post-survey.		
Improved collaboration between artists and	Your answer here.	Example: Language arts teachers and artists work together to co-	Example: Documentation of lesson plans Interviews	Example: Documentation of lesson plans and interviews show that language arts teachers and artists taught 10 lessons	Your answer here.	Your answer here.

teachers		teach arts-based lessons in the classroom during the school year	Artist and teacher	during the year. The previous year, artists and teachers did not collaborate.		
Other: Please specify.	Your answer.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

Intended Outcome Categories: SCHOOLS	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased support and awareness of arts within the school	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Increased support for the arts through additional time, materials and supplies	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Other: Please specify.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

Intended Outcome Categories: PARENTS/ COMMUNITY	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased support and awareness of arts within the school	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Increased support and awareness of the arts within the community	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Increased or established community partnerships	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Other: Please specify	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

Intended Outcome Categories: CURRICULUM DEVELOPMENT	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Developed curriculum, lesson plans, or activities using the VAPA and/or core content standards	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Other: Please specify	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

Intended Outcome Categories: ARTS ORGANIZATION	Goals/ Objectives	Activities	What were your data sources? (Measures/ Instruments)	What specific evidence can you cite? (What were your project outcomes/findings?)	Was your objective met? (Yes/No/ Partially)	Why was your objective met, not met or partially met?
Increased the capacity of arts organization to better serve schools and/or districts		Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.
Other: Please specify		Your answer here.	Your answer here.	Your answer here.	Your answer here.	Your answer here.

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**APPENDIX B:
EVALUATION MEASURES CHECKLIST**

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Evaluation Measures Checklist

Please check off all that apply, name the instrument, where applicable (e.g., Piers-Harris Self-Concept Scale) and attach copies of each instrument used for your project in Appendix C.

Observations	Name of Instrument(s)
<input checked="" type="checkbox"/> Teacher	Classroom Observation Form
<input checked="" type="checkbox"/> Student	Classroom Observation Form
<input checked="" type="checkbox"/> Artist	Classroom Observation Form
<input checked="" type="checkbox"/> Other	Observations of School
Focus group/Interviews	
<input checked="" type="checkbox"/> Teacher	Teacher Interview Protocol
<input type="checkbox"/> Student	
<input checked="" type="checkbox"/> Artist	Collaborative Member E-mail Survey
<input type="checkbox"/> Parents	
<input type="checkbox"/> Other	
Survey/Assessment	
<input type="checkbox"/> Teacher	
<input checked="" type="checkbox"/> Student	June 1 st Student Survey
<input type="checkbox"/> Artist	
<input checked="" type="checkbox"/> Parents	Parent Survey; June 1 st Parent Survey
<input type="checkbox"/> Participant satisfaction	
<input type="checkbox"/> Other	
Achievement Data	
<input type="checkbox"/> Test Scores	
<input type="checkbox"/> Grades	
<input type="checkbox"/> Standardized Tests (e.g., SAT9, CTBS)	
<input type="checkbox"/> Other	
Behavioral Indicators	
<input type="checkbox"/> Attendance	
<input type="checkbox"/> Behavior	
<input type="checkbox"/> Other	
Student Work	
<input type="checkbox"/> Writing samples	
<input type="checkbox"/> Portfolios	
<input type="checkbox"/> Journal entries	
<input checked="" type="checkbox"/> Visual art work	Will soon be posted at www.acoe-artiseducation.org

Observations

X Other-Performances

Other Documentation

Contact hours

X Lesson plan review

Planning record review
(e.g., meeting notes, observe
meetings)

Number of performances/displays?

X Attendance records at
performances?

Teacher journal entries

Other Evaluation Tools [please specify]

X Principal interview (used teacher
protocol), VAPA report cards

Name of Instrument(s)

Will soon be posted at
www.acoe-artiseducation.org

ASCEND Teacher/Artist
Inquiry (please see Appendix
E)

Report cards, (please see
Appendix E)

APPENDIX C:

Attachments

Your Data Collection Measures

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CLASSROOM OBSERVATION FORM

DATE:

TEACHER:

GRADE LEVEL:

NUMBER OF STUDENTS:

Describe and draw the physical space in the classroom (how are desks/tables set up, what is on the walls, what kind of learning does the space allow, how conducive is the space to art-making)

What activities are you observing (note time spent on teacher-directed and student-directed activities, content of the curriculum, teacher's teaching style)?

If known, what are the goals of the activities and are they being achieved?

How engaged are students in the activities (who is engaged, how are they engaged)?

If there is a resident artist in the classroom how are they integrating into the classroom, what role is the classroom teacher playing?

How are the teachers assessing student learning (informally checking in with students, developing a rubric, testing, student performances, etc)?

Other notes:

COLLABORATIVE MEMBER E-MAIL SURVEY

As the year winds to a close, I am preparing to write the Arts as Learning report and need to gather some final data from you. I am interested in your experience in this collaborative and your assessment of the progress made so far. Your thoughtful responses will provide the evidence we need to show the tremendous work and success you have accomplished this year and, hopefully help lead to further funding in future years.

The following are questions linked to the outcomes you identified as part of the Evaluation and Planning worksheet.

OUTCOME #1 STATES:

The arts are appropriately integrated into all aspects of the new school community, design, and approach. The arts are included as distinct disciplines to be taught and are core to the school.

1. To what extent were you involved with the process of planning the organization of the school, shaping the use of its physical space, and planning the curriculum?
2. Do you believe that the arts are sufficiently integrated into all aspects of ASCEND? Explain.

OUTCOME #2 STATES:

Students will learn the elements of visual arts and music. Teachers will learn how to teach the arts and how to integrate the arts into other subject matter

3. What is your assessment of the Wednesday art and music instruction? To what extent has this work supported teachers in learning how to teach the arts and integrate it into other subject matter?
4. Have students learned the elements of visual arts and music during this time?

OUTCOME #3 STATES:

The Ascend team will have regular opportunities to look at the role that art and the artists are playing in community building and student and teacher learning. The team will problem solve and engage in program development and assessment.

5. To what extent have monthly meetings enabled teachers to examine the role that arts and artists are playing in community building? Student learning? Teacher learning?
6. Has inquiry into the role of student learning led to curriculum changes at ASCEND?

OUTCOME #4 STATES:

Teachers will develop skills and confidence in teaching about and through the arts. Teachers will continue to learn about the role of art in student learning and teacher learning. Artist and teachers will develop clarity about roles and develop artists' skills as teachers and teacher skills in the "art of teaching"

7. Have teacher/artist meetings led to changes in teachers' skills and confidence in using the arts in their classrooms?
8. Were artist and teachers roles clearly understood?
9. Did artists skills as teachers develop as a result of the collaboration?

OUTCOME #5 STATES:

The arts will be used to make visible our understanding of each other and develop a multicultural community approach. The arts will be used to demonstrate to parents and stakeholders what students know and can do and who they are.

10. How were the arts used to make student learning visible?
11. Other comments about the Arts as Learning Collaborative?

PARENT AND COMMUNITY SURVEY

What is your relationship to this school (check one): Parent _____ sibling _____ other
family member _____ community member _____ artist _____

1. What is this school all about?
2. Has this year been different for your child in terms of what your child has learned?
3. What has your child learned this year? How is this different from what they have learned previous years?
4. Is this school different from other schools your child has attended in terms of how teachers teach?
5. How do teachers teach differently here? Do they teach different subjects? Do they involve students in the classroom in different ways?

6. Is there anything more you would like to say about this year at ASCEND?

**OBSERVATIONS OF SCHOOL-WIDE ACTIVITIES OR
PERFORMANCES**

DATE:

LOCATION:

What is the activity or performance (who is leading the activity, what is its content)?

Who is participating (age range, role, ethnicity)? How are they participating?

How engaged are participants?

If known, what are the goals of the activity and are they being met?

Other notes

PARENT AND COMMUNITY SURVEY

What is your relationship to this school (check one): Parent_____ sibling_____ other
family member_____ community member_____ artist_____

7. What is this school all about?

8. What are your expectations for this year?

9. What is the role of art in this school?

10. Is an arts education important? Why or why not?

5. Are there ways you would like arts to be taught differently here?

TEACHER INTERVIEW PROTOCOL

As the year winds to a close, I am preparing to write the Arts as Learning report and need to gather some final data from you. I am interested in your experience in this collaborative and your assessment of the progress made so far. I'd like to talk with you for about 20 minutes. Your thoughtful responses will provide the evidence we need to show the tremendous work and success you have accomplished this year and, hopefully help lead to further funding in future years.

1. Do you believe that the arts are sufficiently integrated into all aspects of ASCEND both as distinct disciplines and integrated into other subject area? Explain.
2. What is your assessment of the Wednesday art and music instruction? To what extent has this work supported you in learning how to teach the arts and integrate it into other subject matter?
3. Have your meetings with artists supported your learning how to teach the arts and integrate it into other subject matter?
4. To what extent have meetings enabled you to reflect with your colleagues on the role that arts and artists are playing in community building? Student learning? Teacher learning? Which meetings?
5. Has inquiry into the role of student learning led to curriculum changes at ASCEND?
6. Did your meetings with artists help clarify roles between you and your collaborating artists?
7. Did artists skills as teachers develop as a result of your work with them?
8. How were the arts used to make student learning visible?
9. How have parents responded to the use of arts at ASCEND?
10. Other comments about the Arts as Learning Collaborative?

APPENDIX D:
Narrative description of Outcomes

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STUDENT OUTCOMES

Improved core subject matter knowledge (Student achievement in Language Arts, Social Studies, Math, Science)

Although not an intended goal for the first year, teachers and the principal reported that students academic skills developed, particularly their observation skills. Teachers emphasize how arts integration lead to students' improved skills in core academic subject areas. For example, the second grade study of the Cinderella stories for which the students had to identify the many components of the Cinderella story--the hero, the villain, and the climax of the story—and then write their own story developed the students language arts skills. *“As a result they truly have a good understanding of fairy tales of literary components, what doesn't have a different version means, what goes into a production,”* according to their teacher.

In Kindergarten the arts are particularly valuable for skill development as students develop their language and small motor skills. This is especially true for the many students at Ascend who are learning English. The bilingual Kindergarten teacher explains,

“I think in Kindergarten it has improved their oral skills, developed their muscles, it is natural for Kindergarten to use their hands and sensibilities like that. The kids aren't reading and writing yet, they need to be creating. It has improved their skills; they have problem solving skills, vocal training, projecting their voice and enunciating. Singing is so important for their language. They have done a lot of stuff in English, songs and chants are the way to go.”

The principal observes that sometimes academic subjects can become accessible for traditionally low-performing students when they are integrated with the arts.

“The kid who is not as interested in the science is connected to learning the Anansi the spider dance or playing the music. When things are done separately kids engage in one part and then disengage. When it is integrated kids can't disengage because they do not see things as separate.”

A fourth grade teacher agrees.

“For a number of students who may not learn in the traditional sense on one level has motivated them in their studies. We are doing research on Native American cultures in California, going at it from an art perspective has gotten more students engaged.”

Improved attitudes and behavior in school

Since Ascend just completed its first year, its students all come from different schools, which makes it difficult to measure improvement in students' attitudes and behaviors. However, teachers and the principal reported that the arts have provided a venue for traditionally unsuccessful students to excel. In addition, attending a small school and receiving increased attention from teachers seems to have helped students' attitudes and behaviors. For example,

twenty of twenty-two fourth and sixth graders surveyed mid-year reported that unlike at their old schools all students can learn at Ascend and teachers hold high expectations of students.

At the Kindergarten level, a teacher described the impact that the arts have had on isolated students who are angry or shy.

“To have students like Edwin, he is not a very verbal person but he is an artist at heart. He used to get so mad and angry all the time. He is a different child during music. It is good for students who are uncomfortable with learning. Standard based teaching is hard for him. The shy girls, three of them are painfully shy, they are doing amazing artwork and sing in a group situation. That has been wonderful.”

A sixth grade teacher describes several of her students as constantly depressed, except when it is music day. For a few students, art and music became an oasis of comfort and joy in an otherwise difficult academic environment. Having a space where struggling students show competence has helped unite the sixth grade. As the teacher describes;

“It has developed a sense of community. Some of the strong academic kids really can’t do as well in music. The kids who struggle excel in music. It has leveled the abilities of students.”

Teachers at other grade levels agree that art and music time has provided leadership opportunities for those frustrated, depressed or reserved students in their classrooms.

Healthier student self-concept

The principal recognizes and states simply, *“Because we value arts, kids feel valued, their sense of importance is crucial to their learning.”* A teacher describes the school’s integration of arts as humanizing education for students. She encourages her efforts to integrate the arts into many of their activities.

“Kids in my class have the option of integrating it themselves a lot. It makes them feel like a human being. It feels like we value something other than conventional perfect academics.”

As a result students have confidence in their artistic abilities at all grade levels. Making art and music seems to be a positive experience for most students. As a Kindergarten teacher explains,

“It is nice to see everybody is willing to try. Nobody is thinking I can’t do this. They have such positive feeling when they are doing art. Some of them might apply what they experienced in art to more crafty stuff in the classroom.”

Some teachers have noticed that students increased sense of confidence has transferred to other their work in other academic subject areas.

Improved creative artistic ability

Although not an intended outcome in the first year, the two hours of visual arts and the one hour of music students received each week in addition to special projects that they completed contributed to their developing their artistic and musical skills.

Over half of the 22 students surveyed reported feeling good about their artwork and learning specific skills. These students reported learning how to draw faces, hands, paint murals, outline their drawings and “learn[ing] how to make stuff that looks good.” Several teachers also reported that the quality of students’ artwork has improved as they have mastered more skills. These improved skills have also increased the time students spend on each project. More students view their artwork as a process that needs ongoing improvement. For example, one second grade teacher described students’ engagement in a botany unit.

“The biggest thing that students see that they can do stuff that they wouldn’t think they could have done before. They are starting to have ideas of their own how they can do extensions of work, and interpret something artistically on a much more complicated level. The sculpture garden, because it was such a long process. They could go back and refine it as they were learning about the plants. At the start their sculptures were very basic. They could way beyond their basic ideas. Some changed their ideas completely or made another sculpture.”

Teachers also reported the significance of an increased vocabulary of arts terms that their students, many of whom are learning English as a second language, have acquired.

The artists working in the classrooms expressed several goals for teaching the students the elements of visual arts and music. Not only did they hope to convey some fundamentals, but they also wanted to develop in students’ appreciation of the arts as a vehicle for self-expression and they wanted the students to see themselves as artists.

All of the four artists interviewed felt positive about students’ acquisition of the fundamentals of visual arts and music. For many students this required a considerable amount of learning. As one artist explained,

“Students have gained a lot of ground in learning the elements of visual arts and music. Of course this is the first year working in a constituency that did not have either of these things regularly before. So there is some catch-up involved. But a lot of basics have been transmitted this year, and a lot of wonderful creation and learning.”

One of the music teachers described what she taught the students to provide them with these fundamentals, *“I did some things just to work up some skills, for example in xylophone technique, or acting skills, or vocal warm-ups.”* She went on to describe what her kindergarten and second grade students know and can do as a result of yearlong music instruction.

"I feel that the K and 2nd grade students do have very good music fundamentals. They listen! They sound like a band, playing together, getting back on when they're off. Each and everyone of them. They know what it means to perform, to stand up there and sing out, play out. They can keep a steady beat and be a solid band member. They can improvise and take solos. They can sing, play basic percussion instruments, play barred instruments. They have done some movement. They know some song forms, and have written their own songs."

Several teachers commented on how supported they felt by the artists for providing these important fundamentals for their students. After a particularly successful lesson, one kindergarten teacher imagined the value the years of arts instruction would have for her students by the time they reached 6th grade and appreciated the support she received in conveying these skills.

"We did mixing colors, it was wonderful to see the kids, and they were so engaged. This is a foundation, this is a basic skill, and this is something that they need, and I don't have to think about that I need to do this. [The artist] is buzzing around; the kids are doing great. It is a relief; it made me feel like, future tripping, where these kids are going to be in 6th grade. It was more than just the activity. We have the professionals."

But the artist's goals for the students exceed merely transmitting basic skills but helping students view the arts as a vehicle for self-expression and see themselves as emerging artists.

The artists expressed these sentiments in the following ways:

"My main goal for the students is that they should always think of music and art as THEIRS, that each person them self is the musician, making music with their community, rather than just being a spectator or consumer. "

"My passion is a combination of real skill building and that direct access to their self and their imagination and their spirit and where that is going to take them."

"What works for me is when each student to has their own experience, and makes it their own. That has felt the best for me."

TEACHER OUTCOMES

Increased confidence, knowledge and skills for using arts in the classroom

The time set aside for teachers and artists to plan their weekly curriculum helped increase teacher's confidence, knowledge and skills using arts in the classroom. Both teachers and artists appreciated the opportunity to plan the curriculum together. For several teachers it provided them with valuable time to plan their curriculum in tandem with the artists and to discover ways to integrate the arts into their curriculum. Each grade level group of teachers and partnering artists developed their own working relationships. One upper grades teacher described her work with a visual artist:

“We were studying the solar system. Calculating the relative size of the planets and making models. [The artist] and I were meeting; we made these really beautiful models of the solar system. It was a fantastic integration of science, math and arts. I never have been able to plan with somebody in 8 years of teaching.”

The artists felt the time they spent with the teachers fostered teachers' appreciation of the arts. As one musician described;

“Our meetings with our grade level teachers have been consistently great. We get a lot done in terms of planning...I think that the teachers really thought themselves and talked with us extensively about integrating arts, how arts can help them see their students, how it can help their students learn and show their learning, how it can bring people together. We had conversations about these subjects every week.”

One visual artist commented that as a result of their collaboration she had seen the teachers become,

“More comfortable and turned on by the arts and artistic teaching techniques and their effectiveness to engage kids in learning, and this was an influence that resulted in them integrating the arts more into some of their other lessons.”

While several teachers and artists did not believe a goal of the collaboration and planning time in its first year was for the teachers to develop enough capacity in the arts to teach it independently, many did note that teachers began to see the value of the arts in instruction and to begin to integrate it in their own teaching. As the project director explained, *“teachers have been so overwhelmed with this first year of developing a school that they were reluctant to learn to utilize the arts as a methodology.”*

While the principal agreed that teachers were not yet ready to integrate the arts independently, she noted that, *“they are more open-minded and willing to do it...the first year has been about their willingness to see the value in it.”* She hopes their capacity to teach the arts will develop in the next two years. Teachers are under tremendous pressure to meet the vast number of academic standards in each grade level. One upper grades teacher described the challenge in making time for the arts.

“With integrating the arts, it took a paradigm shift. I have to give up an hour of instructional time. When you get to middle school, they have to learn a certain amount of math. It was hard for me to say this is important. What am I going to throw away? It was a shift that needed to happen. I am so happy we are doing it.”

However, although the shared planning time was valued, several teachers commented that it was not enough time and they only were really able to reach a high level of integration because several of the artists worked extra days and committed to the school above and beyond what was expected of them. As one teacher explained,

“It is good for the amount of time that we meet, we get a lot of stuff done and a lot of planning done. It has taken coordination outside of that time, and the artists have been coming in on their own outside of that time to get projects done.”

As the artists and the teachers began working together they realized that although integrating the arts into the standards-based curriculum was a goal of this project, at times this step was premature or inappropriate. As one teacher describes,

“All the art and music teachers they looked at the standards and where stuff could be integrated into what we were doing in way that could maintain the integrity of both then they did. If it couldn’t then they did it separately.”

In several cases, because the students’ skills were too low or because it seemed too forced to integrate the arts into the curriculum, the arts were taught as a distinct discipline. This seemed to happen more frequently with music than with visual arts because there was no full-time music instructor at Ascend as there was a full-time studio art teacher. One of the music teachers explains how music instruction needed to focus on fundamentals.

“Early in the year we had a lot of discussion amongst our Arts as Learning Collaborative because there is already a visual arts prep teacher at ASCEND, as well as our visual arts integrationist. But there’s not a music prep teacher. So we music teachers felt that we had to do music fundamentals while we were doing the integrated lessons. Music classes are more of a weave of activities, rather than just a single activity per class time. I try to have some movement, some songs, some review, some new stuff. These may all be tied into our expedition [project-based learning], or outside it. I did some things just to work up some skills, for example in xylophone technique, or acting skills, or vocal warm-ups. Some pieces were ‘for their own sake’, or for the sake of learning some technique. But it all really supported the projects we were doing.”

An upper grades teacher added that at first when there was a push to integrate the arts throughout the curriculum it was not as successful because students did not have a sufficient background in music.

“It was jumping over too many steps. They did not have as much fun with it. It was a little artificial construed to fit what we were supposed to do. I felt like music should have its own time. I felt like I gave up an hour of instructional time. I told her she could do whatever she wants with them. She knows what she is doing as a teacher. It has been really fun.”

As a result of the new approach this class was able to work together, each student playing a different percussion instrument to make beautiful music with complex rhythms.

Several teachers were able to move beyond understanding the value of the arts to develop some ideas about how they might integrate the arts into their own teaching. As one teacher explained, *“It’s been idea generation, I’ve getting ideas about things I could do on my own.”* Another teacher who had no experience with the arts and no confidence in her ability to do art or to teach it, commented,

“When I found out about it I felt so inexperienced. I have learned so much about the arts. We had a staff development, where the teacher held students to a standard within arts. I thought I should hold them to standards. I didn’t feel that I could do it. I feel that I can do that now. I can do some things that I didn’t know I could. It is huge for me as a teacher.”

One of the artists commented on how the planning time and the teacher’s experience with the arts in the classroom has positively influenced one of her teacher partners.

“The productivity, the engagement of all, even hard to reach students, the joy-has influenced the teachers to open more to the possibility of the arts being a real teaching tool, and has emboldened them (I’m getting braver” one of my teachers said in relation to art) to use it more in their own teaching, and in their own lives.”

Although a couple of teachers struggled to integrate music independently in their classrooms, one of the musicians commented that three of the teachers she works with do have a background in music and planning and working together has helped them *“feel more confident to use it, and maybe my being there has helped them see where they can weave it into their curriculum.”* An artist commented that the artists presence helped bring more that arts into the classroom, as she said, *“I think that we’ve inspired some of them to bring more of themselves to their classroom, to make themselves vulnerable.”*

As the year progressed teachers at every grade level and artists were able to develop well integrated lessons. Although in the beginning of the year some artists and teachers struggled to integrate the arts into already developed lessons, by the end of the year artists and teachers were planning lessons together more and therefore, could more successfully integrate the arts. One of the teachers describes this development and the ongoing challenges of arts integration.

“We are on a path toward integration. When I look at how we collaborated in the first trimester to now, we are doing it more now. In the beginning we did this project where we created this quilt it integrated into community-building. It took a long time, it turned into arts for arts sake, part of it was curriculum integration, part of it wasn’t. Now we are working on a musical that has to do with Native American cultures in California. They are incorporating it into music and play. It is not quite totally natural yet. Part of the difficulty is it is hard to spontaneously integrate stuff because we are already working on pre-planned projects.”

Classroom observations and interviews revealed multiple examples of integrated arts units. The following are some examples from different grade levels.

Kindergarten

In preparation for a trip to the zoo, the students looked at pictures of animals and plastic animals and created torn paper animals in special zoo books. The students then borrowed some live turtles from the 2nd grade classroom and practiced drawing live animals that moved. Integral to this unit was that the students developed their observation skills. They spent at least as much time observing animals and talking about what they saw as they did creating their own animals.

Second grade

For their study of Botany the second graders, planted plants and observed exactly how they grow, documenting every change in growth with an illustration. Each drawing was accompanied by a written explanation of what plants need to grow. In addition, the students created a paper sculpture garden of desert plants. These students also learned a song about poison oak with their music teacher. One of the second grade teachers describes the impact of music on her students. *"[The musician] is very calm with them. It is in Spanish, they are singing away. It is not just a Wednesday syndrome, it is permeating."*

Sixth grade

In preparation for the sixth grade trip to the Grand Canyon the students, divided in small groups researched different aspects of the Grand Canyon, such as the Colorado River, the Grand Canyon's geology, desert animals and insects, landforms, desert weather, volcanoes, meteors, astronomy, Native American buildings and crafts, etc. Each group presented to their classmates what they learned on a poster board, which included detailed illustrations of their subject matter. In addition, individually students selected a photo of a desert landscape which they replicated using different art mediums. For example, they created a torn paper version, a water color with oil pastel, water color and colored pencil versions.

Extra Units

In addition, several units evolved more organically on non-arts days. For example, in one second grade the students read seven different Cinderella stories and charted each of them for their main character, villain, magic used, setting, problem, middle of the story, end or solution of the story, and climax theme. In this way the students identified what characteristics make a Cinderella story a Cinderella story. The students then decided they wanted to write their own Cinderella story, Cinderella in Hawaii. With the help of their teachers, the art prep teacher and the artists (on their own time), the students created an illustrated depiction of their story created paper mache puppets, a backdrop, wrote the script, wrote music and finally, performed their puppet show for their parents.

The bilingual second grade also developed an extra unit in collaboration with the arts prep teacher and artists. These students set the story of Anansi the spider to music and movement. They first created a character web and wrote character descriptions. Then they created masks and costumes to wear and developed movements and music to go with the story. As the teacher read the story they created a movement and musical performance to accompany the story. They performed it for their parents and relatives.

One of the music teachers describes her experiences on these extra projects.

"I joined the two second grade teachers in projects OUTSIDE of our Wed. teaching schedule. These were intensive 2-3 week dramatic projects that I didn't initiate. I came in almost every day. I really enjoyed working that intensively, and got to know the students MUCH better than just the once a week. These projects were moments of integration because we three teachers could freely take the lead, depending on what was needed at that moment in the project. Very nourishing and rewarding work."

Improved collaboration between artists and teachers

Weekly teacher/artists meetings and collaborative teaching helped teachers see their curriculum and teaching approach from an artistic perspective. As the principal explained artists and teachers may look at instruction from different vantage points, which can create a fruitful collaboration.

"Something we have talked about all year long is how hard it is to collaborate. We do not have a protocol to help with collaboration. If you go in with a set idea about how to do something and you feel confident as an educator. Someone else has a different idea. A lot of time people walk away and do what they were going to do anyway. The artists teacher collaboration can be more successful than a teacher/teacher collaboration because they look at things differently and have a different skill set."

One teacher describes the benefit of this type of collaboration as,

"It is not just my glasses, it is other set of eyes, and those eyes are not the same, their experience makes their vision different, the kids can't help but benefit from this, if they go through this year after year. It is a win-win with all that we are doing."

Another teacher said, *"there is so much value to having time to talk about pedagogical theories,"* which have enabled her to think about how her students are learning and how the arts have enabled different students to feel successful in her classes.

Another teacher without experience working collaboratively described it as a valuable but difficult struggle, which at times can be uncomfortable. However, it has kept her *"on top of what I am doing in my class"* because she has to articulate it to her group. For her the group has functioned as a *"support group"* for her teaching.

It took some time for teachers and artists to develop collaboratively working relationships. Each teacher and artist had to work out their roles and expectations. In the beginning, some teachers kept themselves in the background so that the artists could develop their authority in the classroom. Some artists felt uncertain about how to work with the teachers. One artist explained the environment early on.

"In the beginning it was important for me to build my own relationship with the kids. In a way it was hard with the teacher there and watching. So I felt that I didn't always know what to do with the teacher: they would just observe or take kids that needed some talking to. But later I felt like I learned more how to include the teacher, especially for their greater expertise in certain areas. I sometimes had projects where the students had to write. I

learned to ask for the teacher's help in this, and even them taking the lead. All teachers felt comfortable to jump in and take the lead at most any time."

Over time, teachers and artists became more comfortable working together and having several teachers working to integrate the material enriched instruction. As one artist explained,

"We built good, respectful and flowing relationships that involved easy communication, and clarifying of roles whenever necessary. After we got to know each other and our teaching styles and to trust each other's dependability, we were able to ask for each other's help. As the semester developed sometimes it was sort of a beautiful choreography of working together without having to talk a lot about roles; we were both there, active, engaged and making the creative learning happen and sharing the responsibilities in the balance appropriate to any particular lesson. Even when the teacher was doing the art, which I often encouraged and which the students love, she was also partnering with me in classroom management, and chiming in with various integrations and lesson extensions."

Several teachers commented that this joint instruction time—particularly when the teacher was making the art with the students—also served as a sort of practical inservice for teachers in art integration. As one teacher explained, *"I have gotten to do some artwork, I am helping [the artist] out. That is inservice time for me, it is what they are doing, and I am doing while they are doing it."*

One artist valued the planning time not only to develop the curriculum but to build a strong working relationship with the teachers.

"I am really happy about it. My goal for the beginning was to make relationships with the teacher and the students. That is happening. I am really aware of the weight on them...I wanted to do integrated curriculum. I am trying not to rush the steps."

Improved collaboration among teachers

Teachers struggled to meet this objective. This objective was never intended to exclude artists, however, but to foster inquiry into the role of the arts in student and teacher learning and community-building. The teachers were overwhelmed by the pressures of starting a new school and were simultaneously attempting to incorporate three reform models—Japanese Lesson Study, Expeditionary Learning and the Arts as Learning project. The project director describes the challenge of adding inquiry time to the teachers' already busy schedule.

"The collaborative has made efforts to bring these issues to the table but with everything else they have had to deal with, I have not seen a great deal of discussion on these issues."

The principal also felt that inquiry into student and teacher learning was too much for her teachers in their first year. She reflects on the year,

“Not a lot of thought to teacher learning, next year we are going to incorporate arts education pieces. The way to destroy any new initiative to throw too much at teachers who are opening a first year school. “

Despite the lack of formal opportunities for inquiry into student learning, inquiry proceeded occasionally in a structured format and other times in impromptu conversations between teachers and artists. In addition, one day of a three day retreat was set aside at the end of the year for reflection with the artists on the collaboration.

One of the most productive structured inquiry meetings occurred in November, led by the schools Bay Area Coalition for Equitable Schools coach. This meeting was structured as a fishbowl discussion with the teachers talking about their experiences with the arts collaborative while the artists listened and then the artists speaking about their experiences while the teachers listened. This discussion was so valued that even in June teachers and artists identified it as an key inquiry opportunity within the collaborative.

As one teacher remembered,

“It is hard, its happened to some degree. We need to have more meeting time with all the artists and all the teachers. That was amazing with the fishbowl. WE need to have that again.”

And an artist remembered, *“It was great when we had that one meeting with the fishbowl, to find out what the teachers were thinking about the arts program, and to hear what we thought.”*

Teachers reported that impromptu reflection occurred during teacher/artists planning time or during informal conversations. The studio art teacher explained,

“There have been some opportunity but it has been more scattered than focused, some teachers have done it individually...Community building has not necessarily happened as much with the teachers. Time has not been set aside enough to reflect. The time has been set aside, but the time has been to little, not enough continuity, to chart that learning. Some of that reflection might happen when teachers and artists meet one on one.”

A teacher described another opportunity for reflection,

“We have had some, both as a staff and when we were planning for the presentation at the BayCES Conference. It gave us a chance to reflect on the different ways that the arts are integrated, student learning and what kind of topics we can offer information in presentation.”

Partnering with artists helped teachers’ see low-achieving students’ potential

Partnering with artists helped teacher observe their students, converse with a colleague and try different teaching approaches. As one artist explained, *“I think they really value having*

someone else's eyes, another person's opinion, a person who is a musician, an artist. They want to see how their students are with us and us with their students."

Both kindergarten teachers took the opportunity of partnering with an artist to really observe and take notes on their students during art and music instruction. One commented on how it helps her in her approach to her students.

"It is good for me to see the children responding to the artists and the more I am pulling back from it the more I can watch from a distance what their actions are that I can see another piece to them, so I can take a different approach with them."

The other teacher values the feedback she receives from the artists about her students.

"They really are extraordinary teachers. They know to tell me about things they see in the students. They think about how that would be helpful. Just to have another set of eyes on my students."

An upper grade teacher also valued the opportunity to converse with the artists about her students. As she explained,

"I a lot of times we talk about what we are seeing, how different kids are reacting. One of the days she came in after a student had written a poem. We read the poem and put it to music... We talk about specific students and our perception of them and how to work with them".

Overtime, this type of attention to student learning will likely result in changes in teachers' teaching approach during all instruction.

ARTISTS OUTCOMES

Improved artist teaching abilities

All the artists were already skilled teachers accustomed to working with young people. However their skills improved as a result of their collaboration with teachers. In particular, the artists described strategies they developed for breaking their lesson into smaller instructional pieces to support students' learning. As one of the musicians explained,

"I learned more about scaffolding a lesson to make it more clearly understood. I learned to always have ways that all levels of students could find a way in to the lesson. I also learned how to better make use of the classroom teacher, to let them lead parts of the lesson that they have more expertise in (for example, if my lesson is song writing, the teacher might lead the part about finding rhyming words)."

Several artists also learned the value of documenting student learning in ways appropriate to their art form. For example, a musician described,

"I REALLY learned the need to document our work. I struggled to find the best medium for the different projects. I felt that I had to struggle sometimes to get others to see the need for documenting the musical aspects of a project, and to get others to see that musical

artifacts are different than visual arts ones. Music really lives in the moment. And the moment is hard to capture on still film. Video is better, but we may not get every student at the right time, or zero in on the student who is having a magic moment.)”

SCHOOLS OUTCOMES

Increased support and awareness of arts within the school

Since its inception, the principal and teachers have supported the arts. Displays of art can be seen covering the walls and hanging from the ceiling in every common space. In student art work is prominently displayed in every classroom. The principal says, “*We are one of those schools where everybody fights for wall space.*”

The principal is so interested in display that she and the teachers developed a protocol to evaluate teacher’s bulletin boards and identify exceptional examples. She explains,

“First of all we are really into exposition and display. We’ve had a couple of situations where we have gone out with a protocol and looked at teachers bulletin boards, can you tell what teachers are teaching, what kids are learning. A little bit of competition, some teachers don’t participate. Principal and teachers assess. When really impressive we use them as a cause for celebration.”

As a result of the school’s prominent student art work displays, teachers describe the school as being visually more pleasing. Teachers describe the impact on the school.

“Because they are integrated a lot of the projects that are displayed demonstrate student learning in a more aesthetically pleasing way in a school that doesn’t have this integration. It is nicer to look at here.”

“Because this is a focus, in some simplistic way it has made people more aware of aesthetics. Even if it is how a bulletin board is put together or the way we talk about writing. It feels like it has given us a focus which because it is integrated it is sort of feel like we are not always talking about reading, writing and test scores and not just to talk about how to get the kids literate and speaking English. It feels more positive that we are not only talking about deficit. It has brought some really cool people around. There is more of a sense of continuity because people are everywhere.”

School-wide community building supported by the arts

The presence of the arts at Ascend has fostered community-building within the classroom and between grade levels throughout the school. In particular, making music together has required students to listen to each other and work together. This was especially true in the 6th grade where students worked on ensemble pieces. Their teacher explains,

“Playing music we have to listen to each other and not speed ahead of each other. Some of the kids, who are strong workers, want to speed ahead. We can’t do that we have to work together. It has also been really hard for them and given them more of an appreciation of music. It is invaluable. It takes an hour a way each week, and I don’t have enough time. It is also been great for me to be a student with them and for them to see me as a student and learning and struggling. “

Across grade levels students have also worked together, and different grade level students' work has influenced each other. The studio art teacher discusses the climate between students.

"The students have been amazingly aware what the other students are doing that has lead to internal community building. The students are completely influenced by what they see and then go interact with that student. Second, fourth and sixth graders have been working on their portfolio design. They have just fed off of what they have seen each other do. The sixth graders are also helping us with the fourth grade play."

The display of student work has also led to students having more pride in their work, feeling more connected to the school and appreciating what each other has created. The studio art teacher describes it.

"Students are so much more connected to this school and feel very responsible to everything that happens here. It is not just arts that created that but the arts have contributed to that because they see their work up, there is a lot of pride in what is shown."

Frequently when a class creates some artwork or develops a performance piece, other grade levels get to observe it. Furthermore, students get to observe each other's work at the exhibitions of student learning. A teacher describes an impact it has on the students.

"The 6th graders are impressed with the work of the kindergartners at the expo. It is not isolated. It puts into everybody's mind that when you can spell correctly is not the most important thing. The kids who are struggling are not marginalized. It is not just Friday afternoon that you get to excel."

PARENT AND COMMUNITY OUTCOMES

Increased support and awareness of arts within the school

The expositions of student learning served as a powerful tool to illustrate student learning in all subjects and foster parents' awareness of the importance of the arts to that learning. As the project director explains, *"During the two expositions that the school has had, it is evident that the arts have brought a richness and depth that would not be present without them."*

Several teachers commented on how the arts have served as a medium to make student learning visible in multiple subject areas.

"For example, in the expo, it is interesting, the art is what draws people to the visible. The art is only one aspect of the exhibit. Art is a part of the student learning but they see all the other parts of student learning."

"The art makes their learning visible. Within their sculpture it incorporates the whole process of learning about eco-systems. If they are doing their sculptures thoughtfully then they are taking the things into account and showing them concretely. In the exposition we show the final product but also the steps of the process that lead up to the final product."

The artist who worked with the fourth and sixth grades commented, *“I think the arts at Ascend have had a remarkable amount of influence on how the school presents itself to the world”*

In response to the exhibitions, when asked their opinion about the quality of student work, seven of sixteen parents surveyed noted the quality of student art work. In the survey parents identified multiple purposes that the arts serve in student learning at ASCEND. Two parents felt it provided students with an opportunity to experience other cultures. Two felt it allowed them to develop specific artistic skills; three felt it enabled them to express themselves creatively in a physical “hands-on” way. As one parent wrote, *“people learn by using all their senses. Art allows hands on experience about the way the world operates/functions.”* Two felt it helped students develop their visualization skills. Several parents noted that as a result of learning about art and music, their child had become more creative and a more skilled artist.

Increased support and awareness of the arts within the community

The exhibitions of student learning also had a powerful impact on community members who attended. The community members, included arts educators, educators, community organizers, political officials, and family members. The following are community members survey responses from the first exhibition of student learning.

“Art, color, shape, song and dance are everything; part of science, social studies, language arts, everywhere in classrooms and halls!”

“They seem completely integrated into the curriculum. The arts seem to be given the same respect as traditional academic subjects. It is obvious how much the kids enjoy and take pride in their visual and musical works of art, help them better absorb the subject material and express themselves in a productive way.”

“This exhibit shows creativity at work on every scrap of paper that has been used. This work is amazing!”

“The cohesiveness of the arts curriculum is impressive. One can see that art is used as a learning tool in many subjects. The power of creating must be a great tool for the students.”

APPENDIX E:
Attachments
Report Cards
Teacher/Artist Inquiry Form
Exhibition of Student Learning Program