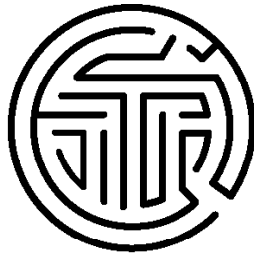STUDENT LEARNING IN
AND THROUGH THE ARTS:
RESEARCH CONDUCTED IN THE
CENTER FOR ARTS
EDUCATION'S PARTNERSHIPS
FOR ARTS EDUCATION
PROGRAM

CENTER FOR CHILDREN & TECHNOLOGY

CCT REPORTS
DECEMBER 2003

STUDENT LEARNING IN AND THROUGH THE ARTS: RESEARCH CONDUCTED IN THE CENTER FOR ARTS EDUCATION'S PARTNERSHIPS FOR ARTS EDUCATION PROGRAM

PREPARED BY
TERRY L. BAKER
ROBERT HOROWITZ

BASED ON FIELD RESEARCH CONDUCTED BY
BRONWYN BEVAN
BETHANY ROGERS
SUZANNE ORT

HISTORY AND DESIGN OF THE PROJECT

Over three years (2000-2003), a team of researchers from the Education Development Center's Center for Children and Technology (EDC/CCT) worked with fourteen teams of teachers and teaching artists as they designed ways to assess their students' learning in the arts. Eight sites were originally chosen from among sites funded by the Center for Arts Education's (CAE) Partnership program, which was originally funded by the Annenberg Challenge Grant program. Over the course of the project, EDC/CCT researchers worked with a total of fourteen two-member teams of classroom teachers and teaching artists who were associated with the CAE Partnership program. The number of sites varied over the years from a low of eight to a high of fourteen. Each team worked with one classroom of students averaging thirty students each for a total of four hundred twenty students. The project was designed to get rich descriptions of arts integrated curricula and their effects on student learning. The primary criteria for selection of teachers and teaching artists included: (a) at least two years experience working together to design and implement arts integrated curricula; (b) principal sign-off, indicating support of the research project and practice; (c) demonstrated quality of curriculum and assessment methods used to-date; and (d) at-risk student populations at their school. Other factors considered were the group's diversity of arts and non-arts disciplines, grade levels, and socio-cultural background of the teachers, teaching artists, and students. Participating teachers and teaching artists were paid $1,000 annually to take part in this project.

The realities of urban education in America reshaped the project in 2001-2002 as New York City faced a fiscal crisis and funding for arts education related work was cut from public budgets resulting in shifts of personnel and the closing of some of the project's partnerships. In addition, CAE ended its first cycle of Annenberg supported programming and moved to a new phase that did not initially include support for new partnerships. As teachers and teaching artists moved to new schools or new classrooms, the Student Learning In and Through the Arts project attempted to follow the original teams or members of those teams wherever they moved. The researchers followed team members as they formed new partnerships in new schools and continued their investigations, working to answer still unresolved questions. This required working with new student populations, but the instructional approaches and the assessment methods developed during the first year were transferred to the new classes and unfinished design work proceeded toward completion. The new efforts were treated as replications of the original designs and as tests of the designers' concepts.

The work described in this report was supported by the National Endowment for the Arts (NEA) and the Center for Arts Education (CAE) in New York City. The work addressed several issues and practical problems that were identified in recent research on arts in education projects that featured diverse models of arts-integrated curriculum and emphasized embedded student assessment. In these projects, past research pointed out that neither teachers nor teaching artists had the time to thoroughly think through the student learning aspects of their curriculum or to fully embed ways to assess how students were learning, either in the arts or in the related subject areas. Neither the teachers nor the teaching artists were skilled at conducting or making use of arts edu-

cation assessment, partly a consequence of the generally inadequate development of assessment practice in this field. As school systems around the country increasingly focus on student outcomes and are unlikely to continue supporting arts learning experiences for students that do not show direct links to student learning as defined by the State Learning Standards or local curriculum frameworks, it becomes imperative that research and design of arts education programs add to our understanding of and repertoire of strategies for addressing these issues.

The teaching artists and teachers who participated in this project were first provided with opportunities to meet together to plan, develop, test-out, refine, and assess fully integrated arts curricula. Second, they were partnered with researcher/coaches who worked along with them on the design and monitored the implementation of their designs, providing timely feedback to the participants and writing the case reports for use by the larger field included in this report. Third, the provision of researcher/coaches helped provide a professional development opportunity for the participants to boost their knowledge of assessment and gather some needed assessment skills.

As EDC/CCT analyzed the results of the project several topics and issues emerged that have implications for future research activity: Commonalities; Practitioners' Capacity and Preparation; Context and Site Specificity; Research and Evaluation Design; and Validity and Reliability.

Commonalities. We can see that each case faced common challenges in terms of time available, changes in logistics as sites and participants changed and the school system modified its commitment to the arts programs, inadequate specialized assessment skills among the participants, and the inability of some participants to reach agreement about instructional or assessment priorities. While the solutions were not always identical, the participants were able to focus on creating similar strategies and following systematic approaches to assessment.

Practitioners' Capacity and Preparation. Practitioner-based research, action research, and other variations on this theme have become common in education and in arts education in recent years. One reason for this is that having such intimate involvement of the practitioners increases the validity of the work by giving a level of appropriateness and theoretical consideration that only those who do the work can bring to the enterprise. At the same time, however, the effort required to acquire professional assessment knowledge and skills can detract from time spent instructing or considering curriculum shape and content. We can see both sides of the coin in the reports presented in the cases for this project. It is very clear that the close involvement of the teachers and teaching artists adds to the authority and accuracy of the studies, but it is often clear that they do not have adequate knowledge about evaluation instruments or instrument design, about what connections to look for among the various kinds of evidence and the various outcomes, and about when to move from data and evidence gathering to the drawing of conclusions. The participants in this project stated that they did not know what the challenges in these areas would be until they actually tried to do the work. They often reported making adjustments or changes in the

evaluation late in the process. Some of these assessments showed limitations on the part of the instrument developer or researcher. For example, in the music evaluation report, gains in singing skills were reported without reference to a research design or whether the instrument developed was determined to be valid or reliable. The issue of inter-rater reliability was not addressed. This is a major topic in the literature of music assessment. In these studies there is only one rater, the instructor, with no judgment or analysis presented on inter-rater reliability. It would strengthen the work if the researchers had first studied the effectiveness of their instruments instead of moving directly to studying student learning in the art form. To implement such a research design required more experience than these teachers and teaching artists had and more time for professional development than their coaches had. How can teachers and teaching artists get really schooled in these issues and still have time to do their other jobs? In future research, there is a need for more balance so at least the participants are thinking about the research and assessment concepts even if they don't have all the skills or know the jargon.

The field had the benefit of the practitioners having these learning experiences and planned new work that accommodated the lessons they learned, but the teachers and teaching artists in this project did not always have time to make the changes or did not recognize the need to change early enough. It was easy to see from the cases that some participants were in over their heads, often leaping from data gathering to conclusions without the benefit of analysis. One implication is that we needed some follow-up data gathering about what the practitioners learned and what they thought they still needed to know. A crucial point about practitioner work is that working within one's own local knowledge framework limits possibilities. Did they grow sufficiently and appropriately, and who could best decide?

It was also true that the researcher/coaches were working close to the action, and they were not always able to respond to needs early enough or to make decisions about whether to intervene or to allow the participants to learn from their own actions. The researcher/coaches were asked, in this project, to act as generalists and to be able to work equally well across different art forms, different evaluation or assessment methods and instruments, and to know what specialized knowledge to use and when to use it. The coaches were not equally able to do all these things and probably should not have been expected to.

A factor that is related to the capacity of both the practitioners' and the researcher/coaches' capacity is the fact that these cases did not make much explicit use of prior research by specialists in professional arts education. The political ramifications of such work were complicated, but it is true that MENC, NAEA and other professional arts education associations reported and supported research in their fields. They often did not report on integrated arts studies or arts in education programs, but there is a body of research knowledge here that should be considered in future studies and should be considered as part of the information base of our researchers/practitioners.

Context and Site Specificity. It is important to note that the cases analyzed in the "Reflections

and Conclusions" section of this report stand separately from the others, each within its own specific school context. While there were strategies in the separate cases that have much in common, there were many variables that make cross-case comparisons difficult. The analysis is site specific and did not represent a standards oriented curriculum approach. The cases were all part of the CAE's Partnership program and, as such, were identified as "Contextual Arts Education Projects." Their commonalities had to do with challenges faced in the classroom, strategies used and adapted for different contexts, processes that were similar but were adapted for different subject areas or instructional needs, time commitments, and the use of collaborative planning strategies that linked classroom teachers and teaching artists.

As we pointed out in "Counting in Context,"[1] the desire for a curriculum that was sequential, comprehensive, and standardized across school districts or even across the nation was common among policy makers and even among many educators. Comparisons were often made to such curriculum designs in homogeneously populated nations, but this had never been the case in this nation and probably will not be in our lifetime. What we have seen, even in school programs that were not based on partnerships with cultural organizations, was highly variable curriculum and instruction that reflected local resources, needs, and abilities; a schooling that was by definition highly "contextual." Whether this is desirable or not is debatable, but that it is a consequence of having a highly variable population with different political, social, and educational needs is not. In the American context, education was, in Gardner's terms, "highly dispersed, with each of the 50 states and many of the 16,000 school districts having their own programs." Gardner, rather reluctantly, reported that " 'Context' has not been my favorite concept, but I have gained a new respect for its importance."[2] Partnership arts in education programs, such as the CAE Partnership program, featured contextual designs with new and more complex features. Even in more traditional school arts curriculum projects, the more innovative programs could not assume "…a familiar and supporting context,… [they] must in part create a new context."[3] As contextual curriculum designs were recognized in the CAE Program, the importance of identifying contextual variables in the instructional designs and of designing ways of assessing the impact of these variables took on new importance. In projects such as Student Learning In and Through the Arts, researchers worked to define those contextual elements that measure success. Traditional measures of achievement, impact, or operational implementation and the tools that exist to measure these items do not account for contextual sets of variables. The ways these tools may have been inadequate or incomplete have mainly to do with general instructional strategies than with the specific concepts, information, or skills that were treated. Success in a contextual arts learning experience has more to do with whether or not appropriate instructional strategies could be created and used to teach an arts skill for use in a new context than with whether or not the arts skill itself is unique or different. It is important to design arts education instruction around the characteristics of the arts and arts experiences that are contextually related to the school and, so it is important to

---

[1] Terry L. Baker, "Counting in Context," Annual meeting of the American Educational Research Association, Seattle, 2001, p. 1

[2] Howard Gardner, "Rejoinder to Steers," in Evaluating and Assessing the Visual Arts in Education. ED. By Doug Boughton, Elliot W. Eisner, and Johan Ligtvoet, New York: Teachers College Press, 1996, p. 104.

[3] Ibid. p. 104.

evaluate arts education programs according to those contextual variables that are necessarily part of their definition. If such programs "must create a new context," then our research and evaluation efforts must attempt to document and account for the ways in which the new contexts are shaped by the programs.[4] Such research should, as Winner and Hetland say, "…explore the ways in which the arts may change the entire atmosphere of a school. This way we can begin to understand how the arts affect the 'culture of learning' in a school. We can then develop rich, qualitative measures to evaluate whether the arts lead to deepened understanding of—and engagement in—non-arts areas."[5]

Researchers at EDC/CCT have reported more extensively on the contextual phenomenon elsewhere. See, Baker, Bevan, Ingram, Frechtling[6] for further discussion of this complex topic. Our reports document the importance of working in groups, in networks of supportive peers and adults, and in situations that illustrate and build upon collaboration between agencies, organizations, and institutions that guided the design of the Student Learning In and Through the Arts project. According to Salomon:

> People appear to think in conjunction or partnership with others and with the help of culturally provided tools and implements. Cognitions, it would seem, are not content-free tools that are brought to bear on this or that problem; rather they emerge in a situation tackled by teams of people and the tools available to them.[7]

As we see more complex collaborative partnerships comprising new contexts for arts education and school change, we see adjustments in the structure and delivery of instruction, and the creation of new student performance indicators and collaboratively developed standards of achievement—engagement, understanding, performance, and aesthetic responses.

Research and Evaluation Design. While the teams were working with researchers to design a specific research effort for their own sites, they do not describe the research designs. The presentations of the designs would help with replication and make the results more useable. The extent to which the research design addresses such complications as multiple variables that might impact on evaluation results such as maturation, the presence of other arts education programs in the school, prior experience with the arts on the part of the teachers or students, environmental variables such as access to community cultural organizations, classroom supplies, or parental involvement in the arts.

---

[4] Baker, *op cite.* p. 1

[5] Ellen Winner and Lois Hetland, "The Arts in Education: Evaluating the Evidence for a Causal Link," Journal of Aesthetic Education, Vol. 34, Nos. 3-4, Fall/Winter 2000, p. 6.

[6] T. L. Baker and B. Bevan, "School Change through Arts Instruction: Contextual Arts Education in the New York City Partnerships for Arts in Education Program" Annual Meeting of the American Educational Research Association, New Orleans, 2000; T. L. Baker, "The Arts and Transfer: More Entangled than We Thought?" Annual meeting of the American Educational Research Association, Chicago, April 2003; D. Ingram, J. Frechtling, and T. L. Baker, "Three Contexts for the Arts in Education: Infusing the Arts into School and Community; School Change through Arts Instruction; Transforming Education through the Arts Challenge" Panel discussion at Annual Meeting of the American Educational Research Association, 2000.

[7] G. Solomon, ed. (1993), Distributed Cognitions. Cambridge, UK: Cambridge University Press. p. xiii.

The designs should also address the practicality of the work and whether or not it is usable by other teachers or teaching artists. What logistical factors would interfere with the ability of others to apply the tools, and the processes in new settings? How does the design deal with site specificity versus the generalizablity of the work? These are questions that need discussion and the absence of such discussion does limit the extent to which the reported results are usable.

There are design elements that are incorporated in the case descriptions, though not specifically in design terms. Elements such as the extent to which participation is "interest driven" or is focused on the work of students/teachers need to be discussed more completely. The planning and professional development aspects of the project help the participants to move more systematically toward assessment, and the discovery that the content of the curriculums and the practice of assessment are worthwhile uses of teacher time and effort are potentially very positive, but need to be included in a design framework to establish their significance and to make the results more useful to others.

Validity and Reliability. The workers on this project needed to test on the reliability of their procedures by having others attempt to replicate their use and the results, but this was not done or reported on. The fact that other teachers and artists worked together with the teams to define the content and to select appropriate measures of student learning is an indication of an effort to substantiate content validity, but the points of comparison are not noted or reported in the case reports. No other types of validity are discussed. These are points that need to be addressed in future iterations of this work.

We see signs that researchers such as those participating in this project, by working in-depth in a site-specific context have begun to enhance the validity of what they've done. They planned together over a fair amount of time, thinking a lot about the teaching and learning, and how to match the assessment to the classroom experience. There's not much we can say about their success with reliability, however, because they didn't work much on consistency, rater reliability, or whether what they developed is applicable to other settings. But, we can see that there are spaces in the process for reliability to be established. One can see that the more site-specific and in-depth an assessment is, the more valid it is. If it is also less reliable and less useful in diverse settings, then, perhaps we must find ways to create new educational contexts that depend more upon validity than upon reliability.

Project participants joined together in the Student Learning In and Through the Arts project to investigate the process by which assessment serves as a driver of curriculum design. The project also documented the development of assessment criteria by the teachers and artists themselves—and not by outside or standardized sources—so that the curriculum design represented the goals, strengths, and interests of the teachers and artists. The teams shared their thinking and assessment practices, but each team designed solutions to meet their individual school's needs. The EDC/CCT researchers worked as mentors, coaches, and reporters for their assigned sites. This final report synthesizes the data from their separate site reports and was prepared by the principal investigator and an independent researcher for EDC/CCT.

Progress in the project was marked by the following activities:

- The first step of the process was to get the teacher-artist teams to clearly articulate the goal of their integrated lessons.

- The second step was to document how the instruction was aligned with these goals.

- The third step was to develop student assessment tools that would capture evidence of learning in line with curricular goals.

CAE and EDC/CCT discovered in the first five-year cycle of the Partnership program that it was necessary to look closely at the effects of arts integration on student learning but to do so in ways that acknowledge the context-specific nature of each partnership, school, classroom, combination of curriculum domains (e.g.: dance and math; theater and history, literacy, social studies). By working with artists and teachers as they design their curriculum, helping them to identify their curricular goals (for all relevant discipline domains) and to embed ways to track student learning, research can examine the discrete student learning and achievement that occurs in both the arts and non-arts disciplines. This is especially important when arts-integrated curriculum is designed (1) to fully realize the potential and the characteristics of both the arts and non-arts disciplines, and (2) to include embedded assessments designed to assess student learning, skill acquisition, and understanding of specific content from all the integrated disciplines.

The work of the project was to develop curriculum examples, to pilot these examples with students, to refine the examples, and to assess their impact. During the first year of the project, each team met for approximately eight different planning or implementation meetings. Additionally, the researchers spent four class periods observing the teacher and teaching artist working together, in order to better understand and be able to facilitate the process of goal and assessment development. The entire group of teachers and teaching artists and researchers gathered together two times to review designs for the individual sites, review data collected, and to discuss project progress. These meetings were convened and/or supported by CAE and EDC/CCT staff members. Additionally, some of the teaching artists visited classrooms of other teaching artists to gain insight into how people were approaching instruction and assessment.

Phase I

The end of the year report on Phase I of the project documented the early stage work and progress. This information will not be repeated in this final report, but a summary is presented here to establish context for the more elaborated case reports from Phase II of the project. The project was designed to get rich descriptions of examples of arts integrated curricula and their effects on student learning. Because of the lack of training in thinking about assessment issues, researchers were assigned to work with the teams of teachers and artists to coach them in the development of assessment instruments that could capture evidence of learning.

Although the project was designed simply to capture and describe in some detail the nature and effects of the arts integration lessons, the EDC/CCT researchers knew from the outset that the first year would in fact unfold as a professional development year for teachers and artists. For most of them, the project allowed, indeed required, significant planning and discussion time, which most of them had not had the benefit of before. In those planning meetings where curricular goals were clarified, participants confronted their disparate expectations or goals in ways that in their everyday practice and been glossed over because of lack of planning time. Additionally, the development of assessment tools was a major challenge for most participants who had little to no prior experience in formalized student assessment.

In many cases, the project created a lens that moved teachers and artists to more carefully articulate their lessons over a period of weeks. For example, at one school where the teaching artist and teacher had operated with extremely loose plans—where the artist would come in one week and ask what the teacher had been working on with the students and then respond on the spot with an art-related activity—participation in the project led the team to develop a nine-week project where each class built on some conceptual understanding developed in the prior class. The assessment tool they developed included data collection at the beginning, mid-point, and end-point of the nine-week lesson.

Information collected was used formatively to guide instruction and work with specific students although the teacher or artist did not formally document this aspect. While these practices are not new, innovative, or anything other than good instructional and assessment practices, they were new to this team and, we suspect, would be new in many other classrooms. The point is not that the project found new methods here but that it is confirming the need for a solid instructional and assessment base before student learning can be discovered.

In the early phase of the project, participants reported that the collection of student data allowed them to come to know the students individually. It made them think more carefully about the goals they could realistically expect to achieve in the classrooms and about the role of arts integration within the core curriculum.

Participants also expressed an interest in engaging in the data collection earlier in the process so that they could make more instructional adjustments. This was extremely interesting to the research team because not only did it show that the participants were impatient with the pace of their own learning but also that, in a very short time, many of the participants could see immediate benefits of conducting these formative assessments.

Participants also began to see that their assessments still didn't capture the totality of the arts learning experience. In forcing themselves to isolate and identify specific elements to demonstrate learning, they moved away from broader claims and assertions or statements of goals for the projects—for example, moving from "giving students creative experiences" to "students will learn to express verbal ideas through movement." While they saw the necessity of moving from the general to the concrete in terms of gathering and communicating assessment evidence, they still

wanted to be able to document the totality of the experience for the students. This tendency to blur the lines between assessing specific learning and assessing the value of the experience is a tension that the project addressed throughout its duration.

Phase II-Second Cycle

At the end of Phase I, all participants indicated that they wanted to participate for a second year, however, by the start of the next school year, five of the original group of teaching artists had left the classrooms on a temporary basis. The work continued with four of the remaining artists from the first year and two added teams. When possible the researchers followed teams to new school sites. The design of the second year involved building on the tools created during the first year, further refining them, and implementing them earlier in the school year so that the project could document their impact on instruction. Summaries of final research observations from final year sites follow. The names of the teachers and teaching artists are included because they deserve full credit for the work they did on the projects. We left their conclusion and discussion sections intact as part of each case report, but have summarized them at the end of the report so that the overall impact of the project can be seen in one place.

CASE REPORTS

Case Reports Prepared by
Bronwyn Bevan, Bethany Rogers, and Suzanne Ort

Bread and Roses High School—Ansley Erickson, Teacher; Pamela Patrick, Teaching Artist

At Bread and Roses High School, the Student Learning In and Through the Arts Project worked with U.S. History teacher Ansley Erickson and storyteller Pamela Patrick. While not formally a part of the CAE Partnership project, this partnership provided an opportunity to investigate the integration of the arts in the high school context with a teacher, rather than the artist, as the main contact. Formerly, Ansley had worked on the Student Learning In and Through the Arts project as a researcher for CCT; she was arguably well versed in the project objectives. As a result, she was able to tailor her work with visiting artist Pamela Patrick to meet the requirements of the project, providing the initiative with another high school venue and her expertise as a teacher and researcher.

Ansley and Pamela had conceived the unit, in which Ansley's junior and senior U.S. History students gathered historical evidence as the basis of narratives they composed and then presented in a public forum. Along with a group of their colleagues, the two had joined forces in planning one of the New Visions high schools, The School for Excellence, slated to open in the fall of 2002. The Student Learning In and Through the Arts project offered a chance to try out some of the theories they hoped to use in developing curriculum for their new school. In particular, they were interested in what it would mean to collaborate intensively over time. As Pamela had experienced residencies, they tended to "plug in" the artist to a classroom, where the teacher might or might not have been told even what art form to expect and where a single planning session often had to suffice. And the two were equally interested in shaping a rubric that would help support kids' work toward their goals and assess their successes in reaching them.

An alternative high school located at the juncture of 135th Street and St. Nicholas and Edgecombe Avenues, Bread and Roses offered a compelling site for this work. The school opened in 1997 with 9th graders, and added a grade each subsequent year. Ansley's seniors would be the second graduating class. While Bread and Roses had been from its inception a school of choice, Ansley noted that recently enrolled students were those who often had options, meaning that the reputation of the school and the baseline academic skills of its students had steadily increased over time. For example, while many in the second class, Ansley's seniors, were students who had encountered serious enough failure at larger high schools to transfer to Bread and Roses, the third class, Ansley's juniors, had received more applicants than there were available slots for their 9th grade year.

Description of Residency: The Immigration Narratives Project

In the Immigration Narratives project, students worked in small groups, usually threesomes, to produce two written narratives for public presentation. One was an historical narrative that focused on the experience of Irish immigrants to New York City in the 1840s-1860s. The second was a personal narrative, which emerged from oral history interviews with family members or friends who were themselves immigrants. The residency consisted of ten in-class sessions with the teaching artist, which occurred roughly twice a week between mid-April and the end of May. Concurrent classes were planned to provide working time and to augment the project when the teaching artist was not present. In Pamela's absence, Ansley directed students' use of daily class time toward gathering and studying historical evidence, making sense of and drawing on primary documents, and, within that framework, beginning the work of writing an historically accurate, but fictional, narrative.

Development of the Assessment Tool

Articulation of Assessment Goals

Perhaps the primary goal of bringing the artist into this particular unit on immigration and historical narrative was to help students develop a "language" or set of skills that would enable them to communicate effectively in the classroom and successfully prepare and deliver "public" presentations. As Pamela and Ansley had conceived it, this central goal was supported by several concrete aims:

• Students will learn what elements make up an effective narrative and how they can be combined together to structure a good story;

• Students will marshal historical evidence to buttress their claims and show understanding of the historical themes that ground their stories; and

• Students will gain and hone general speaking and communication skills, build their capacity and comfort in making presentations, and acquire an appreciation for what makes a good presentation or speech in public.

Evaluation Rubrics: Ansley's class was already accustomed to working with rubrics. As she explained, the function of rubrics in her classroom was both formative and summative: the rubric would be shared with students at the outset of a project or assignment as an articulation of what was expected of students' ultimate performances. Throughout the process, each draft of student work would be measured against the rubric, which allowed for a record of progress as students revised their work to strengthen problems or areas of weakness. As a result, Ansley and Pamela could build on this foundation in developing a rubric for the student narratives that focused on several key dimensions:

- Historical content and themes,

- Historical evidence,

- Story structure, i.e., what makes a good story?

- Writing skills – style and mechanics of effective/persuasive writing, and

- Presentation skills including pacing, projection, articulation and volume, for example, as well as ability to respond to questions and convey ideas clearly.

At the outset of the project, Ansley had already devised four significant criteria to define the immigration narratives project. First, she wanted the narratives to address certain historical content-related questions:

- What places are involved in this immigration narrative? Coming from where, going to where?

- Who is the character telling the story including age, gender, religion, and ethnic identity?

- Why are they coming to the US?

- How do they come to the US?

- What did they find when they got here including work, living conditions, response of Native Americans?

- What happened to them? What is the resolution of the story?

Second, she wanted to ensure that the narratives would contain the elements of a good story as discussed in the narrative building game and would demonstrate illustrative, historical detail.

As a third guideline for the project, Ansley wanted students to draw from appropriate sources and materials in creating their narratives. Specifically, this meant that students might use primary documents, such as letters, certificates, cartoons, and photographs—many gleaned from the Irish Famine Curriculum and Library of Congress Web site—as the basis of their historical narratives of Irish immigration. They might supplement those sources with context gleaned from textbooks or even creative representations, such as, Irish ballads depicting the immigration experience. For the contemporary immigration narratives, Ansley expected that students would rely on family stories, oral histories that students would compile through interviews, symbols and objects, family practices, and even their own memories. Context for these narratives would likely be provided by the US Census, newspaper articles, video (Global A video) and, again, creative representations, such as the Dominican Republic immigration stories play. Though appropriate sources for each sort of narrative obviously differed, the evaluation rubrics for both the written narratives and oral presentations tended to emphasize the common expectations and elements across both kinds of narratives.

Fourth and last, incorporating Pamela and her role, Ansley wanted students to present the narratives publicly at the end of the residency. In this parameter, the teacher and artist laid out a relatively new skill set, capacities associated with public speaking, which they wanted students to begin to learn and work with. Eventually, these four criteria came to be represented in rubrics, which students used as guides in the creation of the narratives and their rehearsal for presentation and which the teacher and artist used in evaluating the final products of student work. Ansley took on the responsibility for drafting the rubric, basing it on the history/writing rubric her class had used all year. However, she relied heavily on conversations with and feedback from Pamela when it came to differentiating story writing from essay writing and mapping out criteria for public speaking skills and abilities.

Pre- and Post-Survey: Additionally, Ansley drafted a preliminary evaluation to be administered before Pamela's performance in the first class. The questionnaire assessed students' comfort levels with public speech or presentation, their knowledge of the elements that make up an effective presentation, and the kinds of activities required to prepare for such a presentation. It attempted to ascertain, as well, students' sense of what they would need to work on in order to improve their public speaking abilities. The same questions plus more detailed probes were put to students once they had completed the unit. Such questions were intended both to get students thinking about their learning and to help the teacher understand, "aside from what I thought I was teaching, what did [students] learn?"

Using the Tool

The rubric with writing and historical context/detail components was introduced early during the second week that Pamela worked with students, as was the template "work sheet" with story elements that students used in beginning to develop their stories. Ansley and Pamela had provided these documents to support students in the formative process of creating their narratives. Fairly broad criteria for presentation were first presented to students as a kind of "check list" that they could use with one another when practicing the presentation of their narrative sections. Ansley and Pamela used the same list when helping students as a means of giving feedback to groups who presented in class and as a guide for students in viewing their own performances on videotape.

Because this was the teacher and artist's first attempt to articulate the qualities associated with public presentation, Ansley expressed her opinion that the unit was a lot about getting clear on what that criteria ought to be. She noted that while their rough list did not allow for detailed categories, it corresponded to students' sense of what worked and what didn't as they watched each other. In other words, it began to give words to the instincts that the students and their audiences had about what qualified a presentation as "good." The presentation criteria were not used in the formal evaluation insofar as Ansley and Pamela did not mark a rubric as Ansley did with the historical and writing components, but Ansley did use the criteria in assigning students' grades for the whole project. As she pointed out, there is no "number" in which students could see the estimation of their public speaking skills, as there was for the history and written aspects

of the project, but she had figured it in informally.

As indicated, the pre-surveys were administered the first day of the project, before Pamela's first performance, and the post-surveys given to students after they had presented publicly. Because not all of the same students took pre- and post-surveys—for instance, while 17 juniors took the pre-survey, only 12 took the follow-up post-survey—and the sample is so small, the survey data are, at most, tentative indicators of general sentiments and possible questions for follow-up. Between them, however, the surveys and the general reflections, which students wrote for Ansley in their end of year evaluation of her course, provide a rich record in students' own words of their perceptions of the unit and what they learned. As such, they figure largely into the "results" of the data collection.

Results of the Data Collection

Immigration Narratives Project: Student observations on lessons learned*

When asked what they would remember about the project (post-survey, question #12), many students focused on the work of writing the narrative with a group, the experience of presenting in front of their classmates and a larger public, and the particular content of the unit.

Gathering evidence/writing

> "What will stick with me the longest that I have learned in this class is in the Irish narrative, when we had to take a lot of different facts and evidence (sic) and create a story out of it." (Aida, 11th Grade)

Students understood the importance of the unit as an opportunity to practice the process of gathering evidence, facts, and information and, in turn, using them to build an argument, an essay, or, in this case, the novel form of a story. Many appreciated the creative aspect involved in writing the story but definitely felt the tension between remaining true to the historical facts and indulging their imaginations. A number of students also mentioned the difficulties they had encountered in ensuring the historical integrity of the story and identifying with historical characters. Others wrote of the ease they found in imagining or making up the story and organizing the information or facts they had found into a framework for the story.

Public speaking/presentation skills

> "The one thing that will stick with me . . . [is] feeling comfortable presenting or talking in front of people . . ." (Michael, 11th Grade)

---

*Student observations were gleaned throught the end-of-year reflections in U.S. History administered by their teacher, Ansley, and from the pre-and post survey data.

"I presented in front of a crowd of over 30 people and that was very nerve wracking because I don't do presentations like this one . . . every day." (Anonymous, 11th Grade)

Before the unit, students most often recognized defining elements of a good public presentation as the speaker's ability to make eye contact and involve the audience, to speak loudly and clearly, and to know what he or she was talking about. Less often cited elements that came up included personal presentation (that a presenter looked nice and seemed comfortable); command of language, grammar, and a varied vocabulary; and preparedness, which was conveyed by a focused, well-organized and well-written presentation. When asked about what they believed they needed to work on in order to improve their public speaking abilities, the most often cited answers involved quelling their anxiety (nerves) and improving their enunciation and volume.

After the unit, students listed some of the same critical elements as components of good public speaking – volume, pace and clarity of speech, and eye contact, for example. But many also added body language, dramatically appropriate gestures, or movement to their responses to the post-survey, which seems to have been a direct result of the work that Pamela did with them. Where many had recognized the importance of eye contact as an element of successful public speaking before the unit, only a few seemed to think it was a skill they needed to work on. Conversely, after the completion of the unit, many more students realized that eye contact was, in fact, something that they needed to improve in order to ratchet up their ability to present in public. Other improvements students felt they needed to make according to their responses to the post-survey involved increasing their expressiveness including body language and props and working on volume and pacing. About the same number of students in the pre- as in the post-survey responses focused on the need to become more comfortable and less nervous.

Student audiences filled out evaluation forms on the general nature of the presentations they viewed. The evaluation form, with a simple rubric, gave the audience clues about what they should be looking for. In short, the evaluation explored the degree to which the audience thought presenters had:

- told a story that was interesting,

- made eye contact with the audience,

- spoken at a speed and pace that fit the story,

- used an appropriate volume and tone,

- enunciated clearly, and

- used body language to enhance the story.

When asked specifically what presenters could have done to improve as storytellers, a majority of audience respondents honed in on the expressive aspects of the performances. Students in the audience thought that Ansley's students could have done a better job of acting out the presenta-

tions instead of just reading from papers, which meant adding emotion, being "into the story," "becoming their characters," and using music and costumes. They also thought students needed more in the way of expressiveness, body movement, and gesture. Many also mentioned that presenters could have spoken more clearly, loudly, and at a slower pace. Others noted that presenters would have served better by memorizing their pieces so that they could have made eye contact with their audience.

Content

> "The thing that would stick with me the longest is when I got a chance to work in a group with someone and had them talk about their life. . . the different experiences they had from the one I had." (Krista, Senior)

When asked what they learned through the immigration narratives project (post-survey, question #9), students overwhelmingly focused on content. In this case, that meant both the history of the Irish in America and the hardships of immigrants, which students recognized as both an historical and contemporary phenomenon. When asked how the project had been useful to them (post-survey, question #11), students also tended to focus on the benefits of the content knowledge they had gained.

Support

> "Pamela's participation helped me learn how to do a presentation . . . when she did her presentation in front of the class, it helped me realize how it should be done." (Javaka, Senior)

Though a number of juniors seemed reluctant to give Pamela credit for having helped them, most students found that Pamela's assistance had fallen into two clear categories. Perhaps most important, Pamela and her performances served as an exemplar for students as Javaka's comment illustrates. Students wrote about the example she set in her acting and body movement, her use of instruments and music to enliven her presentation, and her ability to give a performance "showing no fear." They were inspired, both by seeing what such a presentation "should" look like and figuring that, if she could do it, so could they. But students had also appreciated Pamela's help when their groups were writing and practicing the narratives. In particular, they mentioned that she had listened to and critiqued them and had helped them begin their stories and identify with their characters. Others recalled very skill-specific contributions, such as the story building game with the tennis ball and the warm up/calm down exercises she demonstrated for them.

Students seemed to appreciate the unique strengths Pamela, as the visiting artist, brought to the unit. But just as interesting, they seemed also to have noted and learned from Pamela's guiding presence as a thoughtful adult who could provide feedback, advice, and direct them when they needed it. So while Ansley and Pamela (rightly) showed concern about the best use of Pamela's time, it seems consequential that her participation may have added general value to the students' experience by shrinking the student to teacher/coach ratio.

Comfort level with public speaking

Bearing out Ansley's hypothesis addressed in the teacher/artist reflections section, the seniors' responses indicated that they had come into the project with a higher comfort level in the area of speaking and presenting in class than juniors did. They also tended to assess their abilities for public speaking more highly than did the juniors. And they seemed to hold on to that advantage over the course of the experience, as the aggregate of their post-survey responses fell higher on the scale than did that of the juniors.

It was hard to derive much information about change over time. Tentative conclusions included the somewhat counter-intuitive evidence that the seniors had reassessed their comfort level with speaking in class downward after the unit. Four seniors had initially indicated that they were "very comfortable" (a "5" on the 1-5 point scale) speaking in class and three had marked "4." Yet most of the seniors' post-survey responses clocked in at 4 on the 5 point scale (8 out of 10), and no one marked "5" for very comfortable. Despite the disparity in the numbers of juniors who took the pre- and post-surveys, most of their responses (nearly 90% in the pre-survey and over 80% in the post) seemed to stake out a fairly steady comfort level at or above the mid-point of the scale. It is possible that, for the seniors, the actual experience of presenting their narratives provided them with a reality check and that they accordingly based their post-survey responses on that recent experience, which had tempered their confidence rather than an abstract idea of public speaking.

Reflections on the Assessment Process

General Teacher/Artist Observations

Both Ansley and Pamela noted time and again how anxiety provoking it was for most students to be video-taped speaking into the camera and to present in front of a large group. Students displayed their nerves visibly, in tremulous speech, giggling, and looking around helplessly when they forgot where they were. In the public performance, some lapsed into extemporaneous speech, which was meant to get across the ideas even if the particular phrasing had been forgotten. Others remained glued to their papers, even if they had clearly demonstrated their memorization of the piece in earlier practice sessions. In the case of Jose, for example, the first videotaped practice reading showed him to be relaxed. The second practice session was taped as Jose read a section of his narrative to the class for the first time, and he seemed to have lost his composure. In the actual public performance, the videotape showed that Jose had memorized his piece and was able to speak the words as if they were his own which resulted in a very strong presentation.

Another hypothesis that Ansley and Pamela believed that evidence affirmed was their notion that the seniors, having had more experience, had been able to access the presentation skills they had already developed and use the unit to deepen and refine them. Because an English teacher had taught the seniors the previous year who had gotten them accustomed to reading out loud in class and making presentations, those students had a foundation to build on. Both Ansley and Pamela found the seniors to be more comfortable with what the public speaking aspect of the assignment

had asked of them than had the juniors. By the same token, both Ansley and Pamela agreed in viewing the tapes of the seniors' performances that the 12th graders' penultimate or practice performances were better on the whole than their actual public performance. This phenomenon might be ascribed to nerves or, alternatively, it might signal the limits of the kind of growth that could be expected from the project, given the working constraints. At the outset, Pamela had recognized that students were "far" from her goals and that it might not be possible in the time they had to get students to achieve those goals.

On the other hand, Ansley was surprised that so many students had attempted to memorize their narratives in order to give a truly dramatic presentation. Many of the students had used costumes and props and had tried to incorporate gesture and movement into their performances to make the narrative come alive. Some students had been more successful than others at finding ways to identify with their characters. Several students wrote about the difficulty of identifying with historical figures or characters of very different experiences or ages from themselves as one of the project's challenges. Ansley found that many of those who conveyed a stronger identification with their characters had used an "I" voice in their narrative.

In terms of the adult partnership, both Ansley and Pamela felt that the project had been a success. The teacher and artist developed a relationship around planning curriculum, which they will draw on and expand this upcoming year at the School for Excellence. In their partnership, proficiency in the art form (the artist's contribution) was infused into the classroom but in a form that allowed for classroom engagement and the specific needs of the students and that enriched the content area (teacher's expertise). But perhaps most important, the two forged a partnership of longevity; they will bring to bear their experiences in this unit in future collaborations. This was an unrealized goal for many of the Annenberg partnerships. Obviously, the circumstances of this partnership contributed to its continuation. But it also raises the question of who, the teacher or the artist, can provide a steadier contact for research such as this.

And last, regarding the feasibility of integrating arts with the history content area, Ansley and Pamela felt that the unit had ultimately added up to more than the sum of its parts. However, Ansley thoughtfully observed that the project had adopted a view of the arts discipline that was not "pure." In other words, while the art form had contributed a unique experience and skill set to student work, it was discussed and employed in the context of its connections to history and its ability to enrich students' study of that discipline. As such, Ansley pointed out, the project provides a concrete provocation for beginning the conversation about what "integrated arts" means and looks like. The Bread and Roses project erred on the side of connecting the art to classroom content area rather than practicing the art. This choice was underlined by Pamela's differentiation between performance and presentation, in which the art of oral storytelling was not so much the focus as was the more attainable skill set associated with public speaking or presentation.

Conclusions

Overall, the collective reflections on the unit suggested several significant issues that require attention if arts skills are to be integrated substantively into student learning: the project high-lighted the need to clarify the pathway of the curriculum. In other words, what can a teacher of high school juniors count on them knowing or having experienced in the way of public speaking and dramatic presentation skills before they get to her class? Where does the development of such skills begin, and how are they honed over the pathway from early years to high school? How can faculty over grade levels plan backward from their vision of a competent graduate to ensure that the necessary skills and content are acquired by students and built on over successive years of schooling?

The project could be viewed as an encouragement to use common rubrics across contexts. That is, the rubric Ansley developed to help support students' practice of public speaking and presentation skills should not be limited to the immigration narratives project. Instead, it could provide a means of weaving those fundamental skills into all of the academic and artistic circumstances in school that required students to speak publicly or present. And it could provide a common language for talking about the criteria and expectations for using such skills.

Finally, the project reaffirmed how artistic performances ultimately are about practice. In this regard, the project frames an important "process" question, namely, how can teachers and/or artists provide students the support they need and set an example for what effective practice for performance looks like?

East Side Community High School, Working Playground, and the Shakespeare Society—Elizabeth Brandjes, Teacher; John Cariani, Teaching Artist

Learning Outcomes Summary

In this two-year long study, 12th grade Humanities teacher, Elizabeth Brandjes, teamed with Shakespeare Society actor/educator, John Cariani, to integrate acting and drama into the study of two different Shakespearean plays, Hamlet and Othello. The residencies were each four weeks long.

The lessons built on the discipline-specific elements of drama to develop deeper understanding of the genre of the play, and Hamlet or Othello in particular. Underlying assumptions of the unit included:

- Plays are written to be performed, not read, so in order to really know a play students must see it performed.

- Studying, situating, interpreting, and becoming the characters help many students overcome the language barrier and general discomfort they report having with Shakespeare's English.

- The interpretation and enactment of the play forces a close textual reading.

The lessons incorporated internet-based research, comparative study of film versions of the plays, development of monologues, study of the sonnet-form, creation of prompt books, journal writing, and acting out of scenes from the play. In particular the curriculum is designed to reinforce the role of subjective interpretation and meaning making of the play.

The actor brought his own theater experience and knowledge to the students and helped them— by doing, showing, leading, coaching— see the vitality and connections to modern life in Shakespeare's work, come to understand the different ways that one could interpret different scenes, and learn to stage and act scenes depending on the interpretation.

Student learning was assessed by applying rubrics to a portfolio of work produced by students during the design, development, and public interpretation of selected scenes from the plays. Assessment criteria focused on understanding the character and plot as revealed through interpretations of the scenes, rewriting, and then refining scenes from the play to include modern language and situations.

The results of the assessment show that students developed a good understanding of plot, character, and the play and that they highly valued the role that the theatre work brought to the experience. Despite that, results also revealed that their stated appreciation or like for Shakespearean language did not change through the experience. About three-quarters stated that the language was the part of the experience they had liked least, and in providing advice to future students, a high percentage (64%) of them suggested that the material was highly challenging and required close reading and attention.

Partnership Background

East Side Community High School (ESCHS) received a grant from the CAE in the first year of the New York City Partnership for Arts and Education (NYCPAE) awards. Previous to receiving the CAE award—the school received an Empire State Partnership (ESP) award from the New York State Council on the Arts (NYSCA) at the same time—the school had no arts programming at all for its 300 (CHECK) students. ESCHS is a grade seven to twelve alternative school that draws students from all over the city. Its population is predominantly Latino. It is a member of the Coalition of Essential Schools and, as such, provided block scheduling to students in a limited area of subjects.

The CAE/ESP project teamed the school with Working Playground (WP), a small non-profit, multi-arts education organization. WP moved its offices to the school and, over the next several years, became a de fact arts department for the school. A full-time coordinator was hired by WP to administer the project in ESCHS. The project teamed artists in a range of disciplines—dance, acting, visual arts, design, video—and educator consultants with a number of teachers in the 9th and 10th grades to work on a range of subjects, including the development of rubrics to assess student learning. Working in teams and meeting as a both a large group of educators as well as separately in their artist or classroom teacher role groups, the artists and teachers planned their course of

study on a weekly basis. In the beginning of the project, the program was geared toward a final performance. With the extensive meeting and reflection time built into their project, it was able to significantly evolve over the course of a few years. The project moved away from a final performance, to a "work-in-progress" exhibition of what students had been doing during the year in the integrated classes. In its third year, the program also moved out of the Humanities classrooms and into their own "Studios" where the instruction focused primarily on the development of arts knowledge and skills. The program also expanded to the other grades in the building.

The WP coordinator took an active role in working with teachers and helping them to work with artists. When she learned about a grant opportunity offered by the Shakespeare Society, she wrote a proposal and received an award that would fund an actor to work with a 12th grade teacher on Shakespearean works.

Instructional Goals and Practices

The goals of the *Hamlet* lesson were to:

1) Develop student understanding of the genre of the play,

2) Develop student affinity for Shakespeare, and

3) Develop student understanding and knowledge about the play Hamlet.

This lesson built on the discipline-specific elements of drama to develop deeper understanding of the genre of the play and Hamlet in particular. According to interviews with the teacher, the choice to use theatre techniques to study the play is based on the following assumptions:

• Plays are written to be performed, not read, so in order to really know a play students must see it performed.

• Studying, situating, interpreting, and becoming the characters help many students overcome the language barrier and general discomfort they report having with Shakespeare's English.

• The interpretation and enactment of the play forces a close textual reading.

The lesson was designed so that the artist came in specifically to work on acting scenes from the play. He also used theatre games to engage students in discussing the story and character development. In between his visits, the teacher worked with students reading the play in class, watching two different versions of the film for comparative purposes, and helping students work on their assignment.

Pre- and post-surveys were administered to the students to gauge their familiarity with Shakespeare, and to serve as a catalyst for reflecting on what they liked and didn't like about the play.

The assessment of this lesson was embedded in the work of the lesson. After reading the play, students worked in groups to choose a scene that they would perform before the class. They were allowed to adapt and rewrite the scene in any way they chose as long as the original intent of the play and the intent of the language were maintained.

To prepare them for their performance, the groups created "Prompt Books," books used by actors in rehearsals for a play. They contain the key lines with stage movements, acting directions, and detailed lists of props and stage and mood elements.

Assessment Development and Implementation

The teacher and the researcher worked out the assessment plan for the Hamlet project. The artist was not available for discussions about the assessment plan and was not paid for participation in the project during Year I. The areas for student development then were from the teacher's perspective.

Parts of the lesson plan that were assessed and graded included: (1) the rationale for their scene selection, (2) their script, (3) their prompt book, and (4) their performance of their scene.

The following rubric was developed for the lesson. As can be seen, each element was assessed on several dimensions, and almost every dimension had more than one opportunity to assess development. For example, the script was assessed in terms of how it revealed their understanding of the play, character motivation, and language. It was also assessed for whether it revealed use of personal experience or originality.

A student's exhibition of understanding the plot was assessed in their rationale for the scene, their script, their prompt book, and their performance.

	RATIONALE	SCRIPT	PROMPT BOOK	PERFORMANCE
Understands the significance of the scene within the play	Excellent Very Good Needs Improvement			Excellent Very Good Needs Improvement
Understands the plot	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement
Understands character motivation	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement
Interprets language correctly		Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement
Uses sets and props convincingly	Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement	
Brings personal experience/knowledge to bear in interpretation		Yes/No		
Sticks to plan (indicates buy-in to interpretation)				Completely Mostly Not Very Much
Exhibits Originality		Excellent Very Good Needs Improvement		Yes/No
Produces engaging work				Yes/No

Five teams of students worked together and were graded for their work. Aggregating the results of all five teams produced the following assessment data, where 4= Excellent; 3=Very Good; 2=Fair; 1=Needs Work:

AGGREGATE ASSESSMENT RESULTS	RATIONALE	SCRIPT	PROMPT BOOK	PERFORMANCE
understands significance of scene	3.2	-	3.4	3.6
understands plot	3.4	3.8	3.8	3.4
understands character	3.4	3.8	3.8	2.8
interprets language correctly	-	3.4	3.6	3
uses sets and props convincingly	2.8	-	3.2	3
brings personal experience to interpretation	3	3.2	3.2	3.2
sticks to plan	-	-	3	2.6
exhibits originality	3	3.2	3	3.4
produces engaging work	3	3.4	3	3

The data thus showed that students consistently revealed a high level of understanding of character and plot. Although in the final performances, understanding of character was less than in their written work—perhaps linked to their lack of acting experiences and skills.

Student ability to interpret language correctly was consistently high, although again, less evident in the final performances. In general, there was a dip in scores in the final performances, perhaps substantiating the gut instincts of the artist and teacher that more time needed to be spent on acting skills in order to make the most of this lesson.

The assessment plan also included pre and post surveys. The pre-surveys were designed to assess student comfort levels with Shakespeare and with acting in class. The post surveys were designed to identify what parts of the class they valued most, and if there had been any shift in their comfort level with Shakespeare. Both of these surveys were intended to gather instructional data for the teacher to both guide the lesson and inform the development of the lesson in future years. They were not designed to strictly assess student learning but did include the questions that reflected whether attitudinal changes might have occurred.

The pre-lesson survey questions were open-ended and provided space for about two sentences. The questions were:

1) At what age did you begin reading, listening, or watching plays written by William Shakespeare?

2) Name your best Shakespeare experience. What events or activities made this time enjoyable?

3) Describe your worst Shakespeare experience?

4) What activities would you like us to include during our class readings of Hamlet?

5) Would you be interested in attending a live performance of a Shakespeare play?

6) Are you looking forward to reading this play? Why/why not?

7) Do you like to act things out in front of your peers?

The results of the open-ended surveys, administered to 49 students in three Humanities sections were as follows:

Q	RESPONSES	POSITIVE	%	PARAMETER
1	47	43	91%	Had read or seen work by Shakespeare by age 15
2	44	19	43%	Cited watching a movie or play as their best Shakespeare experience
2	44	11	25%	Cited experience acting or role playing scenes from a play as their best Shakespeare experience
2	44	4	11%	Cited reading a particular play as their best Shakespeare experience
3	41	19	46%	Cited difficult or boring language and scenes as their worst Shakespeare experience
3	41	17	41%	Stated they had no bad Shakespeare experiences
4	42	24	57%	Stated that acting out the play would help them in the lesson
5	49	45	92%	Stated that they would like to see a live performance
6	49	41	84%	Stated that they were looking forward to reading Hamlet
7	48	27	56%	Stated that they were looking forward to or amenable to acting in front of their peers

These data confirmed for the teacher and artist that most students related well to visual productions of Shakespeare. They found the language to be a barrier in their enjoyment and probably understanding of the plays, and they viewed acting scenes from the play as something that would help them. These were all assumptions behind the lesson design. It also revealed to the instructors that most of the students were looking forward to reading the play.

In the post-surveys, completed by 39 students in the three Humanities sections, the following questions were asked:

1) What did you enjoy most about our experiences reading William Shakespeare's play Hamlet?

2) What did you enjoy least about reading it?

3) If I teach this play again next year, what activities would you recommend I do again?

4) What should I not do with students next year?

5 If you had any advice for incoming 12th graders about reading Hamlet, what would it be?

6) If you could do anything you wanted to show your understanding of the play, what would it be?

7) Do you think acting out parts of the play helped you to understand the characters better?

Results were as follows:

Q	RESPONSES	POSITIVE	%	PARAMETER
1	39	30	77%	Stated they most liked acting, or acting as well as the play
2	38	28	74%	Stated that what they liked least was the language or the book
3	39	33	85%	Suggested that the teacher include acting or work with John
4	26	5	19%	Suggested strcturing the reading of the play differently—with less independent reading, or less group reading in class.
5	39	19	49%	Warned future students that the play was hard to understand
5	39	6	15%	Warned future students to stay current with reading assignments in order to be successful
6	36	16	44%	Stated that acting provided good evidence of understanding
7	39	35	90%	Stated the acting helped them

These data revealed that the acting part of the class is what the students valued most highly and recommended most strongly that the teacher continue to use. They also reveal that the language persisted as the major barrier to enjoying or understanding the play.

Conclusions

The rubric results reveal that students developed a good understanding of plot, character, and the play, in terms of significance of the scene, through the arts integrated study of Hamlet. The drop in grades from the written parts of the project to the performance parts of the project indicate that a lack of acting or theatre skills perhaps inhibited student ability to fully express their understanding through drama. Yet, the survey results, which show how highly students valued the acting part of the lesson, would also indicate that theatre work significantly helped them overcome fear or distaste for Shakespearean language.

While the survey comparison does not allow us to show that the experience through acting converted all of the students to be lovers of Shakespearean language, it points to an interesting issue. Despite the fact that the language was and remained a barrier to understanding—the language being the usual way into the book, the plot, and the characters—students revealed high levels of understanding of character, plot, and authorial intent. This contrast would seem to imply that the lesson was structured in ways that took students beyond the veil of the language into the meaning and content of the play. It might be conjectured that viewing and acting out the play allowed these students to access Shakespeare in a way that they might not have without the alternative forms of integrated instruction.

Year II: Othello

In the following year, the teacher and artist teamed up again to teach Othello. This time, the plan was to spend less time on the in-class reading of the play and more time on the script development and rehearsal of the play. Unlike last year, their approach this year was not to address the language of the play but to engage the students in the script and purpose of the play and bring it to life for them. The focus was on engaging them with Shakespeare so that they have fun and develop the tools and proclivities to be able to read Shakespeare in the future.

Assessment Development and Implementation

A rubric was developed that students used to peer assess the rehearsals and then again the final performances. The student groups were given the peer assessments so that they could reflect on the comments and incorporate changes and improvements into their final performances.

Criteria for assessment were:

	EXCELLENT	VERY GOOD	FAIR	NEEDS IMPROVEMENT	COMMENTS/ SUGGESTIONS
How would you rate the group's communication of the story in their assigned act?					
How would you rate the following:					
Use of voice/language					
Use of gesture/movement					
Character development					
Use of props					
Use of space					
Use of music					
Other cool effects					
Overall creativity of presentation					

Assessment Results

The peer assessments of the rehearsal and then the final performance, yielded the following results, as a whole for the class, where 4=excellent; 3=very good; 2=fair; 1=needs improvement:

CRITERION	REHEARSAL	PERFORMANCE	IMPROVEMENT
Communication of the story	2.79	3.15	.37
use of voice language	2.62	3.03	.41
use of gesture/movement	2.32	2.98	.67
character development	2.63	3.05	.42
use of space	2.48	2.81	.33
use of props	2.05	2.85	.81
use of music	1.32	2.64	1.32
other cool effects	1.41	2.06	.65
overall creativity	2.71	2.85	.14

With the exception of props, music, and effects—many of which were omitted altogether in the rehearsals—most of the initial scoring was about half way between "fair" and "very good." In the performance, most of the scores were at or about "very good."

The most improvement occurred in the use of gesture/movement and in character development, both of which are related to the coaching on acting that was emphasized during the rehearsal period.

Despite the fairly stringent scoring, typical comments in the peer assessments of the rehearsal were very encouraging of their peers, and were rife with ideas for improvement:

Communication: The story was explained very well. (Erika) They need more communication and eye contact. (Timothy)

Voice: Just make sure your back is not behind on the audience. (Victor) Speak louder. (Sandra)

Gesture: Nice work with the covering Desdemona up. (Wanda) The voice was low, lose the scripts, but a lot of great movements to get each other's attention. (Victor)

Character: Sometimes we don't know who's who. (Hannah) They knew their characters well, but need to know lines. (Sandra)

Props: You could create a fake knife, which will be better than a pen. (Hannah)

Music: Some Weezer and Jimmy Fat would be cool. (Quintin)

Unlike in the *Hamlet* class, a cursory analysis of the edited scripts revealed that none of the scripts used much contemporary slang. All of them used Shakespearean language, such as "thy," "'tis," and "doth," and two of the five used extensively quoted passages. All of them also simplified the language and passages, twice to minimize the text, three of the times to significantly simplify the language.

Conclusions

In Year II, the teacher and artist actively used theater games and activities to formatively assess student learning and to change instruction accordingly. When they observed that students were unable to synopsize the story efficiently, they provided more structure and direction in this area. When they observed movement away from the language, they began to stress and review some key Shakespearean phrases and linguistic approaches. When they observed wooden acting, they decided to ask students to perform without scripts.

The lesson design thus provided much more feedback about student progress toward the lesson goals than might have been possible without the integration of theatre. It also helped the instructors clarify their own goals, as they saw the student learning develop. The extensive use of Shakespearean language or Shakespearean-like language ("doth") in the Othello scripts seems to imply that students developed an affinity for the language. Their mastery of the plot and character seemed to develop both from their early watching of the movie and from the repeated acting out of scenes.

The lack of time available to spend on refining acting techniques perhaps served as a major hindrance for students to develop a level of comfort with the text and the performance. The lack of time also forced some of the instructional changes to feel abrupt and discombobulating for the students, such as, the eleventh hour instruction to throw their scripts away.

The teacher and artist were planning to work together again in the following school year. Their partnership and their attempts to bring Shakespeare to life for their students are truly committed. Developing a reflective practice that could incorporate assessment results into the overall conceptualization of the Shakespeare curriculum as opposed to the instructional adaptations would be the goal of future work with this team.

Student learning In and Through the Arts at PS 188 – The Island School – Juliana Aziz, Teacher; Nick Scarim, Teaching Artist

Learning Outcomes Summary

In this partnership music educator Nick Scarim and his teaching partner Juliana Aziz were responsible for two combination 5th and 6th grade classes of 14 students each for a total of 28 students. The two grades were merged for music instruction and then divided in half—half of the students saw Scarim twice a week for 45 minutes a day for chorus or singing and half saw a violin teacher for the same amount of time. With guidance, the students selected which class (or group) they would attend. In chorus two groups were organized into an advanced group and a less advanced group using the assessment instrument as a diagnostic tool.

The primary goals of this approximately twenty-eight week residency were singing technique and quality (to be elaborated later), sight reading, developing a repertoire of songs, and song writing. In addition to these skills, Scarim hoped that music would become "a vehicle for personal success for certain kids." In his experience, students who are not successful in the core academic subjects can often be talented musicians and thus find a way to connect academically through an area they are strong in. He sees his program as a way to draw these students out. Scarim also hoped that song writing would lead to the development of students' skills in writing.

Through the Student Learning In and Through the Arts project, Scarim worked with researcher Suzanne Ort to refine an assessment tool – the groundwork for which has been laid the previous year – to measure student progress toward the goals related to singing technique and quality and mastery of repertoire.[8]

Partnership Background

Since 1998 Scarim worked through the Third Street Music School at PS 34 in District 1 via a NYC-PAE grant funded by CAE. That grant terminated in the 2000-01 school year and Scarim sought to continue Third Street's partnerships with public schools at another site. Through a friend on the staff, he learned that PS 188, also in District 1 on the Lower East Side, was a productive and well-organized school with a principal who was very supportive of arts instruction. The school was not an Annenberg site but was interested in becoming one. Scarim encouraged Third Street to commit to developing a comprehensive music program at the school. Third Street agreed to support the program initially and grants from the CAE and the National Endowment for the Arts (NEA) were sought. In June 2002 the school was notified that it had received an Annenberg grant. It is expected that the partnership and the music program will develop much more fully in the year(s) to come.

During the 2001-02 school year, the partnership between Scarim and the collaborating teacher, Juliana Aziz, was in its very early stages. The music program was new to the school and Scarim and Aziz were new to each other. At the beginning of the school year, the structure of the program was decided upon by teaching artists, school leaders, and classroom teachers.

Instructional Goals and Practice

The overarching goal for Scarim was to give the students a high quality learning experience in music (choral) education. His specific teaching goals fall into four domains:

1) *Singing performance and technique* – using the body while singing, breathing correctly, improving voice control, pitch, rhythm, expressiveness, entering and ending in time (together), and singing in unison;

---

[8]There are resources and models available to help artists or teachers develop assessment instruments for musical performance, such as the rubric described in this section. There are books describing the issues and challenges of music assessment, journal articles describing instrument development, and a series of publications by MENC (The National Association of Music Educators) with various approaches to music assessment. However, this literature is rarely accessed by artists or arts organizations working in schools. It would be helpful for future assessment projects to build in a process for accessing and possibly incorporating work previously done in the field of music education, so that artists don't feel the need to "reinvent the wheel" with each project.

2) *Reading music* – sight singing;

3) *Developing a repertoire of songs* "that every chorister should know." These include some patriotic and holidays songs, widely known gospel songs, i.e., Amazing Grace, and some pop songs ("so that when you get together with others you can say 'let's sing this' and others will know it too."); and

4) *Song writing* – understanding stanza, stresses, pronunciation.

Finally, Scarim held as an important goal that the range of students be able to connect and find some success in his classes. "I see myself as a teacher of regular kids in school, not just teaching music to the musically talented," he commented early in the year. The school's commitment to the theory of multiple intelligences and its practice of full integration of special education students promised that Scarim would be teaching the full range of students. He hoped that the modality of music would allow students who struggle academically to shine in other areas.

In order to meet his learning goals, Scarim planned a carefully sequenced year. He explained that he had the arc of the curriculum in his head based on his years of experience but that year after year students exceeded his goals in terms of the amount of material he is able to teach them. He took a "basics first" approach to learning about notation and to helping students understand the components of songs and what was important in singing them properly – pitch, rhythm, expressiveness.

Assessment Design and Implementation

Scarim's work in the Island School was a continuation of the work that had begun earlier at PS 34. In the first year of the project, Scarim was particularly interested in developing an assessment to allow for analysis of individual performance. In years past, Scarim often assessed students by listening for individuals in the context of a group performance or by singling them out in class to sing a part of a song. Through participation in the Student Learning In and Through the Arts project, Scarim developed a method and a rubric by which to assess individual performance. In the second year of the project he was interested in deepening this earlier work, specifically by administering the assessment earlier in the year to maximize potential for instructional utility and elaborating on the rubric. He also wanted to get better at the logistics of organizing the assessment.

Very early in the school year Scarim administered the assessment tool to the students. Individually, before a video camera, Scarim asked the students to:

1) Practice a warm-up "hash" with guitar accompaniment,

2) Sing the chorus of "Sisters and Brothers" by Paul Robeson (repertoire song), and

3) Sing the chorus of "Show me the meaning" by the Backstreet Boys (pop song)

Each song offered Scarim the opportunity to assess the elements of singing he was interested in (see rubric below). Singing the same songs at the end of the year would allow him to determine as well who could sing the songs from memory.

Scarim used a somewhat expanded version of the rubric that had been developed the previous year at PS34 to assess the students at the Island School. The rubric was:

Level	Pitch	Rhythm	Entrances	Expression
4	Sings correct pitches	Sings with correct rhythm	Enters correctly in time	Sings expressively and with with feeling. May also use vibrato, body movements, and dynamics. Has some engaging stage presence.
3	Sings mostly correct pitches OR sings correct intervals but sometimes in a different key	Sings with mostly correct rhythm. Occasionally falters but gets back in rhythm	Usually enters correctly	Sings with some expression and feeling most of the time. Most of the expressiveness is in the face, or perhaps only in the voice itself.
2	Sings some correct pitches OR sings some correct intervals but in a different way	Sometimes sings with correct rhythm; often falters or even gets rhythmically "lost"	Sometimes enters correctly, but often comes in early or late	Rarely sings with expression or feeling. Face is mostly impassive; body is held stiffly
1	Sings monotone, or speaks instead of singing	Doesn't sing with correct rhythm	Never enters correctly	Gives an emotionless performance.

In contrast to the previous year when Scarim somewhat reluctantly articulated on paper the qualities he was interested in assessing for in singing, this year Scarim began the residency with a commitment to assessing students using a particular tool. He added a new dimension to the singing rubric from the previous year (expression) and used descriptive language in its elaboration. Also, he was committed to doing the assessment early in the year to maximize the teaching benefit. Specifically this year he learned that many students could match pitch but often start on a different key and cannot self-correct. He found that it is hard for students to harmonize spontaneously but with the proper scaffolds he hoped to develop these skills. Because Scarim was able to do the assessment within the first few residency sessions, he decided to use the results to arrange the students into groups based on their singing skills – a first for him. Early implementation, however, limited opportunities for Scarim and Ort to collaborate and further elaborate the instrument.

The results of the "pre" assessment were as follows:

"Pre" assessment tabulations:

N=20	# LEVEL 4	# LEVEL 3	# LEVEL 2	# LEVEL 1	% LEVEL 4	% LEVEL 3	% LEVEL 2	% LEVEL 1
Pitch	0	12	7	1	0	**60%**	35%	5%
Rhythm	4	14	2	0	20%	**70%**	10%	0
Entrances	3	16	1	0	15%	**80%**	5%	0
Expression	1	7	12	0	5%	35%	60%	0

As evidenced in this table, most students scored at level 3 on three out of four dimensions.

Based on his experience the previous year, Scarim also administered the post-assessment earlier in the year to provide a yardstick with which to measure student growth and to further inform teaching. The task of singing a warm-up, singing the chorus of "Sisters and Brother", and the chorus of "Show me the Meaning" was repeated. In addition, students could choose (or Scarim could suggest) an additional song to perform. Effort was made to keep the task constant so as to allow the results to be comparable over time.

The results of the "post" assessment were as follows:

Post assessment tabulations:

N=20	# LEVEL 4	# LEVEL 3	# LEVEL 2	# LEVEL 1	% LEVEL 4	% LEVEL 3	% LEVEL 2	% LEVEL 1
Pitch	7	10	2	0	36%	53%	11%	0
Rhythm	10	9	0	0	53%	47%	0	0
Entrances	10	9	0	0	53%	47%	0	0
Expression	5	14	0	0	26%	74%	0	0

The students demonstrated improvement in all of the dimensions of the skills under assessment. In the fall the majority of students scored at Level 3 on three out of four dimensions. By the spring there was improvement across all the dimensions and more than half (53%) the students scored at Level 4 in two dimensions. Other salient points related to assessment results included:

- No students had achieved the Level 4 mark in pitch matching in the fall, but by the spring 36% had achieved that level.

- While a decisive majority of students (60%) scored in Level 2 on the dimension of expressiveness in the fall, by the spring 100% of the students scored at Level 3 (74%) and Level 4 (26%). This indicates that every student improved his or her performance in this dimension.

- By the spring, most students could sing the chorus of "Sisters and Brothers" and the chorus from "Show me the Meaning" from memory.

- Most students could also identify and perform from memory a song of their own choosing.

Overall the tabulated results validate Scarim's general approach to instruction. Students clearly learned and improved the quality of their singing and knowledge of songs) as a result of his teaching.

However, while this assessment was administered earlier in the year than previously, it was still not found to be particularly instructive from a pedagogical point of view. There are several possible interpretations. The assessment was performed earlier but still very near the end of the year in early May. Time with students was limited after assessment despite earlier implementation. Scarim felt that the students who would not be "lost" to graduation and who would be continuing

with him next year would benefit somewhat from the post-assessment. The goal of showing growth over time, as the pre post design strives to do, pushes toward a long spread between administrations. The goal of instruction utility would be best served by doing the assessment in the middle of the year.

In addition, it seems that, in some ways, the "pre" and "post" assessment designed to measure growth for individual students in dimensions that are already part of the curriculum and not particularly specific/descriptive beyond articulation of those dimensions, is limited in its instructional utility. Perhaps a next step in terms of improving the consequential validity or instructional impact of this assessment would be to add more descriptive elements to each of the dimensions and further clarify distinctions within performance level categories. The expressiveness dimension is farthest along in this realm.

In terms of Scarim's personal goal of improving the efficiency/logistical organization of the assessment process, it seems that he partially achieved his goal. Scarim reports that he has come to the conclusion that assessment takes time no matter how efficiently you organize. This year the task was well planned and do-able but again took longer in implementation that expected. Scarim seems to have accepted this fact but has yet to come to the conclusion that it is still worth the effort.

Conclusion

Despite the fact that this was a new partnership and the teaching artist's first year in the school, students achieved many of the goals set for them by the teaching artist in this year-long residency at PS 188. Students improved in four dimensions of their singing performance – pitch, rhythm, entrances, and expression. They also learned a range of songs that Scarim considered important to "musical literacy." Scarim, and informally confirmed by Aziz, felt that students, for the most part, enjoyed their participation in the chorus program, looked forward to class, and felt that they learned a lot over the course of the year.

Scarim remains committed to the assessment component of his program and plans to continue similarly video-taped "pre" and "post" assessments next year. As the collaboration between teaching artist and teacher expands and deepens, perhaps the assessment could encompass more elements of the total program – including, for example, assessment of goals related to song writing and connections to the core academic outcomes (contributed by the teacher). The assessment piece of the project could also benefit from further development of the descriptors for each level of performance.

PS 15 Brooklyn and Dancing in the Streets – Alev Dervish, Teacher; Lynn Marie Ruse, Teaching Artist

In this year-long artist residency, students in Ms. Alev Dervish's 2nd grade class at PS 15 in Red Hook Brooklyn worked with teaching artist Lynn Marie Ruse from Dancing in the Streets (DITS), to develop student ability and to express and elaborate their ideas and emotions through both words and dance. The primary goals of both teacher and artist were to provide extended experiences in the arts to these students living in deprived economic conditions. These extended experiences were designed to provide students with opportunities for expression, creativity, and social interaction that did not occur during the regular school day.

The year-long dance unit linked to books the students were reading and incorporated writing, poetry, some mathematical and scientific concepts, the creation of a dance, a public performance, and a community-based field trip. The unit was designed to support the recently adopted New Standards "Accountable Talk" which was a major emphasis at this underserved school.

Student learning was examined along two axes linked to "Accountable Talk." The first was English Language accountable talk; the second was Body Language accountable talk. Using two different rubrics, each applied twice during the school year; the instructors measured the development of dance skills (transitions, use of space, use of body, commitment, communication) as well as language arts skills (use of nuanced words, dance vocabulary, appropriate matching of dance movements to meaning of emotions or words being described through choreography).

Instructional Analysis

The lesson plan that the teacher and artist devised included a total of 13 lessons, nine of which were led or co-led by the teaching artist. The teaching artist worked on the development of the dance skills, learning the routines, and developing a dance that reflected the students' written work. The teacher's work focused on the written work—writing the poems, discussing and reflecting on the work, creating the paper dance figures, which would serve as inspiration for the poems, which would form the core of the dances. The roles were thus well defined in this collaboration. Each brought their own area of expertise to the collaboration.

This unit, implemented in the spring of 2001, built on the familiarity that the students had developed during fall 2000 with the dance instructor and with basic dance skills. They had been introduced to basic concepts such as shape, movement, "neutral," and balance. They had also experienced dance as a means of expressing ideas, as in the portrayal of different flowers that they had learned about in their class book, Chrysanthemum.

As it unfolded, there were changes that were made to the lesson plan. The changes were dictated primarily by time constraints but also by the level of readiness that the student class as a whole exhibited. Some were minor changes. For example, the "word web" from Lesson One was something that was written down on chart paper but not posted. However the "word wall" from the fall remained posted.

A more substantive change was that the final group dance was inspired by the poem of one young girl instead of by a poem written by the entire class together. This change came about largely serendipitously. The artist and teacher found this poem to be so inspiring and kinesthetically rich that they shifted their plans and used it to build a new group dance.

Another major change was that students did not create solos based on their poems. This change was due to time constraints. It was perhaps unrealistic to have planned to develop solos in a class that had one instructor, 20 students, and ongoing disruptive behavior problems. It should be made clear that at any one time only one or two of the students in class were behaving disruptively. Still this level required constant disciplining and slowed down the class considerably. Absences were also frequent, so the student body was not completely consistent from week to week.

In the end, the unit was consistent with the plan up to Lesson Ten. Teacher and artist made the changes that were made collaboratively.

Assessment Implementation and Analysis

The team refined the dimensions along which student learning would be assessed. It also established where the data would be gathered based on when different skills were being introduced and developed. The researcher videotaped two different sessions that were later reviewed by the teacher-artist team and which served as the basis for scoring the dance literacy rubrics.

Dance Literacy Skills

The teacher, artist, education director of DITS, and the researcher to establish reliability, scored the mid-point dance assessment data. There was not a significant difference among the scorers. Only the teacher and artist rubric data were counted in the tabulations of student performance. Those data appear in the next table (student names omitted).

| Teaching Artist Scoring | | | | | Teacher Scoring | | | | |
| Really Well (R)—Well (W)— Needs Work (N) | | | | | | | | | |
whole body	space	commits	transit-ions	commun-icates	whole body	space	commits	transit-ions	commun-icates
N	N	N	N	N	N	N	N	N	N
N	N	W/N	N	N	W/N	N	W/N	N	
W	W	W	W	W	W	W	W	W	W
N	N	W/N	W	N	W	N	W/N	N	
W/N	N	N	N	N	W/N	W/N	W/N	W/N	W/N
W	R	R	R	R	R	R	R	R	
N	N	N	N	N	N	N	N	N	N
N	N	N	W	N	N	N	N	W	N
W/N	N	W/N	N	W/N	W/N	W/N	W/N	N	W/N
R	R	R	R	R	R	R	R	R	R
R	R	R	R	R	R	R	R	R	
N	N	N	N	N	N	N	N	N	N
W/N	N	N	N	N	W/N	N	N	N	N
N	N	N	W	N	N	N	N	W	N
N	N	N	N	N	N	N	N	N	N
W	R	R	R	W	W	R	R	W	W
N	N	N	N	N	N	N	N	N	N

Ascribing numerical values to the descriptors of 1=needs work, 2=well, 3=really well (with .5 added when the scoring was in between) produces the following results for overall class performance:

NUMBERS OF STUDENTS SCORING IN CATEGORIES	LYNN MARIE	ALEV
Needs Work	5	5
Well/Needs Work	7	7
Well	1	1
Well/Really Well	2	1
Really Well	2	3
	17	17

Note the high degree of consistency among the scores. Of the 85 possible marks (17 students times five different scores), the instructors only differed in ten instances, six of which were due to the teacher scoring a student a half point higher, and twice a full point higher. Six of the ten score differences pertained to two students, indicating perhaps a difference in expectations regarding the students, rather than a difference in understanding of the criteria. In two instances, the dancer scored the students a full point higher on the dimension of "transitions."

Looking at the class as a whole, the instructors scored student achievement along the various dimensions as:

AVERAGE SCORES	LYNN MARIE	ALEV
Use of whole body	1.50	1.65
Use of space	1.53	1.59
Commitment/Focus	1.62	1.65
Transitions	1.71	1.62
Communication	1.50	1.06

On all the dimensions, the average scores were somewhere between "Needs Work" (1) and "Well" (2). Both teacher and artist felt that "communication" was the weakest skill of the class.

Over the next several weeks, instruction focused on all of the skills but particularly, as the verbal elements of the unit were implemented, on the idea of communicating ideas, words, and emotions through dance.

In the second application of the dance skills, the following data were collected (student names omitted).

Teaching Artist Scoring					Teacher Scoring				
			Really Well (R)—Well (W)—		Needs Work (N)				
whole body	space	commits	transit-ions	commun-icates	whole body	space	commits	transit-ions	commun-icates
W	W	R	W	W	R	R	R	R	R
R	W	R	W	W	R	R	R	R	R
W	W	W	N	W	R	R	R	R	R
W	W	W	N/W	W	R	W	W	N/W	W
R	W	R	R	R	R	R	R	R	R
R	W	N	W	W	W	W	N	W	W
R	R	R	R	R	R	R	R	R	R
R	W	W	N	W	R	R	N	N	R
W	W	W	W	W	W	W	W	W	W
N	N	W	N	N	W	R	N	W	N
R	W	W	W	W	R	W	W	W	W
R	R	R	R	W	R	R	R	R	R
N	N	N	N	N	N	N	N	N	N
N	N	N	N	N	N	N	N	N	N
W	W	W	W	W	R	R	R	R	R
N	N	N	N	N	N	N	N	N	N

NUMBERS OF STUDENTS SCORING IN CATEGORIES	LYNN MARIE	ALEV
Needs Work	3	3
Well/Needs Work	3	2
Well	4	1
Well/Really Well	5	3
Really Well	1	7
	16	16

In this second measurement, clear progress was documented. The number of students who averaged below the mark of "Well" changed from 12 to five and six. The number above "Well" changed from four to six and ten. It is also notable that there is a greater degree of difference in the scores of the teacher and the artist. The teacher scored many more students (seven instead of one) in the "Really Well" category. The artist found more (four instead of one) performing at the "Well" category.

Additionally, of the possible 80 different scores, this time there were 27 differences between the artist and the teacher. In 24 cases the artist scored the students higher than the teacher did.

Looking at the class as a whole, the instructors scored student achievement along the various dimensions as:

AVERAGE SCORES	LYNN MARIE	ALEV
Use of whole body	2.29	2.06
Use of space	2.00	1.76
Commitment/Focus	1.94	2.00
Transitions	2.03	1.68
Communication	2.12	1.76

Eliminating all students that did not participate in both assessments produces the following levels of improvement:

IMPROVEMENT MARGINS	LYNN MARIE	ALEV
Use of whole body	.76	.41
Use of space	.65	.12
Commitment/Focus	.29	.26
Transitions	.26	0
Communication	.56	.47

Again, the differences between artist and teacher are more notable with the exception of the commitment dimension.

Taken on the whole, the data confirm that the students improved their performance in the areas of communication, commitment, use of space, use of whole body, and transitions. Their use of whole body had the highest changes for the artist and for the teacher, second to communication.

Verbal Literacy Skills

The scoring of verbal literacy was not accomplished in the manner the team set out to do. Because the poem that was used for the dance came from one student, the individual poems were not used as assessment data. Instead, the teacher and artist chose to compare the initial "word web" that was constructed in Lesson One and compare it with letters that a group of students wrote to Lynn Marie, thanking her for the class and telling her what they enjoyed most about it. The instructors were looking for:

- Use of complex words,

- Use of dance words,

- Accurate and elaborated descriptions of dance movements, and

- Accurate and elaborated descriptions of the dance class.

In Lesson One, students were asked to describe "What We've Learned in Dance." They responded:

1) You could dance.

2) Breathing in and out.

3) Music.

4) Actions.

5) Warm-up.

6) Focus.

7) Neutral.

8) Move around a lot.

9) Leap.

10) 1,2,3 and back.

11) Instead of moving your body, you can move your feet with the music.

12) We danced the flowers.

These concepts reflected key actions and ideas that had been introduced during the first semester of dance. With a couple of exceptions, the answers were not very elaborate.

In the final letters, the instructors noted improvement in student's verbal literacy and its application to their dance experiences. There were no real differences among the scores between teacher and artist.

Scoring of letters
1=Yes, 0=No

Lynn Marie					*Alev*				
Student uses		**Words describe**			**Student uses**			**Word describe**	
accurate	dance words	dance class	emotion /idea	move ment	accurate	dance words	dance class	emotion /idea	movement ment
0	0	1		1	0	0	1		1
1	1	1		1	1	1	1		1
0	0	1		1	1	1	1		0
1	1	1		0	1	1	1		0
1	1	1		1	1	1	1		1
1	1	1		1	1	1			1
1	1	2		1	1	1	1		1
0	1	1		1	0	1	1		
1	1	1		1	1	1	1		1

Analysis of Assessment Data

The assessment data gathered through this project shows, in the case of dance skills, progress along several key dimensions. In the case of verbal literacy, the data were less consistent for comparative purposes, but the letters to Lynn Marie did show that students learned and could use the dance vocabulary that was introduced. They showed clear favorite aspects of the class and described the class and various dance movements. What was less evident was a growth in elaboration of ideas, which was a goal of the project but which was not adequately assessed due to changes in the unit plan.

The use of video was very powerful for the teacher and artist. In particular, it led to several conversations about individual students. The artist also remarked on her inability to take in the whole class while she taught. She was so commonly absorbed in teaching while dealing with disciplinary issues that she often felt that nobody was paying attention. The video documented that the vast majority of students were fully engaged in the lesson.

Because of their lack of experience in working with video to assess student learning, something that continually happened during the scoring of the first tape is that the teacher and artist tended to make excuses for lower levels of student performance. Rather that reading it as a need for

focusing on the development of certain skills in specific children, they saw the tape as making definitive judgments about student abilities. In other words, it was difficult for them to think of the tape as a tool for teaching, rather than a means of summative assessment of the students. The researcher had to continually remind the instructors to try to rigorously apply their performance criteria to the data before them.   Having the conversation, indeed perhaps having the two "outsiders," the researcher and Ashley, perhaps helped this to happen.

The original assessment plan proved to be too time-consuming. Especially within a collaboration, with multiple schedules to coordinate and the use of technologies, there was too much room for error, which confounded data collection.

Conclusions

The strides that this teacher-artist team took in developing an integrated lesson plan and aligning their instruction to support their learning goals for their students was significant. Although they had virtually no experience developing assessments and had spent little time in their two years of working together in clarifying criteria for assessing student progress, the project provided them sufficient time to do both things. There is usually little time for teachers and artists to do much more than cover the bases logistically.

Time is a barrier to having reflective conversations about learning goals, individual student progress, and assessment. It is also a barrier to collecting valid data that connects to the learning goals. In this case, where the assessment project so clearly drove the development of the curriculum there is a danger that the assessments and, therefore, the curriculum, could have been over-simplified. The commitment, on the part of the dancer as well as the teacher to high quality dance instruction—that passion for her discipline—was one key factor that ensured that the curriculum would not be watered down to suit simplistic assessments.

Assessment designs need to be either embedded into the instruction or else timed and scaled so that they provide useful information, clue teachers to students who need particular focus, and do not require substantial "out of school" time. The assessments need to be timed so that the instructors can change instruction to support student learning. Summative instruction—especially in lessons that are not linked to grades, scores, or other system wide measures—are only useful insofar as they help the instructor know that their project was a success. Timing them earlier in the unit ensures that students will benefit from the collection of the data.

PS 57 and 92nd Street Y Dance Residency – Christina Choi, Teacher; Carina Rubaja, Teaching Artist

Introduction

In this seven-month long dance residency with teaching artist Carina Rubaja, students in Christina Choi's kindergarten class at PS 57 in East Harlem explored basic dance elements, developed their dance vocabularies and movement repertoires, understood that dance is a non-verbal language

through which they can express ideas and feelings (with connections to their curriculum), and appreciated how dance reflects cultural and social contexts. The dance residency aimed to reinforce some of the same thinking skills that the teacher focuses on in her teaching by providing a different modality for expression.

Student progress toward goals was assessed using a standards-based rubric during the final dance performance of the year. Additionally, individual students were assessed formatively from the middle of the residency through its termination as the assessment tool was continually revised using actual student performances captured on video-tape to develop performance criteria. In many instances, information gained from formative assessment was used to guide instruction for individual students and for the class as a whole.

Residency Context

For the third consecutive year, in 2001-2002 the 92nd Street Y and PS 57 in East Harlem partnered to provide dance instruction for all pre-K and kindergarten students in the school. Teaching artist Carina Rubaja taught all pre-K and kindergarten classes on a weekly basis for one fifty-minute period from November through May. All grade level teachers and the teaching artist would meet monthly to plan curricula, discuss student progress, and develop connections between the arts discipline curricula and the academic curriculum. This was the second year of collaboration for Rubaja and kindergarten teacher, Christina Choi. They had worked together during the previous year, also in the kindergarten context.

Rubaja is an experienced dance educator/teaching artist. She has been teaching for thirteen years, the last five in classrooms in the New York City public school system. Her focus is not on identifying and developing the "talented dancer." Rather she teaches dance technique guided by the idea that anyone can be a dancer, make dances, and enjoy dance. "I enjoy having students make dances out of everything. That is what I love about this work," she says.

Christina Choi was in her fourth year of teaching; three of these have been spent at PS 57. She is a graduate of Hunter College and has taught 1st grade as well as kindergarten. She was very enthusiastic about and supportive of having a teaching artist in her classroom. Her personal interest in music and dance accounted for some of her enthusiasm as did her professional experience that movement enriches the learning experience for children. She frequently used hand movements and role-playing in her teaching and, as a result of her collaboration with Rubaja, has been integrating dance vocabulary words into her teaching. She has also been asking students to demonstrate their understandings through movement if they cannot find words, a practice she hopes to continue to develop.

Instructional Goals and Practice

At the end of the residency Rubaja hoped that students would:

- Understand that dance is a non-verbal language through which they can express ideas and feelings;

- Understand that dance involves movement, stillness, and gestures;

- Explore, name, and demonstrate basic dance elements such as body shape, levels in space, loco-motor/non-locomotor movement;

- Explore, name, and demonstrate qualities in movement relationships such as following, leading, mirroring, and surrounding;

- Develop a "dance vocabulary" and movement repertoire that connects to the vocabulary they learn in the classroom;

- Learn to create dances using movement ideas;

- Understand and appreciate how dance reflects culture and social context;

- Develop social interaction skills by partnering to create dances; and

- Develop their critical thinking skills as they make meaning of dance and understand sequencing and directionality.

For her part, Choi also holds a variety of goals for the students in the dance class. Through the residency she hoped that students would:

- See dance as a part of life, something they can do on a daily basis;

- Use dance as an opportunity to express themselves, to pretend, develop imagination, and tell stories with their bodies;

- Use partner dance to develop social interaction skills;

- Learn about personal space;

- Coordinate small and large muscles (body awareness);

- Learn self control; and

- Learn to express feelings through movement.

The early lessons of this residency were organized so that students learned fundamental dance skills. At the beginning of the year they built imaginary bubbles around themselves and learned to avoid making them pop in order to establish a rationale for preserving personal space and avoiding chaos in the classroom. They learned about locomotion and about dancing in place. Toward the middle of the year the students began preparing for their final spring performance, in which they

would dance publicly before an audience of their peers, teachers, and parents. Rubaja connected the content of the spring dance to a story the students read in class, The Tiny Flower by Eric Carle, and to the cycle of plant life.

In the first class devoted to creating the spring dance the children interpreted the movement of flowers with their legs (roots) firmly planted in the ground. Then they swayed in the breeze, moved as seeds and then bloomed again. The students were engaged and enthusiastic. In this early stage of dance creation, Rubaja encouraged the students to develop their own interpretations/movements to the different pieces that would eventually comprise the entire dance. Linking to the focus on sequencing, she asked the students to think about what happens at the beginning, middle, and end of the dance. Later she expected them to make meaning of the flow of the whole dance.

Subsequent lessons were devoted largely to creating and then mastering the spring dance. Children practiced the various parts of the dance and the movements associated with them. Rubaja choreographed the sequence with room for interpretation by the students. The dance was elaborated for several classes and then practiced in preparation for the public performance. For example, when they began the spring dance, the students pretended to be flowers, then they became seeds, and at the end (at this stage of dance making) flowers again. To help the students hold onto the concept of seed growing into flower, Rubaja reminded them that they should try to become the same type of flower, i.e., they should make the same shape that they were at the beginning of the dance.

Assessment Design and Implementation

Based on discussions with Choi and other kindergarten teachers about the skills common to the dance and the core curriculum and after examination of the school report card, Rubaja proposed focusing on six dimensions:

- Creativity/ability to problem solve,

- Following directions,

- Vocabulary (use of dance words),

- Communication,

- Sequencing, and

- Cooperation with a partner.

They were also interested in looking at fewer students, more in depth, as a means of developing the tool and for practice in using it. Implicit in these latter goals was the belief that the assessment was to be used primarily in the service of instruction, rather than to evaluate individual progress as implied by the pre-post design used previously. Rubaja also wanted to move away from the checklist format and aim toward a more standards-based tool that carefully defined levels of performance. She originally conceived of three levels – outstanding, satisfactory, and insufficient. After some discussion and examination of other rubrics as models, "we decided to define four levels of performance."

The team decided to focus videotaping and observation on three students per class. That would center their conversations and also provide student level information that could be useful for instruction. There was no clear distinct "assessment task" in the design. Instead, the team strove to develop a tool that could be used

in the daily course of events in a Rubaja dance classroom.

The final tool they used to assess student performance was as follows:

	4 OUTSTANDING	3 VERY GOOD	2 SATISFACTORY	1 INSUFFICENT
Creativity 1) able to problem solve through movement 2) able to express an idea or concept through movement	1)uses complex solutions that involve many movements elements 2)finds two or more efficent solutions 3)an original, inventive, unusual, non-sterotypical solution 4)demonstrates awareness of whole body	1)uses solutions that involve some movement elements 2)finds at least two efficient solutions	1)uses solutions that involves one movement element 2)finds one efficent solution	1)no solution
Following directions	1)always	1)most of the time	1)sometimes	1)rarely/never
Vocabulary: 1)understands and applies dance words	1)identifies all revelent words 2)conveys meaning of all movement words through demonstration 3)uses words that add imaginative content, (i.e.: use of image, metaphor, feeling to describe movement) 4)applies dance words frequently or in other contexts than dance lesson	1)identifies most words 2)conveys meaning of most movement words through demonstration	1)identifies some words 2)conveys meaning of some movement words through demonstration	1)identifies no words 2)conveys meaning of no words
Meaning Making:	1)understands entire dance 2)understands their role in dance	1)understands entire dance 2)understands their role in dance	1)understands their role in dance	1)performs some movements with little understanding of their part or whole
Sequencing: 1)ability to remem- and demonstrate movements in order	1)all of sequence with all details 2)independently	1)all of sequence 2)with support or prompting	1)movements belonging to the begining, middle, and the end 2)with demonstration and verbal cues	1)movements from 2 parts or less 2)with deomonstration, verbal cues, and teache's physical intervention
Cooperation with a Partner: 1)ability to stay with the same partner duringwhole activity, 2)dance together with no pulling, pushing, or squeezing 3)dance together taking turns, following directions, and problem solving together	1)always	1)most fo the time	1)sometimes	1)rarely

The final tabulations of student performance, based on Rubaja's individual student assessment using a video-tape of the final performance and the researcher's and Choi's assessments of "our" students on the dimensions of meaning making, sequencing, vocabulary were as follows:

N= 18	4 – OUTSTANDING	3 – VERY GOOD	2 – SATISFACTORY	1 – INSUFFICIENT
15 students fully completed assessment	2 15%	12 (1=3.5) 80%	1 (1=2.5) 7%	0
3 students missing verbal dimensions (3,4,5)	1 33%	0	2 (2=2.5) 17%	0
TOTAL:	3 17%	12 67%	3 17%	0

As shown in the table, student performance on this assessment was generally quite strong. All children in the class performed at satisfactory levels or above, a result that is testament to the efficacy of Rubaja's teaching. During the course of this project, she stated many times that the careful articulation of "outstanding" help set a high platform for her to direct her teaching toward.

The results of dimensional analysis are presented below:

N=15/18	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1
Creativity	5 28%	9 50%	4 22%	0
Following Directions	11 61%	7 39%	0	0
Vocabulary	1 7%	7 47%	7 47%	0
Meaning making	4 27%	8 53%	3 20% 20%	0
Sequencing	2 13%	4 27%	8 53%	1 1%
Cooperation with a partner	13 72%	52 8%	0	0

These results show very strong performance in two dimensions: following directions (61% at level 4) and cooperation with a partner (72% at level 4). The plurality of students achieved at level three in the dimensions of creativity and meaning making. These two dimensions were the focus of their development work and were most often explicitly "taught toward" after assessment use, which perhaps explains strong performance in these complex areas. The vocabulary and sequencing dimensions had the lowest (relatively speaking) performance, the distribution leaning toward the lower end of the scale. This result might speak to issues of task configuration as much as to

student performance (we never did clarify these "speaking" dimensions as much as we might have).

Conclusion

As the data show, students in Rubaja's residency were able to achieve many of the goals set for them as a result of effective and engaging teaching. For the most part they understood the meaning of the spring dance, they learned how to use basic dance elements and dance vocabulary, and they were able to express their creativity as they made meaning of a dance problem. The process of developing and the use of the assessment tool provided many learning opportunities. Rubaja commented on many occasions that she found that the articulation of performance criteria to be a powerful learning and teaching experience. It helped her "articulate best performance and teach toward it." Her better teaching helped more students succeed. Rubaja also found the practices of videotaping and closely observing three students per class to be useful in improving the quality of instruction. She explained that video helped her see a richness in learning that she simply could not attend to while she was running the class. For example, when she watched the tape of one class, she saw four different ways to "solve the problem of dancing together" that the end of the spring dance called for. That, in combination with a focus on only a few students, helped to show strengths and weaknesses in more detail and thus offered more possibilities to teach from. Struggling students in general benefited from the depth that video provided. Choi appreciated the focus on evidence that the use of the rubric demanded. She felt it was a more focused and more "objective" way of determining how well students' performed compared with the general comments that teachers often made and the generic rubric used by the school.

Student Learning In and Through the Arts at PS 20 — Elizabeth Rosen, Teacher; Stephanie Gilbert, Teaching Artist

Learning Outcomes Summary

In a twelve-session residency with 3rd grade students in Elizabeth Rosen's class at PS 20, teaching artist Stephanie Gilbert worked on a range of dramatic and literacy skills with the children. In the Student Learning In and Through the Arts project, Rosen and Gilbert designed an assessment that they hoped would capture a broad range of changes in student skills and habits related to literacy and creative drama. While some of the assessments were not fully implemented or showed inconclusive results, the performance task assessment by the teacher and teaching artist showed that students made significant gains in dramatic skills of speaking with expression and projecting; they also developed skills of collaborative work. In a pre- and post-test using a reading inventory with questions on student interest in and habits of reading, students showed an increase in interest in reading. This increase is likely attributable to a combination of developments from the residency and from their regular class experiences.

Program and Residency Context

PS 20 is a large, tremendously diverse elementary school serving a neighborhood of recent immigrants and various ethnic communities in Manhattan's Lower East Side. The school has partnered with Henry Street Settlement through NYCPAE for four years. The school's principal has been an aggressive supporter of the arts program in the school. He secured arts funding prior to the NYCPAE program and also located additional funds during the NYCPAE grant.

Elizabeth Rosen, 3rd grade teacher at PS 20, and Stephanie Gilbert, a storytelling teaching artist from the Henry Street Settlement, have worked together for four years in residencies to develop storytelling skills. Gilbert has an additional six years of experience as a teaching artist at PS 20, but this work was in a different format than with Rosen. Previously, she had worked as a storytelling artist in a format that did not include teacher collaboration.

As a teaching artist, Gilbert has had a long-term interest in assessment. Prior to the Student Learning In and Through the Arts project, she kept records of student "double-entry journals" and hoped to develop a way to assess them for development over time. As Gilbert described this process, she spoke of it as an effort to gather as much data as she could on two students but also noted that she had not understood how to process or analyze these data once she had them.

Unlike many residencies that focus almost entirely on "arts skills," Rosen and Gilbert's residency reflected a very thorough integration of arts-related skills and core academic skills related to literacy. Both instruction and assessment reflected standards-based curriculum in English Language Arts and Theater Arts. Gilbert's unusually high commitment to academic goals in the residency was consistent with her decision to become a regular classroom teacher at PS 20 in the fall of 2001.

Instructional Goals and Practice

Gilbert's goals at the beginning of the project reflected her commitment to students' academic development and were consistent with the standards expected of 3rd grade students. Her primary goals were vocabulary development, presentation skills, and "widen[ing] the scope of students' knowledge through author and genre studies." She also set it as a goal for students to do more written work in this residency, such as presenting a play that they wrote rather than one that came from another source.

Each of the one-hour sessions in the residency included a mixture of student activities and presentation or explanation by Gilbert. The activities represented a wide range of creative drama and storytelling elements. Many lessons were built around a central story the students were adapting or working with in their own dramatizations.

Assessment Design and Implementation

From the early planning meetings, the PS 20 project represented a particularly ambitious undertaking within the Student Learning In and Through the Arts project. Both Rosen and Gilbert initially showed interest in assessing a wide range of possible outcomes from their residency together. Gilbert was interested in measuring student interest in and habits towards reading as well as assessing their presentation, reading, and projection skills through a performance task. Rosen and Gilbert were both interested in student ability to re-tell a story in their own words. Gilbert was interested in developing a way to assess student journal writing. Finally, Gilbert wanted the performance task aspect of the assessment to include peer evaluation and evaluation by the teachers, herself and Rosen. (There is discussion in the researcher's report on the dif-

ficulties in developing the assessment process.)

The group focused on two relevant sections of the Theater Arts standards to suggest areas for evaluation. The rubrics developed—one for teacher evaluation and one for peer evaluation—ultimately included elements of five dimensions: language, movement, collaboration and self-discipline, voice, and improvisation – though to a less detailed extent in the student evaluation. The final teacher rubric was:

Teacher Performance Task Rubric, PS20, Storytelling
Student Name:
Date:

Dimension I: Language

	EXCEEDS EXPECTATIONS	MEETS EXPECTATIONS	NEEDS IMPROVEMENT	NOT APPLICABLE
1. Shares thoughts and feelings with others while planning dramatic activities.				
2. Communicates ideas and feelings about their drama experiences.				
3. Compares dramatic situations with real life.				

Dimension II: Movement

4. Demonstrates the use of objects in pantomime.				
5. Communicates the thoughts and feelings of characters through movement.				
6. Communicates the occupation or an activity of a character through movement.				

Dimension III: Collaboration and Self-Discipline

7. Takes turn as listener and speaker.				
8. Experiences both leader and follower in dramatic activities.				
9. Helps to achieve the goals of the group.				
10. Recognizes and accepts differences of opinion.				
11. Focuses and concentrates on activities.				

Dimension IV: Voice

12. Demonstrates appropriate volume and projects.				
13. Expresses mood, emotions, and feelings with voice.				

Dimension V: Improvisation

14. Improvises dialogue and action in-group scenes.				
15. Builds scenes in terms of who, what, and where.				
16. Improvises scenes from stories and life experiences using beginning, middle, and end.				

While the final rubric for teacher performance included degrees of achievement – "exceeds expectations, meets expectations, needs improvement" – the meaning of these degrees of achievement was never set out fully by the group. In the implementation of this assessment, this issue and others became sources of tension between Rosen and Gilbert. Ultimately, the two collaborators had such varying interpretations of the use of the assessment tool, which showed in their scoring, that their data could not be usefully combined for analysis. Rosen felt that, because the performance tasks were not designed to tightly correlate with the performance standards, many areas of the assessment tool could not be completed at various times. In an interview after the completion of the project, she expressed concern that she would have had to "take liberties" to be able to complete the full assessment tool based on the performance task/lesson as it was taught. In her post-interview, Gilbert shared that she felt the lack of specificity in the rubric allowed for "differences of opinion," which she considered as healthy rather than as a prompt for a conversation about expectations and teaching practice with Rosen.

While Gilbert, Rosen, and Ort had worked to develop a teacher rubric, they also created a pared-down student peer evaluation checklist. The peer evaluation got at some of the same skills listed in the teacher evaluation but in more simple language and with criteria listed in terms of frequency rather than standards. For example, students were asked to indicate whether student performers "spoke with expression" most of the time, sometimes, or not very often. (See below for the complete peer evaluation checklist.)

Storytelling Performance Checklist, PS20
January 2001
Student Name:

	MOST OF THE TIME	SOMETIMES	NOT VERY OFTEN	NA
1. Showed character's thoughts and feelings through movement.				
2. Spoke with expression.				
3. Spoke loud enough for everyone to hear.				
4. Listened to and followed directions.				
5. Created lines that told the ideas and feelings of the story.				
6. Showed us imaginary objects through pantomime.				
7. Participated in activities.				

The peer evaluation was implemented at each class session in which the teacher performance task evaluation was used – while Gilbert and Rosen evaluated student performances, so did the performers' peers. On the day of the first implementation, Gilbert led the students through an exercise to familiarize them with the elements of the checklist and modeled examples of expressive language in response to different scenarios as one example of a performance that would be evaluated on the checklist. The peer evaluation checklist was used in February and again in May. Results are discussed below.

Student Learning Outcomes

In addition to the reading inventory data shown above, the most complete data set in the project came from

Gilbert's teacher performance assessment evaluations. In these data, evidence of student learning from the January pre-evaluation to the May post-evaluation assessments is clear. On average, while as many as half of the students needed improvement in the majority of the categories in January, by May a strong majority were meeting or exceeding expectations in nearly every category. Students showed the greatest growth in the following areas:

- Sharing thoughts and feelings while planning,

- Working as both leader and follower,

- Demonstrating appropriate volume and projecting, and

- Expressing mood, emotions, and feelings with voice.

Complete results follow. As noted above, Stephanie Gilbert's assessments are given here.

Teacher Performance Task Assessment – Stephanie Gilbert
February 2001

	Exceeds	Meets	NI
Q1: Shares thoughts and feelings while planning	33%	11%	56%
Q2: Communicates ideas about drama	30%	20%	50%
Q3: Compares dramatic situations with real life	55%	9%	36%
Q4: Demonstrates use of objects in pantomime	0%	0%	0%
Q5: Communicates thoughts and feelings through movement	23%	36%	41%
Q6: Communications activity of character through movement	23%	36%	41%
Q7: Takes turn as listener and speaker	5%	55%	41%
Q8: Experiences both leader and follower	5%	41%	55%
Q9: Helps to achieve goals of group	19%	52%	29%
Q10: Recognizes and accepts differences of opinion	5%	71%	24%
Q11: Focuses and concentrates on activities	14%	50%	36%
Q12: Demonstrates appropriate volume and projects	23%	32%	45%
Q13: Expresses mood, emotions, and feelings with voice	23%	32%	45%
Q14: Improvises dialog and action in group scenes	23%	41%	36%
Q15: Builds scenes in terms of who, what, and where	23%	41%	36%
Q16: Improvises scenes from stories and life using beginning, middle, and end	23%	41%	36%

Teacher Performance Task Assessment – Stephanie Gilbert
May 2001

	EXCEEDS	MEETS	NI
Q1: Shares thoughts and feelings while planning	52%	48%	0%
Q2: Communicates ideas about drama	48%	48%	4%
Q3: Compares dramatic situations with real life	52%	44%	4%
Q4: Demonstrates use of objects in pantomime	25%	63%	13%
Q5: Communicates thoughts and feelings through movement	36%	56%	8%
Q6: Communications activity of character through movement	36%	56%	8%
Q7: Takes turn as listener and speaker	50%	42%	8%
Q8: Experiences both leader and follower	44%	36%	20%
Q9: Helps to achieve goals of group	46%	42%	12%
Q10: Recognizes and accepts differences of opinion	44%	44%	12%
Q11: Focuses and concentrates on activities	44%	40%	16%
Q12: Demonstrates appropriate volume and projects	44%	40%	16%
Q13: Expresses mood, emotions, and feelings with voice	46%	46%	8%
Q14: Improvises dialog and action in group scenes	36%	60%	4%
Q15: Builds scenes in terms of who, what, and where	40%	56%	4%
Q16: Improvises scenes from stories and life using beginning, middle, and end	42%	54%	4%

The student peer evaluation showed fewer significant changes from February to May than did the teacher evaluation. In fact, the largest shifts included more students being rated as "not often" showing character's thoughts and feelings or showing imaginary objects in May than in February. This may be attributable to a more thorough understanding of what actually meeting these performance standards would have looked like in May than in February.

Because the group had not set out a clear rationale or question to be addressed through the peer evaluation, it was difficult to evaluate the data in a meaningful way.

Peer Performance Task Assessment
February 2001

	MOST	SOMETIMES	NOT OFTEN
Q1: Showed character's thoughts and feelings	50%	42%	8%
Q2: Spoke with expression	58%	17%	25%
Q3: Spoke loud enough for everyone to hear	75%	21%	4%
Q4: Listened to and followed directions	58%	38%	4%
Q5: Created lines that told the story	43%	52%	4%
Q6: Showed imaginary objects	40%	30%	30%

Peer Performance Task Assessment May 2001

	MOST	SOMETIMES	NOT OFTEN
Q1: Showed character's thoughts and feelings	37%	37%	26%
Q2: Spoke with expression	53%	21%	26%
Q3: Spoke loud enough for everyone to hear	78%	11%	11%
Q4: Listened to and followed directions	53%	47%	0%
Q5: Created lines that told the story	47%	41%	12%
Q6: Showed imaginary objects	41%	18%	41%

Students in Rosen's 3rd grade class were given a reading inventory in November and again in May. The questions focused both on students' interest and enjoyment in reading, as well as their reading habits. Major changes were evident in student interest in reading. While only 36% said, "I like to read" often in November 73% said they often liked to read by May. Likewise, the percentage of students reporting that they often "read different kinds of books" increased from 56% in November to 82% in May. Student's habits in reading—making predictions, asking others for help—showed less change.

While these changes are encouraging, it is difficult to attribute this development solely to the students' work in the residency. Throughout Rosen's class as in nearly all 3rd grade classes, students are constantly reading and developing their skills as readers, both of which could be seen as contributing to their interest in reading.

PS20 - Student Reading Strategies Inventory November 2001 (N=25)

Reading Strategies	Often	Sometimes	Rarely
Q1: I think about what I already know about a topic.	40%	52%	8%
Q2: I make predictions and read to find out if I was right.	20%	52%	28%
Q3: I reread the sentences before and after a word I do not know.	36%	28%	36%
Q4: I ask another student for help.	24%	6%	40%
Q5: I look for the main idea.	12%	72%	16%
Q6: I take notes.	0%	20%	80%
Q7: I discuss what I read with others.	8%	60%	32%
Q8: I stop and summarize.	16%	44%	40%
Q9: I choose books from the library on my own.	64%	36%	0%
Q10: I make outlines of what I read.	0%	0%	100%
Q11: I like to read.	36%	60%	4%
Q12: I read at home.	20%	48%	32%
Q13: I read different kinds of books.	56%	36%	8%
Q14: I read easy books.	68%	12%	20%
Q15: I read difficult books.	21%	67%	13%
Q16: I read books that are just right.	60%	40%	0%
Q17: I talk with my friends about books I have read.	13%	33%	54%
Q18: I write about books I have read.	32%	40%	28%

PS20 - Student Reading Strategies Inventory
May 2001

N=22

READING STRATEGIES	OFTEN	SOMETIMES	RARELY
Q1: I think about what I already know about a topic.	41%	36%	23%
Q2: I make predictions and read to find out if I was right.	36%	45%	18%
Q3: I reread the sentences before and after a word I do not know.	36%	45%	18%
Q4: I ask another student for help.	9%	41%	50%
Q5: I look for the main idea.	39%	43%	17%
Q6: I take notes.	0%	29%	71%
Q7: I discuss what I read with others.	8%	64%	36%
Q8: I stop and summarize.	18%	23%	59%
Q9: I choose books from the library on my own.	73%	23%	5%
Q10: I make outlines of what I read.	0%	0%	00%
Q11: I like to read.	73%	27%	0%
Q12: I read at home.	36%	55%	9%
Q13: I read different kinds of books.	82%	18%	0%
Q14: I read easy books.	19%	29%	52%
Q15: I read difficult books.	23%	59%	18%
Q16: I read books that are just right.	77%	18%	5%
Q17: I talk with my friends about books I have read.	14%	29%	57%
Q18: I write about books I have read.	32%	27%	41%

Conclusion

As mentioned above, PS 20's design for this project was one of the most complicated and ambitious within the project. The data were richest in the teacher performance assessment, reflecting the fact that this section of the project was the most often discussed and seemed to be closest to the core of what Rosen and Gilbert were interested in learning about. While data were gathered for both the reading inventory and the peer assessment, these assessments were less clearly linked to particular questions, and therefore it is less easy to analyze the data in a way that contributes to Gilbert and Rosen's practice.

Other aspects of the residency also led to difficulties in the project. Unlike residencies in dance or the fine arts, for example, the arts domain of "storytelling" involves a wide range of skills, many of which are indistinguishable from the skills that students gain through regular English classes. Combined with Gilbert's strong interest in using storytelling to develop students' English language skills, it was difficult for the group to articulate clearly what the "arts" outcomes of the residency would be and then to identify ways to measure this outcome without simply measuring growth from students' regular class work. These issues resulted in assessments that attempted to take

stock of a very wide range of student skills, making deeper focus on a few skills impossible.

In a related point, the assessments made distinctions between levels of achievement, but Rosen and Gilbert did not have the opportunity to, nor the interest in, specifying more thoroughly what these levels of achievement meant. As a result, each brought their own interpretation to the assessment tool, and the results showed a wide divergence in interpretation. While the fact that their relationship was a good one and was a point of satisfaction for both Gilbert and Rosen, the particular kind of trust they seemed to have for one another seemed to mitigate against actually hashing out levels of expectation for students. Rather than capitalizing on these differences as opportunities for conversation, they were swept aside as "respected differences of opinion."

As in other sites in the Student Learning In and Through the Arts project, those working at PS 20 felt they would have benefited from more time within the project to debrief how the assessment was going and what the results were. Because of time constraints, Gilbert and Rosen were not able to look at the results of the first assessment in order to make any changes in their own practice. This kind of 'feedback loop' would be helpful in the future and would be particularly important if the project aims to encourage changes in teaching practice to meet student needs.

Despite these difficulties, the project at PS 20 clearly captured student learning over time, in both traditional arts-related areas such as speaking expressively and projecting and in more general skills of collaborative project work. The project highlighted the importance of a clear articulation of expectations at the outset of the project and the need for conversations about how these expectations translate into teaching practice, assessment task design, and levels of achievement for students.

The Gil Hodges School/P.S. 193 and TaDa—Sue Adams, Teacher; Vernon Larsen and Julia Morris, Teaching Artists

Partnership Background

At PS 193, the Student Learning In and Through the Arts Project worked with the team of TaDa artists Vernon Larsen and Julia Morris and kindergarten classroom teacher, Sue Adams. The partnership between PS 193 and TaDa dated back to the 1996-97 school year when a mini-grant placed TaDa teaching artists in the classrooms of interested K-2 teachers. Sue Adams' kindergarten class served as one those inaugural sites. The following year when ProjectARTS money allowed each grade to choose a residency, the kindergarten teachers selected the TaDa residency even though the funding afforded only five sessions. As a kindergarten teacher, Sue has infused the arts into her classroom on a regular basis, even in curricular areas, because she believes that her students—especially at their age—learn through acting things out, hands-on experiences, and active involvement. The arts provide her with multiple means of reaching her students and offer students an enjoyable way of learning.

Description of Residency

The residency consisted of ten hour-long sessions led by the TaDa teaching artists in Sue Adams' classroom once a week from the end of January through mid-April (omitting school vacation weeks). A "gifted" class, the kindergarten contained 15 girls and four boys, which made for easy discipline. Half of the students had attended pre-K classes at PS 193, and most came from homes where their parents read to them. Julia described the students as very advanced and very "language-oriented." She predicted that they would take well to the TaDa activities. The teaching artists were particularly interested in this information as they struggled to imagine what appropriate evaluation at the kindergarten level might look like, given the focus on achieving literacy.

Julia was very clear at the outset about the conceptual framework of the residency activities. As she explained, she and Vernon hoped that literature—specifically Tomie de Paolo's *Strega Nona* and Lynn Cherry's *The Great Kapok Tree*—would serve as the foundation of the residency. Within the story work facilitated by those books, Julia and Vernon wanted to situate the three strands of voice work, body work, and imaginative work. And under those "umbrellas," they imagined, would fall the particular skills and concepts associated with each. For instance, the ability to control the body in space, or freeze with body work or the notion of voice dynamics (forte, piano) and using the diaphragm to breath in voice work, and all kinds of problem-solving, representation or symbolization, story creating, and pretending in imaginative work.

At the first planning meeting, the artists presented a "lesson structure," which detailed the progression of a session from body wake-up to movement time with a chant or rhyme to mini-choreography to a voice wake-up and perhaps a song integration, then drama exercises or story immersion followed by closure activities. Activities observed in the classroom hewed to this rough plan. Julia often opened the class in a seated circle, inviting the children go around the circle and say their names, perhaps emphasizing each syllable (Juh-lee-ah!), or introducing their name in conjunction with a movement or rhythm. Often she used tools – a maraca, a "microphone," a little string of bells. Then she segued into exercises to wake up their bodies, their voices, and their imaginations. Many of the exercises required "pretending," such as making "sandwiches" with the soles of their feet or "riding bikes" to a special imaginary place. Often, the imaginative scenarios and rhyming chants provided opportunities for student input. For example, when Julia sang, "Me Poppa tickle me nose," she solicited suggestions for other body parts to tickle, and the students pantomimed the tickling as well. In another activity, Julia began by telling students she was going to rub sticky stuff—a jar of honey—on her shoulders and then acted it out. She called on them to suggest other sticky substances – gum, glue, and peanut butter. Finally, the exercises liberally integrated the body, voice, and imaginative work, using one to reinforce the other. For instance, in one exercise, when the students followed Julia's example to stretch tall, they sang "la, la, la" in high voices; when they bent low to the ground, Julia modeled a low growl for them, which they joyfully imitated. They made the association of the "high" body with a high vocal pitch and the low body with a low vocal pitch. Sue participated in all the activities with the students and Vernon did so when he was not accompanying the exercises and songs with his key-

board. Each week's activities were delightfully new for the kids but followed a familiar enough pattern, with careful modeling by the artists, for students to respond.

Following the wake-up exercises, Julia would engage students in some kind of movement, dance or pantomime activity, often related to the story they were working on. In early sessions before the work on the two books had begun, they revisited a story Julia had told them about a turnip seed. In subsequent weeks, they pantomimed dragging out a big pasta pot and dancing like crazy shapes of pasta cooking with reference to *Strega Nona* or they moved like the animals—monkeys, snakes, macaws, and jaguars—which they read about in *The Great Kapock Tree*. Usually, Julia then turned the class over to Vernon, at his keyboard, for voice work. Vernon often led students in additional vocal warm-ups – a five tone scale on syllables may, mee, mah, moh, moo with choreography or with the words "my mommy made me mash my M & Ms." Sue remarked that many of the vocal exercises, with the diction they encouraged, were extremely helpful for the kindergartners, who still struggled sometimes to be understood. Vernon reviewed the concept of belly breathing with students, and they might practice a particular song usually associated with the story work and augmented by choreographed movements. The last big chunk of the period was ordinarily dedicated to acting out aspects of the story or sharing some movement play that grew out of the story.

Julia and Vernon carefully structured closing activities to provide students a chance to reflect on all they had learned and enjoyed during the class, as well as to recognize the end of their time together. Julia might begin by reminding students of all they had done – waking up bodies, voices and imaginations; going for a "bike ride," hearing the turnip story; singing the radish song; or playing Punchinella. Then she would ask the children which parts they had liked best. The artists thanked students for using their bodies, voices, and imaginations, and every week sang the goodbye song, seated in a circle, patting their laps in time with the chant. "It's time to say goodbye my friends, it's time to say goodbye!" Julia then said goodbye in several ways: "Adios! Au revoir! Ciao, baby!" The students repeated after her.

From observations, the integration of planning between the teaching artists and the teacher seemed minimal. The artists came in with a very defined set of activities and objectives, and the teacher welcomed that agenda. As it turned out, Sue appreciated the teaching artists' activities as both a new set of experiences for the students outside of the daily routine and as a like-minded approach to teaching. In fact, Sue acknowledged having picked up methods and tools from watching the teaching artists work with the children.

Development of the Assessment Tool

The team's early assessment interests emerged within four "strands":

1. Aspects of literacy the TaDa work supported – comprehension, sequencing, recalling, and retelling and making sense of a story, for example.

2. Less tangible aims devoted to engagement, such as getting kids to "sing out," to participate, and to learn openness to music and arts experiences.

3. Problem solving, such as that tapped in the magic box exercise or in asking students to think of a new ending for a story they might hear, writing new lyrics to a song, or thinking up choreography for a song.

4. Basic skills, which encompassed behavioral objectives (follows directions, listens) as well as basic movement (ability to isolate movements, for instance, or to freeze) or music skills (breathing on Vernon's count or singing piano on command).

The team not only discussed the assessment tool in such terms but "backed" into it as well, looking closely at the activities Vernon and Julia used and revisiting their rationale. What was the point of doing these particular activities with the students? What do they want the students to take away from the residency? Thinking this way affirmed the use of the two big books, Strega Nona and The Great Kapock Tree as the larger organizing device for activities. Under the auspices of Strega Nona, for instance, the artists could envision an oral telling of the story and introduction of and creative work with the pasta song, including choreographing it. This pseudo lesson suggested the importance of the story as the big umbrella and underscored the artists' interest in the underlying skills of oral language and narrative, music, and movement.

As a next step, Julia drafted a "Performance Task Rubric, Drama and Music" loosely based on the tool developed at PS 20. The draft rubric divided student learning into three dimensions: imaginative oral language, kinesthetic language, and musical language. While both artists worked across all the dimensions, Julia took greater responsibility for the first two dimensions while Vernon took the lead on the third. The vertical axis of the rubric provided for several sets of discrete skills, i.e., "demonstrates the use of objects in pantomime," organized under the three dimensions. A range of performance proficiencies—"exceeds expectations" to " needs improvement"—lined the horizontal axis. Vernon penned a few revisions on the "musical language" dimension the first time he saw the document, adding in "demonstrates proper breathing technique and use of diaphragm" and "able to project" and crossing out "communicates rhythm and rhyme through the voice."

As Julia and Vernon continued to refine the document, two important conversations remained. The teacher and teaching artists needed to talk in greater depth about what they anticipated seeing, that is, to discuss the kinds of images they associated with skills defined on the rubric. For example, when the rubric says a student "communicates an understanding of lyrics through movement," what would an observer expect to see? Julia and Vernon also needed to think carefully about the lesson and how they would set up opportunities for students to demonstrate their proficiency in the rubric areas. In other words, in what tasks could they engage students over the course of the lesson that would allow students to show what they could do in the dimensions?

Results of the Data Collection

The final rubric, revised to measure the evidence they had, concerned three dimensions: kinesthetic language, musical language, and participation or engagement. It provided space to record either

a yes, skill is evident, or no and a box for comments associated with each skill. Space was provided for "additional comments" as well.

In the realm of **kinesthetic language**, the team found that:

• fifteen of the children demonstrated an ability to communicate physical characteristics of story characters through movement and gesture and no children failed to demonstrate that ability.

• sixteen students could use physical movement in conjunction with oral language (speech/song) and two could not.

• thirteen kids demonstrated the ability to control their bodies in space and explore a range of movement using different body parts. Four were unable to meet this challenge. Some of the failures included children who had difficulty freezing their bodies, perhaps as a result of over-excitement.

The sole skill evaluated under **musical language** was that of voice dynamics. We found that nine students understood voice dynamics and could perform loud (forte) or soft (piano) on command. Two students did not understand the terms or displayed an inconsistent response when prompted.

Finally, in the arena of **participation and engagement**, we looked at two particular aspects. In the aggregate, fifteen students evidenced joy and enthusiasm in their participation, as measured by their smiles, eagerness to join in or be selected for an activity or intense interest and focus. About half of the students (8) for whom we collected data also demonstrated a willingness to participate and volunteer suggestions or ideas; an equal number did not meet this challenge. In our debriefing, we recognized the magnitude of this last item, which asked students to go beyond what they saw modeled and begin to generate ideas on their own. The teacher and artists found it impressive that so many of the children actually did seem able to do this.

Reflections on the assessment process

Julia noted the usefulness of the PS 20 document as well as the stories she heard at the mid-year meeting, which occurred before the PS 193 project had begun. As she said in her interview, "just like the children, I need models." She felt she had gained a great deal of clarity through the dimensions toward her own curriculum building, and she found herself less scared of the idea of assessment or even of a video recording of her work, which had tended to intimidate her before this experience.

Sue found the opportunity to meet frequently over the course of the residency very useful toward clarifying the curriculum and focusing on assessment goals. However, she admitted that the notion of assessing this work initially seemed "unnatural." She had been frustrated early on by not knowing what she was supposed to do and by the overwhelming number of goals or possible aims to assess. Once the team started videotaping the students and discussing them, Sue changed her tune, saying she wished that they had been doing that all along. She continued to cling to her own observations as a means of understanding student progress, seeing the effects of the resi-

dency in broader terms than those of the one-shot assessment. For example, she thought that students demonstrated their new understanding of voice dynamics and animation in their all-school performance as well as in their classroom reading.

Julia claimed she would make three efforts in the future to improve the quality of her assessments. First, she felt adamantly that if she cared about the evidence, she would have to take ownership of it. In other words, she would have liked greater responsibility for the video, so as to ensure a successful taping and, as a result, a set of data. She also thought it critical to "practice" the assessment a few times before actually applying it for real stakes. Practice runs, in her opinion, helped to tighten the links between curriculum activities and goals, create images for what successful responses to the prompts would look like, and point out important aspects of the learning experience that she might not have noticed otherwise. A third approach to improving the process lied in figuring out how to make assessment more than the one-shot deal provided by this experience. As Julia explained, she wanted to understand better how, over a span of time, to get a real picture of each student that accurately reflected his performance and abilities. Additionally, Julia noted the importance of good questions and their appropriateness for the age group. Successful assessment, she felt, depended a great deal on knowing what questions to ask.

For her part, Sue thought beginning the videotaping and assessing earlier could improve the experience. This also implied having a clearer sense of the goals from the outset. One revelation for Sue was the idea that even more "abstract" concepts or artistic pursuits could be assessed. She learned that the process of defining and articulating goals not only helped break down the "abstract" nature of things, but that the exercise usefully begged the question of what purpose particular classroom activities might serve). As Julia did, Sue too would have liked a way to capture what she felt were all the aspects of students' learning, as opposed to the very limited "snapshot" provided by their rubric on one day.

Reflections and Conclusions

EDC/CCT Researchers were often very positive about the time they spent on the projects and of the results of the assessments during the Student Learning In and Through the Arts project. One design issue for this study was the extent to which the researchers were participants in the work as they fulfilled their coaching and mentoring duties. We recognized that their positive responses may have derived from the fact that they were instrumental in developing the projects. The participants themselves were also very positive about their experiences on the project, though they realized that there was much that remained undone and that there just was not enough time for them to do the research work required and complete their main job requirements too. It seemed, however, that the projects were worthwhile for the artists, teachers, and children and that the participation of the researchers in the formative aspects of the work was ultimately a good thing. Evidence of the contribution of the researchers were seen in the frequent discussion of problems and weaknesses in the work at different sites. If they were only reporting on the positive, then their work would be suspect, but it seemed that the participants learned from the challenges they

encountered and that the positive tone of the reports was tempered by fair criticism. The final reports of the researchers were consistent with their field notes.

The contextual nature of these projects was noted, and the results from individual sites were quite different. As is always the case with such heavily contextual work, it was difficult to generalize from these results, but there were responses that might be generalizable across different contexts.

- The development of assessment instruments helped focus the artists and teachers to looking closely at student performance or artwork.

- Artists and teachers report the projects and assessments were rewarding experiences.

- Researchers reported gains in student learning.

- The project highlighted the value of assessment being a driver of curriculum design.

- The teams were able to share their thinking and assessment practices while each team designed solutions to meet the contexts of their individual schools.

- The process followed three steps in all the sites:

  - the teacher-artist teams clearly articulated the goal of their integrated lessons,

  - documentation of how the instruction was aligned with these goals,

  - development of student assessment tools that captured evidence of learning in line with curricular goals.

- The development of assessment tools was a major challenge for most participants, who had little to no prior experience in formalized student assessment requiring the project to unfold as a professional development project.

  - The collection of student data allowed the teachers and teaching artists to come to know the students individually.

  - It made the teachers and teaching artists think more carefully about the goals they could realistically expect to achieve in the classrooms.

  - It made the teachers and teaching artists think more carefully about the role of arts integration within the core curriculum.

- Participants also felt that the assessments didn't always capture the totality of the experience.

  - The isolation and identification of specific elements as tests of learning forced moving away from broader claims or goals for the projects (for example, moving from "giving students creative experiences" to "students will learn to express verbal ideas through movement").

  - The tendency to blur the lines between assessing specific learning and assessing the value of

the experience was an unresolved tension in the project.

- The project encouraged the use of common rubrics across contexts.

  - The common rubrics provided a common language for talking about the criteria and expectations for using academic and artistic skills together.

- The "pre" and "post" assessments designed to measure growth for individual students in dimensions that were already part of the curriculum and not particularly specific/descriptive beyond articulation of those dimensions proved to be limited in their instructional utility, limiting the possibilities for innovation and creative additions.

Summary

The case reports described a set of outcomes and the measures of success developed for each site. They are repeated in summary form here.

Bread and Roses High School—Ansley Erickson, Teacher; Pamela Patrick, Teaching Artist

Development of Evaluation Rubric. The U. S. History teacher and the teaching artist at this site developed a rubric for student narratives that focused on several key dimensions:

- Historical content and themes,

- Historical evidence,

- Story structure, i.e., what makes a good story?

- Writing skills – style and mechanics of effective/persuasive writing, and

- Presentation skills including pacing, projection, articulation and volume, for example, as well as ability to respond to questions and convey ideas clearly.

The teacher wanted to ensure that the narratives would contain the elements of a good story, as discussed by the teaching artist in the narrative building game, and demonstrate illustrative, historical detail.

The teacher wanted students to draw from appropriate sources and materials in creating their narratives. Specifically, this meant that students might use primary documents, such as letters, certificates, cartoons, and photographs. The classroom teacher and teaching artist drafted a preliminary pre- and post-survey evaluation to be administered before and after the artist's performance in the first class.

Student learning was also assessed by applying rubrics to a portfolio of work produced by students during the design, development, and public interpretation of selected scenes from the plays. Assessment criteria

focused on understanding of the character and plot as revealed through interpretations of the scenes, rewriting, and then refining scenes from the play to include modern language and situations.

The results of the assessment show that students developed a good understanding of plot, character, and the play, and that they highly valued the role that the theatre work brought to the experience. Despite that, results also revealed that their stated appreciation or like for Shakespearean language did not change through the experience.

Overall, the collective reflections on this site's unit suggested several significant issues that required attention if arts skills are to be integrated substantively into student learning:

• The project highlighted the need to clarify the pathway of the curriculum.

• The project could be viewed as an encouragement to use common rubrics across contexts; they could provide a means of weaving those fundamental skills into all of the academic and artistic circumstances in school that required students to speak publicly or present.

• Finally, the project reaffirmed how artistic performances ultimately are about practice. In this regard, the project frames an important "process" question, namely, how can teachers and/or artists provide students the support they need and set an example for what effective practice for performance looks like?

East Side Community High School, Working Playground, and the Shakespeare Society—Elizabeth Brandjes, Teacher; John Cariani, Teaching Artist

Integration of Acting and Drama into the Study of Two Different Shakespearean Plays, Hamlet and Othello. The lessons built on the discipline-specific elements of drama to develop deeper understanding of the genre of the play, and Hamlet or Othello in particular. Underlying assumptions of the unit included:

• Plays are written to be performed, not read, so in order to really know a play students must see it performed.

• Studying, situating, interpreting, and becoming the characters help many students overcome the language barrier and general discomfort they report having with Shakespeare's English.

• The interpretation and enactment of the play forces a close textual reading.

Student learning was assessed by applying rubrics to a portfolio of work produced by students during the design, development, and public interpretation of selected scenes from the plays. Assessment criteria focused on understanding of the character and plot as revealed through interpretations of the scenes, rewriting, and then refining scenes from the play to include modern language and situations.

The results of the assessment show that students developed a good understanding of plot, character, and the play and that they highly valued the role that the theatre work brought to the experience.

- The teacher and artist actively used theater games and activities to formatively assess student learning and to change instruction accordingly.

- The lesson design provided much more feedback about student progress toward the lesson goals than might have been possible without the integration of theatre.

- It also helped the instructors clarify their own goals as they saw the student learning develop.

- The extensive use of Shakespearean language or Shakespearean-like language ("doth") in the Othello scripts seems to imply that students developed an affinity for the language.

- The lack of time available to spend on refining acting techniques perhaps served as a major hindrance for students to develop a level of comfort with the text and the performance.

- The lack of time also forced some of the instructional changes to feel abrupt to the students, such as, the eleventh hour instruction to throw their scripts away.

Student learning In and Through the Arts at PS 188 — The Island School — Juliana Aziz, Teacher; Nick Scarim, Teaching Artist

Development of Instruction and Assessment Rubric for Music. The primary goals of this residency were:

1. Improvement of singing technique and quality,

2. Sight reading,

3. Developing a repertoire of songs, and

4. Song writing.

In addition to these skills, the teaching artist hoped that music would become "a vehicle for personal success for certain kids."

The teaching artist developed a method and a rubric by which to assess individual performance. The project researcher and classroom teacher worked with the teaching artist to develop students' abilities to express and elaborate their ideas and emotions through both words and dance. The primary goals of both teacher and teaching artist were to provide extended experiences in the arts to provide students with opportunities for expression, creativity, and social interaction that did not occur during the regular school day.

Despite the fact that this was a new partnership and the teaching artist's first year in the school,

students achieved many of the goals set for them by the teaching artist in this year-long residency at PS 188. Students improved in four dimensions of their singing performance – pitch, rhythm, entrances, and expression. They also learned a range of songs that Scarim considered important to "musical literacy." Scarim, and informally confirmed by Aziz, felt that students, for the most part, enjoyed their participation in the chorus program, looked forward to class, and felt that they learned a lot over the course of the year.

Scarim remains committed to the assessment component of his program and plans to continue similarly video-taped "pre" and "post" assessments next year. As the collaboration between teaching artist and teacher expands and deepens, perhaps the assessment could encompass more elements of the total program – including, for example, assessment of goals related to song writing and connections to the core academic outcomes (contributed by the teacher). The assessment piece of the project could also benefit from further development of the descriptors for each level of performance.

PS 15 (Brooklyn) and Dancing in the Streets – Alev Dervish, Teacher; Lynn Marie Ruse, Teaching Artist

The Development of Dance Vocabulary and Movement Repertoires. Student learning at this site was examined along two axes linked to Accountable Talk: English Language accountable talk and Body Language accountable talk. The instructors measured the development of dance skills (transitions, use of space, use of body, commitment, communication) as well as language arts skills (use of nuanced words, dance vocabulary, appropriate matching of dance movements to meaning of emotions or words being described through choreography).

Students at this site:

1. Explored basic dance elements,

2. Developed their dance vocabularies

3. Developed their movement repertoires,

4. Understood that dance is a non-verbal language through which they can express ideas and feelings with connections to their curriculum, and

5. Appreciated how dance reflects cultural and social contexts.

Student progress toward project goals was assessed using a standards-based rubric during the final dance performance of the year. Additionally, individual students were assessed formatively from the middle of the residency through its termination as the assessment tool was continually revised, using actual student performance (captured on video-tape) to develop performance criteria.

- The original assessment plan proved to be too time-consuming. Especially within a collabora-

tion with multiple schedules to coordinate and the use of technologies, there was too much room for error, which confounded data collection.

- The strides that this teacher-artist team took in developing an integrated lesson plan and aligning their instruction to support their learning goals for their students were significant.

- The project provided the teacher-artist team sufficient time to develop assessments and to clarify their criteria.

- The assessment project clearly drove the development of the curriculum and created a danger that the assessments, and therefore the curriculum could have been oversimplified. The commitment of the team to high quality dance instruction was one key factor that ensured that the curriculum would not be watered down to suit simplistic assessment goals.

- Assessment designs need to be either embedded into the instruction or else timed and scaled so that they provide useful information, clue teachers to students who need particular focus, and do not require substantial "out of school" time.

- Summative instruction—especially in lessons that are not linked to grades, scores, or other system wide measures—are only useful insofar as they help the instructor know that their project was a success. Timing them earlier in the unit ensures that students will benefit from the collection of the data.

PS 57 and the 92nd Street Y Dance Residency – Christina Choi, Teacher; Carina Rubaja, Teaching Artist

As the data show, students in Rubaja's residency were able to achieve many of the goals set for them as a result of effective and engaging teaching.

- For the most part they understood the meaning of the spring dance.

- They learned how to use basic dance elements and dance vocabulary.

- They were able to express their creativity as they made meaning of a dance problem.

- The process of developing and the use of the assessment tool provided many learning opportunities.

- The teaching artist found the practices of videotaping and closely observing three students per class to be useful to improving the quality of instruction. For example, when she watched the tape of one class, she saw four different ways to "solve the problem of dancing together" that the end of the spring dance called for.

- Struggling students in general benefited from the depth that video provided.

- Choi appreciated the focus on evidence that the use of the rubric demanded. She felt it was a

more focused and more "objective" way of determining how well students' performed compared with the general comments that teachers often made and the generic rubric used by the school.

Student Learning In and Through the Arts at PS 20 – Elizabeth Rosen, Teacher; Stephanie Gilbert, Teaching Artist

The Development of Storytelling, Dramatic, and Literacy Skills. Third grade students worked with a teacher and a storytelling teaching artist on a range of dramatic and literacy skills. The teaching artist and the classroom teacher designed an assessment that they hoped would capture a broad range of changes in student skills and habits related to literacy and creative drama. While some of the assessments were not fully implemented nor did the assessments show inconclusive results, the performance task assessment by the teacher and teaching artist showed that students made significant gains in dramatic skills of speaking with expression and projecting. They also developed skills of collaborative work.

Despite these difficulties, the project clearly captured student learning over time, in both traditional arts-related areas such as speaking expressively and projecting and in the more general skills of collaborative project work. The project highlighted the importance of a clear articulation of expectations at the outset of the project and the need for conversations about how these expectations translate into teaching practice, assessment task design, and levels of achievement for students.

A final version of their Phase I rubric was revised in Phase II to measure the evidence they gathered along three dimensions: kinesthetic language, musical language, and participation or engagement.

- The data from this project were richest in the teacher performance assessment, reflecting the fact that this section of the project was the most often discussed and seemed to be closest to the core of what Rosen and Gilbert were interested in learning about.

- While data were gathered for both the reading inventory and the peer assessment, these assessments were less clearly linked to particular questions, and therefore it was less easy to analyze the data in a way that contributes to Gilbert and Rosen's practice.

- Unlike residencies in dance or the fine arts, for example, the arts domain of "storytelling" involved a wide range of skills many of which are indistinguishable from the skills that students gain through regular English classes. It was difficult to articulate clearly what the "arts" outcomes of the residency would be and then to identify ways to measure these outcomes without simply measuring growth from students' regular class work.

- The team's reported assessments made distinctions between levels of achievement, but did not specify what these levels of achievement meant. The "respect" the team members had for one another prevented them from exploring the meaning of critical differences in their definitions.

- The team would have benefited from more time to debrief about how the assessment was going and what the results were. They were not able to look at the results of the first assessment in order to make any changes in their own practice. This kind of 'feedback loop' would be helpful

in the future, and would be particularly important if the project aimed to encourage changes in teaching practice to meet student needs.

The Gil Hodges School/P.S. 193 —Sue Adams, Teacher; Vernon Larsen and Julia Morris, Teaching Artists

Reflections on the assessment process

- The teacher felt she had gained a great deal of clarity about her own curriculum building.

- The teacher found herself less scared of the idea of assessment or even of a video recording of her work, which had tended to intimidate her before this experience.

- The teacher admitted that the notion of assessing this work initially seemed "unnatural."

- The teacher had been frustrated early on by not knowing what she was supposed to do and by the overwhelming number of goals or possible aims to assess.

- Students demonstrated their new understanding of voice dynamics and animation in their all-school performance as well as in their classroom reading.

- One of the artists felt that if she cared about the evidence, she would have to take ownership of it.

- The artist also thought it critical to "practice" the assessment a few times before actually applying it for real stakes to help tighten the links between curriculum activities and goals, create images for what successful responses to the prompts would look like, and point out important aspects of the learning experience that she might not have noticed otherwise.

- A third approach to improving the process lied in figuring out how to make assessment more than the one-shot deal provided by this experience.

- The artist wanted to understand better how, over a span of time, to get a real picture of each student that accurately reflected his performance and abilities.

- The artist noted the importance of good questions and their appropriateness for the age group. Successful assessment, she felt, depended a great deal on knowing what questions to ask.

- The teacher thought beginning the videotaping and assessing earlier would have improved the experience.

- A clearer sense of the goals is needed from the outset.

- It was revelation to the teacher that even "abstract" concepts or artistic pursuits could be assessed.

- The process of defining and articulating goals helped break down the "abstract" nature of things.

- The teacher would have liked a way to capture what she felt were all the aspects of students' learning, as opposed to the very limited "snapshot" provided by their rubric on one day.

APPENDICES
ASSESSMENT TOOLS DEVELOPED BY TEACHERS, TEACHING ARTISTS, AND RESEARCHERS

APPENDIX A

RUBRICS
NEA STUDENT LEARNING IN AND THROUGH THE ARTS PROJECT

RUBRIC EAST SIDE COMMUNITY HIGH SCHOOL, WORKING PLAYGROUND, AND THE SHAKE-SPEARE SOCIETY

Researcher: Bronwyn Bevan
Teacher: Elizabeth Brandjes, 12th grade
Teaching Artist: John Cariani, Shakespeare Society

The teacher and the researcher worked out the assessment plan for the Hamlet project.

	RATIONALE	SCRIPT	PROMPT BOOK	PERFORMANCE
Understands the significance of the scene within the play	Excellent Very Good Needs Improvement			Excellent Very Good Needs Improvement
Understands the plot	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement
Understands character motivation	Excellent Very Good Needs Improvement	Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement
Interprets language correctly		Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement
Uses sets and props convincingly	Excellent Very Good Needs Improvement		Excellent Very Good Needs Improvement	
Brings personal experience/knowledge to bear in interpretation		Yes/No		
Sticks to plan (indicates buy-in to interpretation)				Completely Mostly Not Very Much
Exhibits Originality		Excellent Very Good Needs Improvement		Yes/No
Produces engaging work				Yes/No

PS 57 RUBRIC FOR FINAL PERFORMANCE ASSESSMENT

	4 OUTSTANDING	3 VERY GOOD	2 SATISFACTORY	1 INSUFFICENT
Creativity 1) able to problem solve through movement 2) able to express an idea or concept through movement	1)uses complex solutions that involve many movements elements 2)finds two or more efficent solutions 3)an original, inventive, unusual, non-stero-typical solution 4)demonstrates awareness of whole body	1)uses solutions that involve some move-ment elements 2)finds at least two efficient solutions	1)uses solutions that involves one move-ment element 2)finds one efficent solution	1)no solution
Following directions	1)always	1)most of the time	1)sometimes	1)rarely/never
Vocabulary: 1)understands and applies dance words	1)identifies all revelent words 2)conveys meaning of all movement words through demonstration 3)uses words that add imaginative content, (i.e.: use of image, metaphor, feeling to describe movement) 4)applies dance words frequently or in other contexts than dance lesson	1)identifies most words 2)conveys meaning of most movement words through demonstration	1)identifies some words 2)conveys meaning of some movement words through demonstration	1)identifies no words 2)conveys meaning of no words
Meaning Making:	1)understands entire dance 2)understands their role in dance	1)understands entire dance 2)understands their role in dance	1)understands their role in dance	1)performs some movements with little understanding of their part or whole
Sequencing: 1)ability to remem-and demonstrate movements in order	1)all of sequence with all details 2)independently	1)all of sequence 2)with support or prompting	1)movements be-longing to the begining, middle, and the end 2)with demon-stration and verbal cues	1)movements from 2 parts or less 2)with deomonstration, verbal cues, and teache'rs physical intervention
Cooperation with a Partner: 1)ability to stay with the same partner duringwhole activity, 2)dance together with no pulling, pushing, or squeezing 3)dance together taking turns, following directions, and problem solving together	1)always	1)most fo the time	1)sometimes	1)rarely

Verbal Accountable Talk: In lessons 1 and 2, student verbalizations of how they perceive a series of dance poses will be collected. In lesson four, student notebook writings will be collected. In lessons 14, we will also collect final poems. In looking for change in verbal expression we will evaluate word choices for:

	STUDENT NAMES:	VOCABULARY YES	VOCABULARY NO	MEANING REALLY WELL	MEANING WELL	MEANING NEEDS WORK
Uses complex or nuanced words						
Uses dance words						
Words accurately describe movement						
Words accurately describe idea or emotion						
Words accurately describeposition or pose						

Dance Accountable Talk: In lesson 2 and 3, students will be asked to use their bodies to make a variety of dance shapes. These shapes will be documented in video. In lessons 9 we will video group dance, and in lessons 13 and 14 we will document students use of dance to express their poems. Dance movements will be evaluated along these criteria:

	STUDENT NAMES:	QUALITY OFSHAPE REALLY WELL WELL NEEDS WORK	MEANINGOF SHAPE REALLY WELL WELL NEEDS WORK	REPEATS YES-NO
Uses whole body				
Uses space well				
Commits to shape (focuses)				
Transitions well between shapes				
Communicates meaning of word or emotion				
Accurately repeats shapeand movements				

APPENDIX B

Interview Protocols
BACKGROUND INTERVIEW—TEACHER/TEACHING ARTIST

Background Information (from Teacher and Teaching Artist)
This information should be asked of both together as a way of starting the process for developing the assessment tool.

- When did your school begin this collaboration?

- Are there staff arts teachers (cluster teachers) at your school? What do they teach?

- What are your goals for this residency (please note Teacher AND TA goals). Push them to articulate the goals, and make note of changes over subsequent meetings.

- Please describe the overall residency plan (attach any documentation)

  - What is the overall duration/scheduling?

  - What will teachers do?

  - What will students do?

  - What specific skills, knowledge, or processes will be taught/learned?

  - What products will be created?

- What standards are being addressed?

- What are your initial ideas about how student learning will be assessed?

- Have you done the same residency (together) in previous years?

  - If so, how did it go?

  - What do you plan to do differently this year, and why?

  - If so, how was student learning assessed then? What did you do with the assessment results?

Teacher Interview—Pre

by phone or in person, but with only Teacher present

1. When did you first become involved in the Annenberg program?

2. What purpose do you find that arts integration serves?

3. To what extent do you incorporate the arts in your classroom in ways that are not directly related to the residency (e.g., when the artist is not present and on different subject matter)? How often? What subject matter? Why?

4. Have you had previous experience working with teaching artists in your classroom? How is your current partnership different or related?

5. What disciplines are you integrating?

6 How does the arts discipline relate to and reinforce learning in the non-arts discipline, and vice versa?

7. What are your goals for this residency?

8. Where are the kids now in relationship to those goals?

9. How will you know if the goals are met?

10.What do you think that the teaching artist (qua teaching artist) brings to this lesson that you or an arts specialist teacher would not bring? (You can record answers that are personal and specific to the partner teaching artists, but we are also interested in the role of the "outsider.")

Teacher Interview—Post

by phone or in person, but with only Teacher present

1. What purpose do you find that arts integration serves?

2 What goals were met during this residency?

3 Where are the kids now in relationship to those goals? What are the next set of goals for these kids?

4 How did the arts discipline relate to and reinforce learning in the non-arts discipline, and vice versa?

5. What do you think that the teaching artist (qua teaching artist) brings to this lesson that you or an arts specialist teacher would not bring? (You can record answers that are personal and specific to the partner teaching artist, but we are also interested in the role of the "outsider.")

Artist Interview—Pre

by phone or in person, but with only Artist present

1. When did you first become involved in the Annenberg program?

2. What purpose do you find that arts integration serves?

3. What kind of previous experiences do you have working with teachers? To what extent have these previous experiences been partnerships vs. service-delivery? How integrated?

4. Why did you choose this partnership for this project?

5. What disciplines are you integrating in this residency?

6 How does your arts discipline relate to and reinforce learning in the non-arts discipline, and vice versa? (refer to specifics of the disciplines)

7. What are your goals for this residency?

8. Where are the kids now in relationship to those goals?

9. How will you know if the goals are met?

Artist Interview—Post

by phone or in person, but with only Artist present

1. Did participating in this project/process change your thinking about arts integration—what it CAN and CANNOT do or mean?

2. Did this process change your thinking about assessing student learning?

3. What did the assessment results teach you about the students? Can you relate this to what you wanted to do (your goals) in the lesson?

4. What about your art form came through in the assessment? What didn't?

5 Where are the kids now in relationship to the goals you had? What are the next set of goals for these kids?

6. What about this teacher-partnership worked or didn't in relationship to this project (defining goals, developing assessments, analyzing data, etc.)?

APPENDIX C

CLASS OBSERVATION PROTOCOLS

Observational Assessment Protocol, PS102, January 2001

Problem: For students to explore and express different feelings with their bodies and to create a dance based on them

Student Name:

Dimension I - Variety

	Evident	Not evident
1. Facial Expression	____	____
2. Body Shape	____	____
3. Actions	____	____
4. Body Tone	____	____
5. Tempo	____	____
6. Use of Space	____	____

Dimension II - Accuracy

A. Student accurately solves problem.	Yes	No

Dimension III - Interpretation of Music

B. Student dances to mood of the music.	Yes	No

Dimension IV - Verbal Explanation of Choice

• Is logical	____	____
• Applies dance vocabula	____	____
Reflects imagination/meaning making	____	____

Dimension V - Independence

C. Student independently elaborates his/her own dance interpreting a specific feeling.	Yes	No

D. Student is…

1) only initiator   2) sometimes initiator   3) only imitates

Qualitative Description of dance: [Note: movements, feeling(s) expressed, actions, body parts used, body shape, levels, in place or general space movement, use of a specific pathway, energy (light, strong, sharp, smooth, vibrancy), speed]

NEA Initial Classroom Observation Protocol
CCT/EDC RESEARCH TEAM

This tool is to be used during initial classroom observations, as a way of familiarizing yourself with the classroom and teaching practices, and of documenting specific attributes of the arts that may or may not be present.

The Residency Observation Protocol should be used after the Assessment Tool has been developed, to record observations of the enacted/assessed residency.

Researcher:

School:

Teacher:

Teaching Artist/C.O.:

Grade:

Number of Students:
Observation   _____   of   _____

****

Date of Observation:

Time of Day:

Duration Of Observation:

Number of each Present:

Teaching artists	Teachers	Paraprofessionals
Parents	Students	Others (Principal, observer)

5. Materials used:

6.Equipment used:

7. Space used:

8. What is the general purpose of the day's lesson? (including what disciplines or ed domains are being integrated and to what purpose)

9. What are the key arts/non-arts concepts or skills presented in the session?

CONCEPT AND HOW INTRODUCED	WHEN INTRODUCED	SKILL/FACTUAL	IMPLIED/EXPLICIT
Use of images to generate questions, ideas for story narratives			
Review of elements of good story			
Idea/importance of narrative flow			
Story building in groups, anchored by worksheet addressing theme, character			

10. How are students organized? (check all that apply and estimate proportion of each)

	√	% OF CLASS TIME
Small Groups		
Whole Class		
Individuals		
Other (specify)		

11. Who is teaching the lesson? (circle all that apply)

Classroom Teacher   Teaching artist   Other (Specify)

12. Instructional Modes (check all that apply and estimate proportion of each):

	TEACHING ARTIST/%	TEACHER/%
Lecturing		
Directing Discussions/Quest.		
Directing group work		
Directing individual work		
Disciplining students		
Presenting a/v material		
Demonstrating		
Connecting to other cultures		
Other (Directing exercise)		

13. What special characteristics of the artist, teaching artist, "outsider" are at play?.

Indicate with a check what you have observed, and detail observations in your notes, including

NUMBER OF STUDENTS INVOLVED, DURATION OF THE BEHAVIOR OBSERVED
Code notes using codes below, and indicate by each item in tables below the total # of data items corresponding data items to be found in your notes.

14. Teaching Strategies

tA Exploration of arts materials (with no product necessary)
tB Looking at arts products as exemplars (to stimulate ideas/discussion)
tC Art making   tD Modeling of artistic processes (reflection, change, revision)
tE Sharing personal anecdotes/artwork
tF Eliciting student emotions
tG Discussing standards of quality and excellence
tH Critiquing student work (by teacher, students)
tI Making connections to other academic disciplines
tJ Making connections to other art forms
tK Making connections to student's personal lives, ideas, communities

15. Curric: <u>Art Making</u>   <u>Revising</u>   <u>Presenting</u>   <u>Listening</u>   <u>Observing</u>

16. Student Behaviors (circle all that apply, and check characteristics below)

sA Inventiveness
sB Originality
sC Self-Expression
sD Affective Responses
sE Critical Response
sF Pride
sG Engagement
sH Perseverance
sI Self-Assessment
sJ Reflection
sL Communication of ideas
sM Questioning

17. Activities: <u>Problem-Solving</u>   <u>Making Connections</u>   <u>Applying Knowledge in New Ways</u>

Samples of student behavior indicators include (note whether in group or individual settings)

Questions	Revising/Making Changes
Observations/Comments	Writing/Recording (for self or others)
Attentiveness/Listening	Showing/Sharing "Stuff" with others
Disruptive Behavior/Off-Task-ness	Discussing/Debating with others
Working on products (or processes)	Smiles/Laughter/Expressions of Joy

APPENDIX D

SURVEYS
Survey for students before Immigration Narratives project
BREAD AND ROSES HIGH SCHOOL

Name:

1. How comfortable are you speaking in class? (Circle one number)

Very uncomfortable   Very comfortable

    1   2   3   4   5

2. How comfortable are you making presentations in front of the class or other groups of people?
(Circle one number)

Very uncomfortable   Very comfortable

    1   2   3   4   5

3. How would you evaluate yourself as a public speaker? (Circle one number)

Needs lots of improvement   Excellent

    1   2   3   4   5

4. What do you think makes a good presentation or speech in public? List as many elements as
you can.

5. In what situations have you had to make presentations or speeches, or perform in public in a
way that involves speaking?

6. How have you prepared for these presentations or performances?

7. What do you think you need to work on to become a better public speaker or presenter?

EAST SIDE COMMUNITY HIGH SCHOOL SURVEYS

Pre-Lesson Survey Questions

1. At what age did you begin reading, listening, or watching plays written by William Shakespeare?

2. Name your best Shakespeare experience. What events or activities made this time enjoyable?

3. Describe your worst Shakespeare experience?

4. What activities would you like us to include during our class readings of Hamlet?

5. Would you be interested in attending a live performance of a Shakespeare play?

6. Are you looking forward to reading this play? Why/why not?

7. Do you like to act things out in front of your peers?

Exit Survey

1. What did you enjoy most about our experiences reading William Shakespeare's play Hamlet?

2. What did you enjoy least about reading it?

3. If I teach this play again next year, what activities would you recommend I do again?

4. What should I not do with students next year?

5. If you had any advice for incoming 12th graders about reading Hamlet, what would it be?

6. If you could do anything you wanted to show your understanding of the play, what would it be?

7. Do you think acting out parts of the play helped you to understand the characters better?

APPENDIX E

CURRICULUM

PS 15 Schedule and Curriculum Outline

	Date	Instructor	Data Collection	Data Collection Legend I=Image Collection W=Words Collection Lesson Plan
1				What have you learned about dance?
2				Welcome back class in which we review the warm-up, students are asked to say one thing they remember from last semester then ask what a shape is to them.
2a				Snow Day/Further Intro to Shapes
3				Introduction to Shapes I—
4				Look at images, talk about them, try the shapes, write about the shapes—
5				Introduction to Shapes II—developing dance words that describe the positions. flexing, pointing, contracting.
6				Make paper figures—
7				Make Group Dance I—
8				Make group Dance II/Solos—
9				Describe dance in words—
10				Make Group Poem I—
11				Make poems II—
12				Create solos inspired by each individual poem and a group dance inspired by class poem.
13				Set poems to dance and music I—
14				Set poems to dance and music II—

NEA/OERI Curriculum Documentation Template—DRAFT

This instrument should be used in two parts. First for the intended curriculum (after initial interviews and planning meeting shave taken place), and second for the enacted curriculum (after classroom observations, the CO protocol, and student assessments are completed).

Researcher:

Teacher/School:

Teaching Artist/C.O.:

Grade Level:

Date:

****

- Arts Discipline(s):

- Non-Arts Discipline(s):

- Duration of Lesson (how many class periods, how much time per):

INTENDED CURRICULUM:

- What are the intended goals of the lesson (inc. teacher and artist statements):

- What are the intended student learning goals for the lesson, if different than above:

- Describe the lesson plan (what will students be taught and do, and for what ends) in as much detail possible for the intended stage:

- Describe the rationale for the planned integration (from interviews):

- Using the Arts Integration Rubric, assess the planned integration:

- What Leaning Standards does the lesson address:

- List the specific skills or content knowledge that is to be included in the lesson.

- How will student learning be assessed?

- Describe the process that instructors took to arrive at the development of this assessment strategy. (Where did they start off? What changes in strategy or thinking occurred and why? How did they settle on their plan?)

- Describe the roles of the teacher and the teaching artist in the development of the lesson, the assessment strategies, and the intended classroom implementation:

ENACTED CURRICULUM

- Please note any changes to the structure of the lesson plan, such as changed duration, materials used, teaching roles, facilities used, etc.

- Describe the lesson plan as it unfolded in the classroom, include both curricular descriptions, instructional decisions, and student reactions and responses. Note the roles taken by the teacher and teaching artist.

- What about the enacted curriculum differs from what was intended? What caused these differences?

- How was student learning assessed?

- What were the results of the assessment?

- Were there other student learning assessment results?

RESEARCHER ANALYSIS

- Please provide your analysis of how the enacted curriculum met the original stated goals of the lesson, including student learning goals.

- Please provide your analysis of what goals, intended or not, were met during the implementation of this lesson.

- Please describe any learning that you observed that was not captured in the assessment process.

Please attach each Classroom Observation Protocol you completed, as well as interviews with teacher, principal, and teaching artist, and the completed Arts Integration Rubric.