

INSPIRING THE CREATIVE PROCESS IN TEACHERS AND STUDENTS



**THE ARTS IN THE CLASSROOM
PROFESSIONAL DEVELOPMENT PROGRAM**



The Arts in the Classroom Professional Development Program was designed and implemented by the following Consortium partners: the Bay Area California Arts Project, Cultural Initiatives Silicon Valley, and the Santa Clara County Office of Education.

For additional material about the Arts in the Classroom Program, including this document in PDF and the full program evaluation report with results and recommendations, please go to: www.arts.sccoe.org.



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THE ARTS IN THE CLASSROOM PROGRAM

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The arts provide a voice, language, and body of knowledge with which to understand and interpret experiences; the arts communicate the diversity of the human experience.

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EXECUTIVE

THE ARTS IN THE CLASSROOM PROFESSIONAL DEVELOPMENT PROGRAM

Due to decades of shifts in the California political and educational landscape and changes in teacher education requirements and other state legislation in the 1970s and 1980s, arts instruction in public schools hit an all-time low. During the late 1990s, however, arts education was gradually reinstated in the core curriculum. More recently, California made the arts a core subject in the education code and adopted comprehensive visual and performing arts content standards for grades preK-12. Yet, despite these welcome changes, a new problem emerged: California teachers, who did not have enough exposure to the arts based upon their own K-12 experience or in their pre-service programs, were expected to provide arts instruction to their students.

Thus, the overall aim of the Arts in the Classroom Professional Development program was to improve the arts education capacity and standards-based teaching practices of Santa Clara County public elementary school teachers (K-6) through hands-on exploration of the arts, interdisciplinary curriculum development and implementation, and the support of coaching and a peer learning community.

A 3-year initiative funded by the U.S. Department of Education Arts Education Model Development and Dissemination (AEMDD) Grant Program, the Arts in the Classroom Program was a unique

collaborative endeavor through a partnership between the Santa Clara County Office of Education (SCCOE), the Bay Area California Arts Project (BayCAP), and Cultural Initiatives Silicon Valley (Cultural Initiatives).

The Arts in the Classroom Program engaged 91 K-6 classroom teachers from 64 Santa Clara County public schools in a 9-month program designed to build their capacity to provide standards-based, interdisciplinary arts instruction to their students. Teachers participated in Group I (2004-2005) or Group II (2005-2006), and received up to 60 hours of professional development in the visual and performing arts through the Arts Intensive Series. The series consisted of a 5-day Summer Arts Intensive, three follow-up sessions during the academic year, and supplemental individualized coaching in the development of an original, standards-based, interdisciplinary arts lesson unit. Each lesson unit required three interrelated lessons that integrated knowledge and skills from one arts discipline (dance, music, theatre, or visual arts) with those in another subject, such as language arts or social sciences. The teachers implemented their lesson units with their students and shared the results with their peers.

The background of the teachers coming into the program varied widely. Some taught special education courses; others had a high percentage of students who were English learners or from low-income families. Some



S U M M A R Y

teachers had as little as 2 years of experience while others were 42-year veterans. What they all had in common was the fact that they were the product of an educational system that had eliminated the arts yet now expected them to teach the arts when curriculum shifts occurred in 2002.

The intention of the professional development program was, among other things, to transform the way teachers viewed their own role in arts education. Thus, teachers were engaged in building their understanding through three roles: Teacher as Learner; Teacher as Teacher; and Teacher as Professional. In the first role, teachers were invited into arts content learning and skills development, allowing each participant to explore the arts as an artist during the summer program. Throughout the summer program and follow-up sessions the teacher was led through continued arts learning with standards-based, interdisciplinary instructional strategies, bringing the participants into their role of teacher as teacher. Finally, in the individual coaching sessions the participant role shifted to teacher as professional, where they learned to expand their teaching practice and assume a leadership position within their school with regard to arts education practice and advocacy.

Over the course of the two years of implementation, the program evaluation used multiple methods to gather information. Data was collected by means of surveys, interviews, and field notes. In the case of Group II, seven participants' experiences were closely followed in individual case studies using interviews, coaching observations, classroom observations, and review of student work.



The conclusions from the evaluation and those of the Consortium matched closely; both found the program to affect positively the teachers' beliefs, confidence, and capacity to develop and implement interdisciplinary arts units. For the students, the program increased their cognitive, affective, social, and physical development, including learning across multiple subject areas. Finally, the program itself was found to be well-organized and well-managed.

The Key Understandings and Recommendations represent a contemplative pause, in which the Consortium reflected upon program goals and implementation, teacher and student experience, and evaluation findings, with the aim of sharing essential learnings with the field to promote adaptability for diverse environments.

What follows is the story of public school teachers in Santa Clara County who underwent the transformational process of gaining more arts skills, recognizing their own artistic talents, teaching the arts to their students, and advocating the arts for the enrichment of interdisciplinary education. ♦

PROGRAM

REBUILDING THE ARTS

BREAKING FROM THE PAST

THE CALIFORNIA CONTEXT

Over the past 35 years, support for elementary arts education in California has been, at different stages, virtually eliminated, partially resurrected, and significantly reduced. The difficult reality is that, due to decades of shifts in the California political and educational landscape, changes in teacher education requirements and other state legislation in the 1970s and 1980s decimated arts instruction.

During the late 1990s, however, arts education was gradually reinstated in the core curriculum. More recently, since 2001, California made the arts a core subject in the education code and adopted comprehensive visual and performing arts content standards for grades preK-12. Yet, despite these welcome changes, a new problem emerged: while many current California teachers did not have exposure to the arts in their own K-12 experience or in their pre-service programs, they were expected to provide this instruction to their students when curriculum changes occurred in 2002. In essence, California was requiring teachers to provide arts instruction that they themselves had been denied in their own education.

The Arts in the Classroom Professional Development Program, begun in 2004, was one response to this problem that teachers faced. The program's reason for being was to address the lack of teacher preparation in arts education, inconsistent delivery of high-quality, standards-based instruction, and

inequitable access to the arts for students in lower-performing schools. More specifically, the program aimed to improve the arts education capacity and teaching practices of Santa Clara County public elementary school teachers (K-6).

Program Objectives

1. Address the need for increased high-quality professional development opportunities in the arts;
2. Augment reflective practice in interdisciplinary arts instruction;
3. Deepen the support for ongoing professional reflection, coaching, and peer mentorship;
4. Deepen teachers' leadership skills and increase leadership opportunities;
5. Disseminate research, model program design, and teacher-developed materials for standards-based arts programming.

INITIATING CHANGE | JOINING FORCES

THE CONSORTIUM

The Arts in the Classroom Program represents a unique collaborative endeavor among local school districts, a county office of education, a regional private nonprofit arts organization, and a professional development organization. The program originated through a partnership between Cultural Initiatives Silicon Valley (Cultural Initiatives) and San José State University's Bay Area California Arts Project (BayCAP). With the availability of the U.S. Department of Education's Arts in Education Model Development and Dissemination (AEMDD)

O V E R V I E W

Grant Program and the Santa Clara County Office of Education's (SCCOE) intention to expand its services in arts education, the three agencies agreed to collaborate on the expansion of the program and subsequently formed the Consortium.

During the 3-year grant period, the SCCOE guided the Arts in the Classroom Program and served as the Local Education Agency responsible for grant oversight. BayCAP provided the professional development curriculum and teacher leader staff for the program, and Cultural Initiatives conducted program evaluation, documentation, dissemination, and other support services. In July 2006, Cultural Initiatives merged its Creative Education Program (through which it had been fulfilling its Consortium role) with the SCCOE as part of a countywide plan for sustained support of arts education.

TEACHER PARTICIPANTS

A total of 91 K-6 elementary teachers participated in the program from 2004-2006 in two groups. Of these 91 teachers, 36 teachers in Group I (2004-2005) and 27 teachers in Group II (2005-2006) completed the Arts Intensive Series, which consisted of the 5-day Summer Arts Intensive, three follow-up sessions, and individualized coaching (program attrition is examined in the program's final evaluation report, which can be found at www.arts.sccoe.org).



C o n s o r t i u m P a r t n e r s

The Santa Clara County Office of Education (SCCOE), located in San José, CA, and serving 32 districts, provides a variety of services for school districts and educators, including instruction, business, administrative, and technical support for schools. Professional development offerings entail seminars, conferences, workshops, and institutes in all academic content areas. All program offerings focus on research-based instructional strategies, curriculum standards, and teaching standards.

The Bay Area California Arts Project (BayCAP) is a regional site of The California Arts Project (TCAP), one of the California Subject Matter Projects established through state legislation and administered by the University of California Office of the President. BayCAP is located at San José State University (SJSU) and is one of the six regional sites of TCAP, serving the professional development needs in the visual and performing arts for teachers in Santa Clara, Santa Cruz, Monterey, San Benito, San Francisco, Marin, San Mateo, Contra Costa, and Alameda Counties.

Cultural Initiatives Silicon Valley (Cultural Initiatives) was a nonprofit organization founded to advance the vitality of Silicon Valley through broad cultural participation, quality arts education in public schools, and the development of an informed and committed leadership in the community. Part of the *20/21 Regional Cultural Plan for Silicon Valley*, Cultural Initiatives implemented the Creative Education Program that provided grants, technical assistance, and professional development to elementary school districts within Santa Clara County.

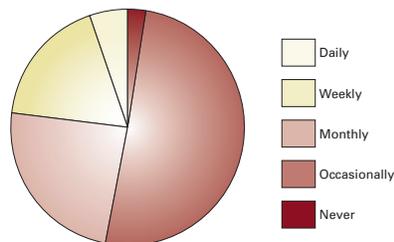
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High-Priority Schools are considered under-performing schools that are targeted for support from the State of California to increase student achievement. These schools are identified according to an Academic Performance Index and are rated below 600 points on a scale of 1000, which provides a Statewide Decile Ranking of 5 or lower.

Overall, 64 schools and 16 districts in Santa Clara County were represented. Approximately 60 percent of the teachers taught in high-priority schools; the program targeted recruitment among these schools, as an essential component of the AEMDD grant goals and the consortium partners' commitment to equity in education.

The background of the teachers varied widely. Some taught special education courses; others had a high percentage of students who were English Language Learners or from socioeconomically disadvantaged backgrounds. Some teachers had as little as 2 years of experience while others were 42-year veterans. What they all had in common was the fact that they were the product of an educational system that had eliminated the arts yet expected them to teach arts education when changes to the curriculum were instituted. In the 5 years preceding the program, 47 percent of participating teachers had received no professional development in the arts and another 12 percent had received just 1-3 hours.

Teachers' Arts Experience
Frequency of Arts Instruction Received in Elementary School



Data collected throughout the 2-year project supported the need for arts education professional development for California teachers for many different reasons. For instance, a majority of the teachers (51 percent) received only occasional arts instruction when they were in elementary school. Some teachers reported that the lack of arts education had had a negative impact on them. A teacher from Group II commented, "I remember the songs and looking forward to music time, but it was not often enough." Despite this limited range of arts education experience, 92 percent felt that their exposure to the arts had a very positive impact on their lives.

In college, the number of arts courses taken by the teachers ranged from 0 to 28, with most participants (59 percent) taking two or fewer courses. Compounding this lack of experience, most of the teachers (64 percent) did not complete any preservice coursework in arts education. (As indicated, this is likely due to the fact that the arts were not a California multiple subject credential requirement between 1970 and 2004.)

In addition to the lack of arts education in their backgrounds, teachers faced other challenges with their full participation in the program. Environmental obstacles persisted from beginning to end, as the teachers perceived consistent levels of external constraints preventing them from including the arts in the curriculum, such as limited time in the school day, lack of administrator support, and the focus on standardized testing in language arts and mathematics. In order to complete the program, then, the teachers had many challenges to overcome.

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PROGRAM MODEL

THE ARTS IN THE CLASSROOM

As part of the U.S. Department of Education's AEMDD program, the Arts in the Classroom scope of work had three main components: design and delivery of a professional development model, evaluation of the effectiveness of the model, and documentation and dissemination of the model and the Consortium's learning.

The intention of the professional development was, among other objectives, to transform the way teachers viewed their own ability with regard to arts education. Taking into consideration the program's foundation in standards-based practice and utilizing the methodologies of backward design (Wiggins and McTighe, 1998), the program engaged teachers in building their understanding (and assessing their learning) through three roles identified by The California Arts Project's professional development model: Teacher as Learner; Teacher as Teacher; and Teacher as Professional. In the first role, the curriculum deepened arts content knowledge and skills, allowing each participant to explore the arts as an artist in the summer program. Throughout the summer program and subsequent follow-up sessions, teachers were then led through continued arts learning with standards-based, interdisciplinary instructional strategies, bringing the participant into their role of teacher as teacher. In the third role of teacher as professional, the participants, in individual coaching sessions, learned to expand their teaching practice and develop a leadership position within their school with regard to arts education practice and advocacy.

The second component, program evaluation, gathered data through multiple methods which included surveys, interviews and field notes. In the case of Group II, seven participants' experiences were closely followed in individual case studies using interviews, coaching and classroom observations, and review of student work. Ultimately, the program evaluation was framed by three questions:

1. To what extent does the program model affect teachers' beliefs, confidence, and capacity to develop and implement interdisciplinary arts units?
2. To what extent does the program model affect students' cognitive, affective, social, and physical development, including achievement in the specific interdisciplinary subject matter developed and implemented by the program participants?
3. To what extent have the design, coordination, and delivery of the program affected the program's impact on teachers and students?

These three questions and results are reviewed in the Evaluation Conclusions chapter.

The third component, documentation and dissemination, entailed sharing research and evaluation results about this model arts program through print publication, Internet resources, at

Based on the philosophies and methodologies outlined in Grant Wiggins and Jay McTighe's *Understanding by Design* (1998), backward design is an instructional design method through which a curriculum unit is planned by beginning with the end and designing towards that end. In other words, one starts with the desired results (standards-based knowledge and skills) and then identifies the evidence necessary to determine that the results have been achieved (the assessments).

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The U.S. DOE Arts in Education Model Development & Dissemination program supports the development, documentation, evaluation, and dissemination of innovative research-based models that demonstrate effectiveness in (1) integrating arts into the core curriculum; (2) strengthening arts instruction; and (3) improving students' academic performance. The program seeks to contribute to the field in terms of sharing rigorous theory, research, and evaluation regarding model programs that improve student achievement in the arts and in other core subjects.

conferences and forums, and through a participant leadership network.

BUILDING TEACHER EXPERIENCE & CAPACITY PROFESSIONAL DEVELOPMENT CURRICULUM

Based on The California Arts Project's model program design, the professional development curriculum was divided into three complementary components in the Arts Intensive Series (these three components will also be discussed in greater detail in the Participant Experience chapter):

- Summer Arts Intensive
- Follow-up Sessions
- Individual Coaching Sessions

The professional development design incorporated several specific teaching methodologies and practices. First and foremost, the Arts Intensive Series curriculum was crafted using the backward design approach, which teacher leaders modeled in

their demonstration units. Each participant then designed, documented, and implemented a standards-based, interdisciplinary arts unit also employing backward design.

Secondly, participants were led through processes to discover the interdisciplinary connections between the arts and English Language Learning.

In addition, the staff employed differentiated instruction strategies, which tailor the curriculum to the student's needs. In other words, the student's abilities, strengths, and preferences drive the learning process and activities. In the diverse classrooms of the teachers in the program, this approach worked to ensure that all students – including English Language Learners, students with special needs, and gifted students – could fully participate and benefit from the curriculum. The faculty also shared various classroom management strategies for effective arts implementation in the classroom setting.

The BayCAP professional development team designed the curriculum with enduring understandings shaping the interdisciplinary arts demonstration lessons and learning experiences during the Summer Arts Intensive and continuing as threads

The California Arts Project (TCAP) is the California Subject Matter Project (CSMP) in the Visual and Performing Arts. The CSMP network is governed by a statewide policy board – CSMP Concurrence Committee – that includes representatives from the State Office and Educational Agencies. TCAP's central mission is to deepen teachers' knowledge of dance, music, theatre, and visual arts; to enhance student success pre-kindergarten through post-secondary; and to assist teachers in developing instructional strategies to support the Visual and Performing Arts Content Standards for California Public Schools and the State Arts Framework.

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throughout the series. The curriculum strands and goals included the following:

1. Standards and Frameworks

Goal: Familiarization with California arts content standards and the components of a sequential arts program.

2. Artistic Processes

Goal: Active engagement in the four arts disciplines of dance, music, theatre, and visual arts.

3. Classroom Applications

Goals: Experiences in standards-based instructional strategies, including backward design, classroom management strategies in the arts, professional reflection, and grade-level discussions.

4. Reflection and Aesthetic Inquiry

Goals: Practice and exchange of strategies for personal and professional reflection on arts learning experiences, growth as educators and arts educators, issues and concerns related to education in general, and resulting student work.

5. Interdisciplinary Connections between the Arts and Other Subjects, with Emphasis on English Language Development

Goals: Identification of connections among the arts disciplines and English Language Development curriculum, and development of standards-based, interdisciplinary instructional units appropriate to teachers' grade level and student needs.

6. Arts Education Research, Advocacy, and Community Arts Resources

Goal: Sharing of current arts education research and arts advocacy resources and strategies.

Group I participants experienced all four arts disciplines (dance, music, theatre, and visual arts),

Enduring Understanding

The interdisciplinary connections between language arts and the visual and performing arts are integral to helping our students to develop multiple intelligences.

- Interdisciplinary Connections

while Group II participants each focused on one arts discipline. In both years, participants learned the standards-based backward design approach to develop and implement interdisciplinary arts units in their classrooms. Group I had the option of integrating an arts discipline with another subject area of their choice, while Group II focused on connecting a selected art form with English Language Arts (ELA) or English Language Development (ELD) standards.

During the program, BayCAP and Consortium staff noted that for Group I teachers, the limited time focusing on one arts discipline made it challenging for the participants to make connections between their respective art form and their secondary subject choice. Thus, the program was revised for Group II by having each teacher choose one primary art form to follow throughout the entire year and connecting it with explicit English Language Arts/English Language Development standards. By narrowing the focus to each teacher's chosen art form and ELA/ELD standards from the beginning, the staff was able to provide more targeted coaching that strengthened teachers' understanding, design, and application of their units in the classroom.



P R O G R A M O V E R V I E W

SUMMER ARTS INTENSIVE TEACHER AS LEARNER

The Summer Arts Intensive engaged teachers in a 5-day, 40-hour professional development institute. A total of 91 K-6 generalist teachers completed the summer component. During the Summer Arts Intensive, participants explored the arts through hands-on, standards-based demonstration units that were intended to increase their knowledge, skills, and confidence in the arts and interdisciplinary connections. Over the course of the program, teacher participants were teamed with peers in their respective grade levels to discuss the arts content standards and to draw connections to standards in language arts and other core subjects.

Finding a suitable location for this work was a very important element to creating a safe, welcoming, and practical environment for the weeklong experience. San José State University served as the venue of choice, as BayCAP is located in the School of Art & Design at the university. Teachers engaged in sessions in a variety of spaces on campus, including art class-

Participant Reflection

"Remember the experience of risk-taking, of experimentation, of not feeling successful...imagine how children may feel that way."

rooms, a dance studio, student union conference rooms, and outdoor classrooms.

What follows are summaries of the Summer Arts Intensive demonstration units designed by

BayCAP teacher leaders and in which Group II teachers participated. In each discipline, participants were exposed to the basic knowledge and skills needed to begin to teach the respective arts discipline as defined by the California Framework and Standards. Their learning was supported by interspersed sessions that included standards-based practice, classroom management, vocabulary specific to each arts discipline, and an introduction to backward design. In addition to the creative process, each arts unit underlined the art form's historical and cultural context and illuminated connections among the arts discipline and language arts. All of the units underscored the value of engaging people and students in the *process* of learning the arts, the true goal of the program, rather than focusing on learning as a product. The following descriptions help explain the structure and content of the learning experiences as well as the impact of the weeklong program.

VISUAL ARTS

The visual arts group began their journey through an examination of line and gesture drawings, while considering one of several essential questions: "How do people use the elements of art to express ideas?" While also learning the principles of design they transformed their original drawings into life-size gesture paintings, using watercolor and crayon resist. Having laid this technical groundwork, the teacher leaders enveloped participants in a survey of Old World myths and legends from different cultures. Working in small groups, teachers selected one of the featured stories for dramatization in a brief skit presented to

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their group colleagues. Through this exercise, teachers imagined their own mythological creatures and proceeded to create three-dimensional manifestations with *papier mâché* and tempera paint. Over the course of the unit, teachers explored the elements of art and principles of design while also investigating the visual and performing arts content strands. As an extension to this unit, some participants elected to delve into a creative writing component, situating their characters within an original story.

DANCE

The exploration of dance began with an investigation of why people dance and how dance has (or has not) impacted the participants' lives. The elements of dance (space, force, and time) and the kinesthetic principles of movement (locomotor and axial) were explicitly woven throughout the week's work. Teachers began by learning about the function, structure, and styles of cultural dances with call and response sessions like the Virginia Reel. Throughout the week, the dancers explored how dance engages different parts of the body and the creation of dance phrases with partners and in small groups. They experienced dance through various lenses, from improvisations of pedestrian movement, which explored energy and everyday human rituals, to



the use of hula-hoops as an extension of their own body shapes, axial movement, and spatial relationships. During the teachers' training, language arts informed the content and direction of the creative activities, for example the use of prepositions to determine and describe the elements of the participants' own choreography.

Music

Singing and vocal technique were incorporated from the very first day in the music group. With a vocal warm-up that included the use of regular speaking sounds, from whispers to humming on one note to non-verbal exclamations, the participants gained a familiarity with their voices as a tool for music and sound. By the end of the first day, this group had already explored several elements of music including melody, harmony, and rhythm and was able to join together singing a three-part song in melodic rhythm. Tempo and rhythm were introduced through their connection to everyday patterns (heartbeat, walking, clapping). Throughout the week, the elements, principles, and vocabulary of music were reinforced by guided performance tasks including learning standard musical notation, *solfege*, instrumental technique, timbre and texture, tonality and, finally, how to assess, critically, musical works. Once the basic music vocabulary and principles had been



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studied, the teacher leaders were able to move into some of the cultural aspects of music in history, genres, and the role that music plays in people's lives around the world. By the end of the week, the participants had explored improvisational patterning, singing in *ostinato* in small groups, and deconstructing music through all five of the California arts content strands.

THEATRE

Theatre participants delved into creative drama as a means of exploring the basic elements of movement in theatre including how to create focus and stage presence, gesture, and verbal and nonverbal communication. Teacher leaders discussed the role of creative drama vs. formalized theatre in the classroom setting and guided the group in scaffolded exercises bridging basic movement to tableaux and pantomime. With these foundational skills in mind, teachers began to investigate characterization through the use of voice and diction, action and reaction, conflict, neutrality, and basic staging. Exercises in individual practice led to small group improvisation through

response to visual stimuli as well as original, teacher-developed one-word scenes. The group examined dramatic structure and the interplay with elements of storytelling such as sequencing, plot, and conflict resolution. Involvement in the series of creative drama exercises contributed to teacher comfort, confidence, and creativity.

The Consortium partnered with local arts organizations to provide a closer look at the arts in Santa Clara County on a professional level. Group I enjoyed a full day hosted at the San José Museum of Art with an introduction to Visual Thinking Strategies by the museum's educational director and a tour of the museum's galleries. Group II teachers in visual arts benefited from a similar visit to the museum. Group II teachers in dance and music met with teaching artists from local organizations, working in their respective arts disciplines; the theatre group visited the nearby San José Repertory Theatre for a dialogue about its history, practice, and educational outreach programs, in addition to a comprehensive theatre tour.

At week's end, both Group I and Group II participants worked toward an "informance" (an informal performance) in which they shared their learnings with the entire group. They were relating to the art forms not only as teachers and learners but also as artists, who were going through the process of creation, exploration, and self-assessment. The final reflections encompassed all the arts disciplines. Expressions of joy, praise, elation, and inspiration were shared among the participants. From this intense, weeklong program, a county-wide teacher network was born.



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FOLLOW-UP SESSIONS TEACHER AS TEACHER

After the Summer Arts Intensive, BayCAP led three follow-up sessions over the course of the school year, extending the Intensive experience and cultivating teachers' learning over time. The follow-up sessions were scheduled for autumn, winter, and spring so that teachers could experiment with designing and implementing their pilot interdisciplinary lessons in the interim periods. The follow-ups were hosted by several teacher participants and took place at their respective school sites. In general, the 8-hour day consisted of a combination of full group gatherings focusing on standards-based curriculum design, followed by discipline-specific group sessions for ongoing arts learning and targeted coaching.

Enduring Understanding

The arts deepen a person's engagement, connection to, and understanding of their own lives and the lives of others.

– Teacher Leader unit, *Storytelling*

The follow-up sessions were designed to achieve the following:

- extend the teachers' content knowledge in their chosen arts discipline;
- provide ongoing guidance in backward design and interdisciplinary unit design and assessment;
- engage teachers in peer mentorship and sharing of their instructional units;
- reflect on the experiences of individual unit development, classroom implementation process, and resulting student work.

A leadership development component was featured in the follow-ups as well, with segments addressing arts education research and advocacy, and ongoing reflective practice. One of the goals for this portion of the training was to help participants use research to inform their arts instruction and to find confidence in advocating for arts education. Participants learned about recent arts education research regarding the relationship between arts participation and student development in cognitive, affective, and social realms.

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In the third and final follow-up session, each teacher shared her/his interdisciplinary arts unit and reflected on the unit design and implementation process. Presentations included sample student work, assessments, and sometimes multimedia demonstrations of student engagement. Each teacher or teacher pair articulated successes and challenges in the process, and colleagues discussed promising practices and areas for improvement in future implementation. This component of the training increased the camaraderie among participants and accomplished the program goal of a strengthened countywide network of arts education leaders and advocates.

INDIVIDUALIZED COACHING SESSIONS **TEACHER AS PROFESSIONAL**

Participants benefited from a coaching strand provided between each of the follow-up sessions, aimed at supporting standards-based unit design as well as strategies for classroom implementation. The coaching structure matched participants with BayCAP teacher leaders, many of whom had served as faculty during the Summer Arts Intensive. The coaching model blended Cognitive Coaching with a Consultative Coaching model, thereby assisting participants in developing their own expertise in planning, reflecting, problem solving, and decision making, while also providing subject matter expertise.

P a r t i c i p a n t R e f l e c t i o n

"I find that teaching dance involves believing in yourself and being willing to try new things. All of the tools given to me in this program [have] given me the courage to believe in myself, which in turn resonates with my students."

Coaching sessions were also customized to address each participant's specific interests or needs, with a spectrum of focused support: coaching in the design and implementation of the teacher's interdisciplinary arts unit, student assessment in the arts, resource and curriculum material ideas, and ongoing arts content infusion. Teachers determined with their coach the structure for the two coaching sessions, with options for classroom observation, collaborative curriculum planning, and planning sessions after school between teacher(s) and coach. In the case of school-day coaching sessions, the program provided release-time stipends for both coaches and teacher participants. A unit development checklist was utilized on an ongoing basis by the coaches to customize the coaching.



SUSTAINING ARTS AWARENESS **ARTS AFTER THE PROGRAM**

The Arts in the Classroom Consortium continues to view the increased and expanded provision of arts professional development as an essential component of increasing teacher capacity and advancing student achievement in the arts and in interdisciplinary study. In view of this commitment, the SCCOE Visual & Performing Arts team is developing the next generation of professional development workshops and series. The new series, Arts 101: Arts in the Classroom Workshops, is aimed at promoting arts content knowledge as

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well as reinforcing strategies that support effective interdisciplinary instruction.

The SCCOE also instituted, with the Consortium's support, the Arts in the Classroom Scholarship Initiative to recognize participants who demonstrated a superior capacity for and commitment to high-quality, standards-based arts instruction for students, reflective practice, and peer exchange. In the 2006-2007 school year, two Group I participants and three Group II participants attended BayCAP summer programs through the initiative. The Group I teachers chose to participate in BayCAP's rigorous Invitational Institute (120 professional development hours), and, in doing so, are now eligible to become BayCAP teacher leaders. Group II scholarship teachers participated in BayCAP Pathways to Understanding the Arts Disciplines intensives, with a focus on deepening content knowledge in a selected arts discipline.

LOOKING AHEAD

THE FUTURE OF ARTS EDUCATION IN CALIFORNIA

Despite many positive developments in California's arts education policies and funding since the late 1990s, a major study published in 2007, *An Unfinished Canvas, Arts Education in California: Taking Stock of Policies and Practices*, arrived at the conclusion that "California has much work to do to support arts education for all students at the level envisioned by the state policy-makers." The report's primary author, Katrina R. Woodworth, called on policy-makers to increase and stabilize funding, strengthen accountability, rethink instructional time, reform pre-service and in-service training, and provide technical assistance to school districts.

As Woodworth's report made clear, there was and still is much to be done in order to provide quality arts instruction in the classroom. The Arts in the Classroom Program was one response to support teachers in delivering high-quality arts education to students in Santa Clara County, California. Similar programs as well as additional support from local and state agencies must be available in the future in order for arts education in California to reach the level of quality instruction that its teachers desire and its students deserve. ♦

Woodworth, K. R., Gallagher, H. A., & Guha, R. *An unfinished canvas. Arts education in California: Taking stock of policies and practices.* Menlo Park, CA: SRI International.



PARTICIPANT

A CLOSER LOOK

ONE PART INSPIRATION, TWO PARTS HARD WORK

Key:

ELL = English Language Learners.

SED = Socioeconomically Disadvantaged.

Music. Theatre. Dance. Visual Arts. These are the four arts disciplines that the teacher participants engaged in studying during the Arts Intensive Series. For one week during the summer and nine months over the school year, the teachers committed themselves to developing and refining their artistic expression and merging this discovery with their passion and talent for teaching.

For many of the teachers, the arts discipline on which they focused was new to them and quite challenging. Even when the teacher was already experienced in the arts, new methodologies and techniques illuminated previous practices. Throughout the yearlong program, the teachers were stretched beyond their comfort zones, both professionally and personally. However, despite their initial discomfort, overall these participants found the program rewarding for themselves as learners and as teachers. Most importantly, they saw positive changes in their students, changes

that showed increased ability in interdisciplinary comprehension and improved social skills. For the teachers, the program provided them with instruction, practical knowledge, learning resources, mentoring, empowerment, confidence, and, perhaps most vital to teaching, inspiration.

As part of the evaluation process, case studies were compiled to offer an inside and in-depth perspective about individual experiences. Although the following studies illustrate the learning of a diverse array of participants, their experiences in the program are not unique to them. Their responses, recommendations, and feedback also resonate with the assessment of the other teachers in the program and are reflected in both the evaluation conclusions, which follow the case studies, and the program's recommendations, which follow this chapter.

Please note that all of the participants' names have been changed. ♦



EXPERIENCE



“Teaching my students to dance has been phenomenal. I’ve seen the same growth in confidence and connectivity in them [as I’ve seen in myself]. What was even more inspiring was the difference it has made in our classroom community.”

- Participant Reflection

PARTICIPANT EXPERIENCE

GABRIELLE

Case Study

Teaching Experience:
5 years

Focus:
K-2 Special
Education

School Location:
Large city

Student Population:
375

Student Demographics:
50% ELL
70.9% SED

Arts Focus:
Dance

With no formal training in dance and very little experience, Gabrielle was apprehensive about her arts assignment, so she resolved to “get what [she] could” from the program. Yet after the weeklong Summer Arts Intensive, Gabrielle’s perspective changed dramatically. The program not only offered her formal instruction in dance, but it also provided an opportunity for physical exercise, which made her feel good. This, she realized, was something positive she could offer her students. Thus, after one week of intensive training, her confidence in teaching dance was strong.

Moreover, a sense of community developed among the summer program group participants. “That week was a really strong bonding session. We were all kind of weepy at the end; it was much more emotional than I anticipated for a summer training.” This relationship between the participants helped Gabrielle learn and share ways in which she could incorporate dance concepts and skills into her everyday classroom teaching.

The follow-up sessions were most valuable in the practical skills they offered Gabrielle. Although enthusiastic to teach her students everything she had learned, Gabrielle realized in the follow-up sessions that she did not have to teach everything at once, which then helped her focus her interdisciplinary unit.

In class, Gabrielle’s unit asked her students to explore, in interdisciplinary fashion, sentence structure using various elements of dance. Her students studied Eric Carle’s *From Head to Toe*, then created their own sentences based on the movement of animals, explored animal movement through dance, and choreographed their sentences using locomotor and axial movements, pathways, shapes, and levels.

For Gabrielle’s special education students, these seemingly small developments were very important. “General speech and conversation skills are difficult for these kids; sometimes they just won’t bother. Because they wanted to do their part and they had ideas about what their animal should be doing, it was worth getting through the words.” Remarkably, one of her students, who was always quiet and shy, turned out to be one of the fastest runners, one of the few who could skip, and the first to master galloping. The arts lesson revealed talents that the student had never before been able to develop or show to others. For Gabrielle, the program made a profound impact on her professionally and personally. Her experience was life-changing and the growth she underwent transformed her into an advocate for the arts. ♦



PARTICIPANT EXPERIENCE

STELLA

Like many participants, Stella found the Summer Arts Intensive personally rewarding while the follow-up sessions were professionally stimulating. “The Intensive helped me grow personally, which gives you the personal experience that makes you want to go out and help kids grow.” The follow-ups were “good for applying the skills that we learned [in the summer].”

Although Stella felt music was her weakest area, Stella’s coach, who was a teacher as well as a musician, inspired confidence in her. With the assistance of her coach, she developed her instructional unit around the interdisciplinary relationship between music and poetry and learned how to narrow the focus of her unit. Her coach also helped her make stronger connections between her lessons and the program’s enduring understandings, essential questions, and assessment rubric. “The coaching was very effective; there was a lot of expertise there. My coach was excellent, very professional, really good at teaching teachers.”

Backward design, which many teachers found challenging, was helpful to Stella: “Backward design gave me a much more overt awareness of how to plan. It was more satisfying. It’s not just, ‘Get these pages done.’ You really would like children to come away with a basic understanding, and that really legitimizes what you’re doing in the classroom.”

In multiple lessons, Stella’s students learned to apply echo clapping (call-and-response) to the syllables of poems. Stella found she had to fill in the gaps in the students’ arts background to bring them up to the level of second-grade arts standards, something that other teachers also noted they had to do. While her students developed skills in both music and language arts, she also recognized that patterns in music and language could also help them understand patterns in math. The unit learning remained with the students throughout the year: “There was a lot of interest in poetry for the rest of the year, really, after having that experience of talking about rhythm and rhyme.”

Stella realized that incorporating the arts into the school curriculum not only adds value to other subjects, but it can also enrich the personal and academic lives of her students. ♦



Case Study

Teaching Experience:
15 years

Focus:
2nd grade

School Location:
**Urban fringe/
large city**

Student Population:
500

Student Demographics:
**33.3% ELL
48.4% SED**

Arts Focus:
Music

PARTICIPANT EXPERIENCE

MARIA TERESA

Case Study

Teaching Experience:
42 years

Focus:
3rd & 4th grade

School Location:
Large city

Student Population:
379

Student Demographics:
53.3% ELL
81.3% SED

Arts Focus:
Theatre

Upon completing the Summer Arts Intensive, Maria Teresa remarked that the program was “life changing...motivating, rewarding [and] supportive to me as a teacher and as a person ... It was the best inservice I’ve ever had in my life, and I’ve been working for 42 years.” Of all the case study participants, Maria Teresa had the most teaching experience; however, like many of the others, she had limited arts experience in her schooling and teacher education program, with no additional training afterwards. Interestingly, theatre was not her first choice, but the summer program dramatically altered her skills and opinion about engaging in and teaching theatre.

While Maria Teresa’s own experience in the summer program was incredibly rewarding, her experience trying to implement the arts would prove to be a challenge, for several reasons beyond her control. During the school year, there were repeated changes to her classroom population, causing a disruption in continuity between lessons.

In addition, although all teachers in the program had received prior written consent from their principals to participate, Maria Teresa’s school had a new principal who, with a focus on upcoming benchmark tests, asked her to refrain from teaching any arts. Since Maria Teresa’s school was designated as a Program Improvement site, the teachers’ attention and energy were focused on boosting student achievement in mathematics and language arts. This left virtually no room for teaching an arts curriculum, no matter how

interdisciplinary. She noted that she was “very stressed about time constraints at school and [the] requirements of the program” and that there was “no support at [the school] site for this work.”

Due to this situation, Maria Teresa taught various theatre techniques that were not always directly related to other curricula. “We did little mini things all throughout the year.” She taught her students the Peacebuilders Dance, which she learned in the Summer Arts Intensive. In another lesson, Maria Teresa asked students to act out their reading selections and then videotaped the students performing skits from their reading assignments, which they later watched and assessed. Although she did not see an increase in her students’ theatre knowledge, she did report a marked increase in their self-confidence and creative expression. The students had to “think on their feet” when performing and critiquing their skits. The skits also required the students to use inference and draw conclusions as well as rely on their ability to utilize language, vocabulary, and their powers of comprehension.

Another factor that prohibited Maria Teresa from gaining full benefit from the program, something that many teachers encountered, was the lack of time in the teacher’s schedule. Maria Teresa was unable to attend the first two follow-up sessions, and this resulted in her feeling as if she had forgotten everything from the Summer Arts Intensive, except the Peacebuilders Dance, which had left a very strong impression upon her. ♦

PARTICIPANT EXPERIENCE

JUDY

Although Judy had no formal training in arts methods as a teacher and only some arts coursework in college, she made time in her personal life to engage in all of the arts. Moreover, in her classroom, she liked to integrate visual arts into her lessons. In fact, she would have liked to collaborate with other teachers on theatre projects, except she and her peers often did not have sufficient time. Given Judy's involvement with the arts in her spare time, she entered the program confident about her ability to integrate the arts with other subjects.

Throughout the Summer Arts Intensive and the follow-up sessions, Judy was challenged by two frames of mind that were common to many of the participants: initially, she was exhilarated by the summer experience and the peer support. In fact, at the end of the summer, Judy felt she could be a resource for other instructors teaching the arts. Moreover, the follow-up sessions, she commented, were like a happy reunion: "I felt welcomed. Like I came home."

Yet, at other moments, she was uncertain about her ability to understand backward design and to meet the expectations of the teacher leaders and coaches. For instance, the interdisciplinary unit template proved challenging, but the first coaching session helped her to narrow her focus. As she planned her lessons, her enthusiasm about her new knowledge led to an explosion of ideas; she drew up 15 lesson plans when only three were required. Despite her enthusiasm, though, Judy would continue to struggle with the unit template, feeling at times intimidated by the process.

Judy's arts class was unique because it included both her class of special education students and 5th grade students from her teaching partner's class. This socially integrated classroom in the arts provided an opportunity for both groups to learn and grow from each other.

Her unit on theatre techniques – gesture and action – asked the students to explore the lives of women mathematicians. Most of the students chose tableaux, illustrated scenes, to represent the lives of the women and displayed their work on a large poster. Judy was hoping that some students would choose to perform skits, but few did. In order to encourage them to engage in the full spectrum of theatre techniques, Judy asked students to perform highlights of the women's lives at the end of the unit. She noted that the students were able to understand and use terminology specific to theatre, and, in the process, they gained confidence in themselves. "The students learned to work together, and hopefully these [regular education] kids will not be uncomfortable with special needs people. . . . One or two of my special education students have really changed—they have a new outlook on education, in part, because their group pushed them to succeed."

After witnessing the value of the arts for her students, Judy's appreciation of the arts went from moderate to high. Her participation in the program helped her gain concrete knowledge of theatre techniques and taught her valuable skills to implement interdisciplinary arts instruction. ♦

Case Study

Teaching Experience:
15 years

Focus:
4th & 5th grade
special education

School Location:
Mid-size city

Student Population:
428

Student Demographics:
26.9% ELL
42.3% SED

Arts Focus:
Theatre

PARTICIPANT EXPERIENCE

DAVE

Case Study

Teaching Experience:
2 years

Focus:
2nd grade

School Location:
Large city

Student Population:
443

Student Demographics:
49.9% ELL
83.1% EDY

Arts Focus:
Music

Unlike many of the other case study participants, Dave had a significant amount of arts experience. His background in the arts extended from grade school through college, where he studied graphic design. He also entered the program demonstrating familiarity with backward design and the state's standards. Due to Dave's background, then, he was an ideal candidate for an interdisciplinary focus. In his opinion, integrating the arts with other areas in the curriculum was a good way to show students how one subject is interconnected and related to another; for practical reasons, it also addressed the problem of time constraints in the teaching schedule, making one unit accomplish multiple ends.

Dave chose to integrate music and language arts. Despite the seeming tediousness of the lesson unit template, Dave's coaching sessions helped him clarify his lesson plans: "As big a pain as the lesson plan was, it did make it pretty seamless in putting the two subjects together. It was just a lot more

planning up front. But then you're teaching two lessons at the same time, in half the time."

Dave selected to have his students focus on building their understanding of words with multiple meanings, such as the idea of "rhythm" in relation to music and oral readings. In his lessons, the students explored the rhythm of a reading assignment, learning to clap in time with one and two syllable words. By the final lesson, the students were analyzing the rhythm or patterns of reading assignments.

The impact of the interdisciplinary lesson in music and language arts was evident in the students' increased ability to apply various music concepts to the structure of language. Afterwards, Dave, reporting moderate improvements in his students' cognitive, emotional, social, and physical levels, noted that his students "took what they knew about music and applied that to reading." To his own surprise, Dave incorporated more singing into the classroom environment and felt even more self-confident about his knowledge of music after the program. ♦



PARTICIPANT EXPERIENCE

ANDREA

Like Dave, Andrea had arts experience and already viewed herself as an artist when she entered the program. Bilingual in English and Spanish, Andrea had also completed the requirements for an Additional Subject Matter Authorization in Visual Arts. In part, due to this, she struggled with backward design because she already had an established methodology for planning class lessons.

Another challenge that arose lay in the different skill levels in Andrea's visual arts group in the summer program. Some individuals were at different stages of professional development than others; for instance, some participants were already familiar with backward design. The teacher leaders sought to meet the different needs of the group, but despite their efforts several participants withdrew from the program. Ultimately, in Andrea's visual arts group, seven people withdrew during the school year, and only three were able to attend the follow-up sessions, making it difficult for the teachers to form a learning community.

Andrea's coaching sessions helped her realize how she needed to clarify her interdisciplinary unit plan and refine her first lesson. Unfortunately, though, due to scheduling problems, Andrea had three different coaches throughout the academic year, which made it difficult to find consistency and continuity in support.

Her unit asked students to do the following: identify various elements of art in masks from different cultures; outline a

mask-making plan of an animal based upon Joseph Bruchac's *The Great Ball Game*; and, eventually, create their own mask through mixed media. Like Stella, Andrea had to teach her students arts vocabulary first in order to have them identify the elements of art in the masks.

To assist her students and make the process more concrete, Andrea created a criterion rubric by which the students could follow and assess their progress. The rubric provided the students with concrete criteria to use and, consequently, helped boost their confidence. In retrospect, Andrea realized that the rubric could be more closely linked to the arts standards relevant to her unit, and she planned to improve this in the future.

Her students gained confidence through the arts vocabulary they learned and became effective "creators." Their ability to manipulate materials with their hands increased along with their arts content knowledge. For Andrea, she transformed from being an artist and a teacher to an arts teacher, in part by grasping the benefits of backward design and understanding how to implement more successfully the arts standards into her lesson units. ♦



Case Study

Teaching Experience:
10 years

Focus:
**2nd grade bilingual
(English & Spanish)**

School Location:
Large city

Student Population:
473

Student Demographics:
**57.3% ELL
74.2% EDY**

Arts Focus:
Visual Arts

EVALUATION

A BIRD'S EYE VIEW

The Consortium not only sought to increase teachers' skills and confidence in the arts, it also sought to learn from the undertaking overall, identify ways in which the program could be strengthened and reproduced in the future, and share findings with other organizations so that more teachers and students can benefit. Consequently, the evaluation of the program was centered around three questions that focused on what mattered most: the teachers' experience, the students' experience, and the value of the program in terms of content and delivery.

The first question, "To what extent does the program model affect teachers' beliefs, confidence, and capacity to develop and implement interdisciplinary arts units?" inquired about the teachers' skills and attitudes, both of which were important to their success. Generally, the results showed that the program model, in all aspects, increased the effectiveness of the teachers. There was an overall positive increase in teachers' attitudes, core beliefs, and values about the arts. The support and encouragement from the staff and their peers helped the teachers gain confidence in their capacity to provide interdisciplinary arts instruction in the classroom.

Professionally, through the program, the teachers were able to develop and apply basic introductory knowledge of all four art forms, not solely the arts discipline within their unit. Moreover, their understanding of standards-based, interdisciplinary arts instruction improved. Although they struggled with some aspects of backward design, overall they developed and applied new knowledge and skills using this pedagogical approach. Finally, the teachers benefited tremendously from peer collaboration and an arts network of teachers in the local area.

Perhaps most important was the effect of the program on the students. The second evaluation question asked, "To what extent does the program model affect students' cognitive, affective, social, and physical development, including achievement in the specific interdisciplinary subject matter developed and implemented by the program participants?" Specifically, the evaluation found that the program's engagement with the students' thinking capacities led to their development of knowledge and skills in the arts and language arts. For instance, teachers noted evidence of higher order thinking skills, such as



CONCLUSIONS

making connections between shared concepts in two subject areas, which is at the core of interdisciplinary learning experiences.

Acting as a catalyst in the students' social and emotional journey to maturity, the arts lessons provided an opportunity for the students' different talents and hidden skills to emerge. It also encouraged and valued their perspectives and feelings, and, as a result, student self-confidence in creative expression and performance increased. Working together on group projects encouraged the students to learn to cooperate with others and negotiate group dynamics. Ultimately, the arts presented an opportunity to expand students' skills in the analysis, identification, communication, and application of constructive feedback, empowering the students in the process of learning. To a lesser degree, the students' physical capacities, such as fine and gross motor skills, were developed.

The content and delivery of the program were also evaluated for their effectiveness and impact on the teachers and students; the third question asked, "To what extent have the design, coordination, and delivery of the program affected the program's impact on teachers and students?" In general, the program providers and staff were well-organized and the program was well-managed.

More specifically, while results showed that the design of the program was clearly conducive to teacher learning and standards-based interdisciplinary instruction, one of the more significant conclusions, also noted by many teachers, was the effectiveness of the Summer Arts Intensive. Most participants found the week of professional development to be inspiring and enriching as evidenced by the strong bond and learning community that were formed based upon the shared experience of the participants.

Participant Reflection

"Participation in the Summer Arts Intensive has created a bridge; I can teach art and relate it to other areas in the curriculum."

On the other hand, the follow-up sessions provoked two different responses: while reinforcing the summer program's content and furthering the teachers' knowledge and interdisciplinary instruction, they were also a source of frustration and discouragement for some participants. Some teachers cited difficulty with the instructional unit template, while others, once having worked through it, found it to be helpful. However, offsetting the challenges for participants were the one-on-one coaching sessions, which often provided a source for the teachers to clarify their questions, complete their lesson unit template, and gain clarification about applying backward design.

Teachers noted – and assessment data verified – there was a marked improvement in the abilities of their students to work with their peers on collaborative projects, make connections between two seemingly different disciplines, and possess more confidence in their own skills.

Over the course of two 9-month sessions, the Arts in the Classroom Program brought together 91 teachers and helped foster a community based upon individuals with the shared goal of providing high-quality arts instruction to students. Inevitable to any undertaking are areas of strength and areas of improvement. Through both quantitative and qualitative research and extensive reflection, these evaluation conclusions have helped the Consortium gain an understanding of all aspects of the program. What follows are the Consortium's recommendations for similar programs in the future. ♦

KEY LEA

KEY UNDERSTANDINGS

These Key Understandings of program design and efficacy are the product of in-depth investigation, reflection, and collaboration. They are informed by an extensive look into the program's goals, implementation, and experience, including a comparative study of key findings from the evaluation report.

The following Recommendations emerge from the analysis of the Key Understandings, which reflect the program's successes, challenges, and lessons learned.

In presenting these Key Understandings and Recommendations, the aim is to express them in a universal language rather than narrow them to specific programmatic learnings. The goal is to share the essential learnings with the field to promote adaptability for diverse environments.

TEACHER AS LEARNER

- ✓ Teachers benefit from a focused professional development curriculum that is prioritized according to the following: hands-on arts learning, reflection and assessment skills building, and standards-based instructional practice.

When designing professional development for generalist teachers who have limited arts experience, prioritize and streamline key curricular areas: arts content knowledge and skills, standards-based instructional practice, student assessment in the arts, and interdisciplinary instruction.

- ✓ Generalist teachers need to develop arts content knowledge, skills, and comfort prior to investigating interdisciplinary instruction.

When teachers obtain a level of comfort with arts content knowledge and skills first, they can then more successfully develop and practice high-quality, interdisciplinary arts instruction.

- ✓ Teachers need to perceive themselves as artists.

When teachers explore the essence of artistic processes they can more easily identify with the arts as artists and promote this personal artistic confidence amongst their students.

TEACHER AS PROFESSIONAL

- ✓ Teacher practice is strengthened when teams of teachers can support each other.

Collegial support throughout the school year is a determining factor in teachers' long-term commitment, success, and sustainability.

- ✓ Administrator support is essential to teachers' ongoing arts learning and classroom implementation.

Teachers need to perceive the arts as being supported and encouraged by their school site, district, and county administrators.

- ✓ Ongoing peer collaboration builds teachers' leadership capacity in arts education.

Multiple opportunities for and examples of collaboration throughout the program strengthen teachers' confidence and capacity to work effectively in arts education.

TEACHER AS TEACHER

- ✓ Teacher capacity to shape arts assessment is a critical factor for student achievement and program success. Positioning the arts as an instructional and professional development priority requires determination.

Teachers' capacity to measure student learning in the arts is critical to their confidence and all measures of success.

- ✓ Competing school priorities affect teachers' potential learning and participation.

Challenges within the school community that are beyond the teachers' control impact their learning, dedication, and program completion.

PROGRAM PROVIDERS AND PARTNERSHIP

- ✓ Collaboration reinforces shared vision and commitment when threaded throughout all layers of program structure and implementation.

Multiple levels of collaboration modeled throughout the program – among participants in their training, among students in their learning, and among consortium partners in their planning and implementation – strengthen shared vision and engagement.

- ✓ Productive partnerships are reinforced through open communication, well-defined roles, and ongoing review.

Determination of working agreements at the onset of a partnership, as well as periodic review and reflection on designated roles and responsibilities, enables accountability and flexible partnership sustainability.

R N I N G S

PROGRAM EVALUATION

- ✓ High-quality evaluations require significant funding and staff resources.

Arts education evaluation instrumentation, data collection, and analysis requires extensive program funding and time allotment.

- ✓ Evaluation can promote continuous program improvement when explicitly aligned with program cycles.

When the evaluation is aligned with program goals and implementation, ongoing evaluation findings can inform timely program revisions.

- ✓ Effective program evaluation, whether internal or external, relies on partners' agreement to evaluation scope and partner roles in evaluation design and analysis.

A program evaluation must be determined as internal or external at the onset of program development and partnership. All partners must agree to the parameters around levels of input and collaboration on evaluation design, implementation, interpretation, and dissemination.



R E C O M M E N D A T I O N S

PROGRAM DESIGN AND MODEL

- ▶ Cultivate the support and collaboration of district and school administration from program inception to completion.

Curriculum

- ▶ Begin high-quality training in the arts with arts content as the foundation, then scaffold interdisciplinary strategies and learning experiences into the program.
- ▶ Approach professional development learning goals, scope, and outcomes with realistic consideration of program model, teacher contact time, and participant success.

Structure

- ▶ Maintain frequent contact with teachers throughout the program in order to sustain motivation and ongoing practice.
- ▶ Encourage district and school administrators and teachers to participate in collegial teams and thereby maximize peer support networks.

STUDENT AND PARTICIPANT IMPACT

- ▶ Promote the end goal of student development and achievement by offering meaningful in-classroom coaching for teachers.
- ▶ Provide teachers with access to ongoing professional support and resources as they apply their arts learning in the classroom.

EVALUATION

- ▶ Design, contract, and fund a program evaluation that aligns with program values, needs, and requirements.

CONSORTIUM PARTNERSHIP

- ▶ Embrace collaboration as a core value throughout all aspects of the program and partnership.
- ▶ Establish clear roles, responsibilities, commitments, and accountability for each partner in alignment with program values and goals.

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