

--- DRAFT#2 - NOT FOR PUBLIC DISSEMINATION ---

**Evaluation of Marygrove College's  
Institute for Arts-Infused Education:  
Outcomes for Students, Teachers, Artists, and  
Schools**

**July 2008**



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## ***Acknowledgements***

This evaluation was a collaborative endeavor. We are grateful to a number of individuals and groups for the efforts they have taken to make this evaluation a success.

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- Jennifer Jones, Executive Director of Artworks West
- Fearby Willingham, NIA Arts
- Cara Graninger, Executive Director of El Arte Alliance

We appreciate the thorough scrutiny that the Detroit Public Schools' Office of Research, Evaluation, and Assessment/Outside Research Committee gave to our application to conduct research in the public schools served by this program. Their serious consideration of all angles of this research assured that our evaluation complied with all DPS rules and regulations regarding the conduct of research.

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Finally, we appreciate the teachers and artists who took time from their busy schedules to provide their input through the surveys, the teachers who allowed their students to be observed and interviewed, and the students, themselves, for sharing their thoughts about their experiences with the program.

This report is dedicated to all of the students in Detroit, for whom we hope this evaluation brings to life the benefits of arts-infused education and the value of the IAIE for our community.

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**July 2008**

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**Evaluation of Marygrove College's  
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Outcomes for Students, Teachers, Artists and Schools**

**Executive Summary**

Marygrove College's Institute for Arts-Infused Education (IAIE) was established in 2006 in order to improve students' success by systemically integrating the arts into the teaching of core academic curricula. The IAIE expects to achieve its mission through a multi-faceted approach including:

- Designing arts-infused curricula and disseminating the curricula to in-service and pre-service teachers
- Training teachers and artists in the collaborative use of the arts to teach core curricula
- Creating and disseminating assessment and evaluation tools
- Contributing to research on the effectiveness of arts-infused education
- Delivering direct service through curricula co-planned and co-taught by teachers and artists

SPEC Associates was contracted to evaluate the IAIE in its first three years. This, the final year of the evaluation, focused on two questions:

1. How is the program being implemented with respect to academic subjects being taught, artistic discipline being infused, teacher-artist collaboration, and quality of program delivery?
2. What impact has the program had on student engagement and academic growth?

Guided by a program logic model that SPEC created with the IAIE Steering Committee and by the work of other researchers of arts-infused education, this year's evaluation

gathered data from surveys of participating teachers and artists; observations of the AIE program in operation; and focus group interviews with students.

Evaluation results revealed that the AIE program is being implemented with high degrees of quality. Ratings of classrooms largely found the IAIE artists to be providing a supportive and interactive environment for students. Teachers reported that the AIE program lessons are aligned with Michigan educational standards.

Evaluation results revealed that the AIE program appears to be successful in engaging students in learning. Ratings of trained observers revealed that there was more student engagement in the AIE classrooms than in the comparison group. Nearly all of the students in the focus groups reported liking school more when the AIE program was in their classrooms. When students explained what they liked about the AIE program, they described details of the creation process and their final products. Teachers, artists, and students all emphasized students being stimulated to express themselves and feeling a sense of ownership over their artwork. The large majority of students reported that they use what they learned in the AIE program more often and/or use it in other places outside of the AIE sessions. Students were able to recall the titles of readings, names of artists, and details of stories and arts activities, showing strong observation skills and showing that the AIE program appears to have resonated well with students.

Evaluation results suggest that the AIE program does contribute to greater self-efficacy among students. The majority of teachers and artists reported increased student confidence. Students described confidence-building lessons they learned through the AIE program. Teachers, artists, and students attested to students' development of academic self-efficacy. Most students said that they get better grades because of the AIE program and some specified seeing grades improve in classes beyond Language Arts, where the AIE program was infused. On their surveys, the majority of teachers also reported that students with English Language Arts difficulties took more risks in their use of language because of their arts-infused experiences, and otherwise difficult students tried harder in the arts-infused classes.

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Evaluation results revealed outcomes of the AIE program for both teachers and artists. On their surveys, both teachers and artists reported that their active collaboration involved effective communication, co-planning, and co-creation of a warm, supportive environment for education. Teachers reported that the AIE program experience helped to expand the way they teach. Most of the teachers reported using arts more in their teaching because of the arts-infused classes. Most of the artists believed that they are likely to have more job opportunities because of the AIE program, and some have already had such opportunities.

Although the AIE program is having a positive impact on students' ability to use core curriculum, observational data and/or survey data indicated that students could use more chances to make choices based on their interests, and could use more structured opportunities to engage in reflection about their activities, particularly through writing.

Institutionalization of the IAIE within Marygrove College has happened. In the 2007-08 academic year, two undergraduate courses and one graduate course were offered in the Education Department related to AIE pedagogy. Income from tuition goes directly to sustaining the IAIE. Marygrove College has also created and disseminated several issues of a newsletter, and now has a bank of lesson plans, available on their website, using the arts to teach core curriculum.

This evaluation consisted predominantly of the perceptions of students, teachers, artists, and observers. In the fall of 2008, standardized test data will be available for a sample of students who participated in the AIE program and a comparison group. These data will be presented as an addendum to this report to add more evidence regarding the impact of the AIE program on students in Detroit public schools.



## **Chapter 1: About Marygrove College's Institute for Arts-Infused Education**

In 1999, a comprehensive review of research suggested that using the arts to teach regular classroom subjects can have beneficial effects on students' sense of self-efficacy, engagement, and academic learning.<sup>1</sup> The report also indicated that more research is needed to improve the quality and scope of evidence concerning the impact of the arts on student learning. Marygrove College's Institute for Arts-Infused Education (IAIE) was founded on the premise that infusing the arts into core educational curricula would improve student outcomes.

With the mission of improving student success by promoting the systematic integration of the arts into the K-12 core curriculum, Marygrove College applied for and received a three-year grant from the Knight Foundation to establish the IAIE, which began in January 2006. At the time of this report, Marygrove College has finished its third year of the grant.

### ***IAIE Goals and Activities***

The goals of the IAIE are to:

- Improve student success
- Transform the teaching of core curricula
- Create system change within K-12 schools

The IAIE expects to achieve its mission through:

- Designing arts-infused curricula and disseminating the curricula to in-service and pre-service teachers

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<sup>1</sup> The Arts Education Partnership and The President's Committee on the Arts and the Humanities. (1999). *Champions of Change: The Impact of the Arts on Learning*.

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- Training teachers and artists in the collaborative use of the arts to teach core curricula
- Creating and disseminating assessment and evaluation tools
- Contributing to research on the effectiveness of arts-infused education
- Delivering direct service through curricula co-planned and co-taught by teachers and artists

Core activities of the IAIE are:<sup>2</sup>

### *1. Artist-teacher co-teaching of core curricula in elementary schools*

The IAIE worked with four local arts organizations to identify, train, and, connect local artists with teachers to co-plan and co-teach *Open Court* and *Avenidas*, the reading curricula currently used in Detroit Public Schools (DPS). The local arts organizations partnering with the IAIE were:

1. Learning via Arts, a program of the Detroit Repertory Theater
2. El Arte Alliance, an independent non-profit organization serving Southwest Detroit
3. Artworks West, an independent non-profit organization
4. NIA Arts, a program of Operation Get Down

The program was being delivered in seven schools. In the 2007-08 academic year, 13 teachers delivered the program with local artists:

- 3 at the Academy of the Americas
- 2 at Maybury Elementary School
- 2 at Harms Elementary School
- 2 at Golightly Educational Center
- 1 at Pasteur Elementary School (in two classes)
- 1 at McMichael Technological Academy
- 2 at Timbuktu Academy of Science and Technology

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<sup>2</sup> Information describing the IAIE's activities was adapted from the materials included on the website: [www.marygrove.edu/academics/art/aie/](http://www.marygrove.edu/academics/art/aie/).

The program provides a total of 30 hours of arts-infused education annually per classroom. The majority of the arts-infused sessions conducted in the 2007-08 academic year focused on reading comprehension. In some schools, the 30 hours were separated into 15 two-hour sessions. More frequently, the 30 hours were conducted as 30 one-hour sessions. The rotation of art modalities differed amongst the schools as well. In some schools, the 30 hours followed a particular theme and artists rotated, using different art modalities while teaching the same theme. Art modalities included: Dance/Movement, Drama, Music, Visual Arts, or Literary Arts. In other schools, the 30 hours were conducted as three distinct segments, with one artist conducting an entire segment using one art modality. For instance, a musician would work with the students for one hour twice a week for five weeks on vocabulary. Then, a dancer would come in for five weeks to work with the students on prepositions, etc.

In the first year of the grant (the 2005-06 academic year), the sessions were delivered to 3<sup>rd</sup> graders in five DPS schools. In the second year (2006-07), the same 3<sup>rd</sup> graders and any new students in their classes participated in the program in 4<sup>th</sup> grade. One class was a combined 4<sup>th</sup> and 5<sup>th</sup> grade, so the 5<sup>th</sup> graders in that class also participated in the AIE program for the first time. Two schools that had not participated in the first year of the grant (including one DPS school and one charter school) participated in the second year. The 2007-08 academic year included the same 4<sup>th</sup> grade students now in 5<sup>th</sup> grade, as well as any new students in their classes. The schools that joined in the second year began the program with 3<sup>rd</sup> graders and included these same students in the program in their 4<sup>th</sup> grade this year.

2. *Creation of an online curriculum library of arts-infused educational units on the IAIE Web site*

Launched in August 2006, the online library includes curricular units containing research information, audio-visual aids, online links to further information, daily lesson breakouts, and other information tying the curriculum to specific standards and benchmarks. Teachers can access these resources for their own use in infusing art into their classroom teaching. The website was developed by

Marygrove College's Department of English faculty member and Waldorf school instructor, Michael Martin, in conjunction with in-service teachers who are currently using arts-infused methodology.

### *3. Development and dissemination of an IAIE newsletter*

The IAIE creates and publishes newsletters that inform readers about the Institute's activities, provide information about arts-infused education, highlight local programs, and describe the assessment and evaluation processes. The newsletter is published at least three times per year and has a subscriber list of approximately 650, including local and national education and arts organizations, colleges, teachers, artists, and other individuals. Originally, the newsletter was distributed by mail and through outreach activities of the IAIE staff and arts partners. Currently, the IAIE distributes an email version of the newsletter, with an email list exceeding 2,000.

### *4. Training*

The IAIE works with Marygrove College faculty to include arts-infused education pedagogy and assessment into the undergraduate and graduate curricula. Each year of the grant, the IAIE also held a two to three day summer intensive for teachers, artists, and others interested in implementing and/or assessing arts-infused education in the classroom. Additionally, the Institute provided on-site training for teachers and many workshops in conjunction with other providers, such as the Michigan Department of Education.

### ***IAIE Leadership***

The IAIE staff includes a full-time director and full-time administrative assistant. The IAIE is an independent entity within Marygrove College, with connections to the Departments of Education and Fine Arts. The deans of these departments sit on the IAIE's Steering

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Committee. The IAIE director advises both departments on ways to integrate the teaching of arts-infused educational pedagogy into the undergraduate and graduate curricula in the departments.

Oversight of the IAIE comes from the Steering Committee representing Institute staff, Marygrove College's Departments of Education and Fine Arts, the four local arts organization partners, teachers, and principals. The Steering Committee meets approximately monthly to review and provide advice on strategic planning, direct service delivery, training, and assessment.

As needed, subcommittees are formed from the Steering Committee. For this evaluation, an Assessment Committee was formed that guided the development of the assessment tools.

### ***IAIE Institutionalization***

The IAIE was institutionalized into Marygrove College through the teaching of students. One component of the evaluation was integrated into Marygrove College's graduate educational research course. Graduate students were taught the principles and techniques of observational assessment and focus group interviewing. They then applied their knowledge by observing and rating 17 classroom sessions where artists were teaching arts-infused language arts to elementary students and by conducting focus group interviews with six of the classes involved in the AIE program.

In the 2007-08 academic year, arts-infused pedagogy was institutionalized as two new courses within the Education department: "Arts for Elementary Teachers" offered as a general education course at the undergraduate and graduate levels. Tuition for these classes goes to the Institute to help sustain its operations. In addition, a new course was added for teacher education students who are having difficulty passing the Michigan Test for Teacher Certification's Basic Skills math portion. This course uses the arts infused methodology to assist them in understanding and advancing in math skills.

Finally, arts-infused pedagogy has been introduced into many courses in the education and arts departments as the director makes numerous single day introductions to the concepts and imparts information on resources and opportunities in arts infused education locally.







## **Chapter 2: Evaluation Methodology**

The purpose of this evaluation was to provide Marygrove College and its funder, the Knight Foundation, with useful information about the implementation and outcomes of arts-infused education in six Detroit public elementary schools and one charter school. Marygrove College contracted with SPEC Associates, an independent program evaluation and research company, to conduct the evaluation.

### ***Evaluation Questions***

The following two questions were the focus of this final year's evaluation:

1. How is the program being implemented with respect to academic subjects being taught, artistic discipline being infused, teacher-artist collaboration, and quality of program delivery?
2. What impact has the program had on student engagement and academic growth?

Evaluation results from prior years addressed these as well as other questions about IAIE implementation. Evaluation results from the first two years were documented in the report entitled, "*Evaluation of Marygrove College's Institute for Arts-Infused Education: The first years*" (September, 2007).

### ***IAIE Program Logic Model and Assessment***

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To guide the evaluation, a program logic model was created that articulated the IAIE's design and expected outcomes. To develop the logic model, the evaluators first conducted a review of the research literature on outcomes of arts-infused education and conducted interviews with published researchers in the field. These interviews included:

- James Catterall, Ph.D. – Professor at University of California, Los Angeles (UCLA) Graduate School of Education and Information Studies; UCLA Imagination Project; Evaluator of Chicago Arts Partnerships in Education.
- Marty A. Henry, Ed.D. – President of M. A. Henry Consulting, LLC.
- Kevin McCarthy – Senior Social Scientist at RAND Corporation; Primary Author of RAND's report "Gifts of the Muse: Reframing the Debate about the Benefits of the Arts."
- Karen Ridgeway – Executive Director of the DPS Office of Research, Evaluation, and Assessment.
- Steve Seidel, Ed.D. – Director of the Arts in Education program at Harvard Graduate School of Education; Director of Harvard's Project Zero.
- Rena Uptis, Ed.D. – Professor of Arts Education at Queen's University, Kingston, Ontario and author of a national evaluation of arts-infused education in Canada.

Results from this background information gathering were presented to the Steering Committee. Together, the Steering Committee and the evaluator generated the IAIE Logic Model that is shown in Figure 1.

The Assessment Subcommittee of the Steering Committee then worked with the evaluator to identify and/or create tools to assess the expected outcomes listed in the logic model. During this process, the Assessment Subcommittee identified the work of Dr. Robert Horowitz, at the Center for Arts Education Research of the Teachers College at Columbia University.<sup>3</sup> Dr. Horowitz's concepts describing the outcomes of arts-infused education were aligned well with the expected outcomes of the IAIE. Because of this, and because of the intent of the IAIE to link its assessment results to national research on arts-infused education, the decision was made to align all of the evaluation tools with the concepts included in Dr. Horowitz's publication. The teacher survey for this evaluation used the same items from Dr. Horowitz's teacher questionnaire, although a few of his items that were less relevant to the AIE program were not included. Because he had not developed a similar questionnaire for artists at the time that the teacher evaluation was designed, a slightly modified version of Dr. Horowitz's teacher questionnaire was used as the artist survey in this evaluation.

To assess the quality of program implementation, the Assessment Subcommittee decided to use nine items from three subscales of the Youth Program Quality Assessment (YPQA) developed by High/Scope Educational Research Foundation.<sup>4</sup> The items were selected because they focused on student-teacher interactions as this is the major dimension of quality expected from the artists and teachers.<sup>5</sup> A description of the elements of the YPQA used in this evaluation is presented later in the report.

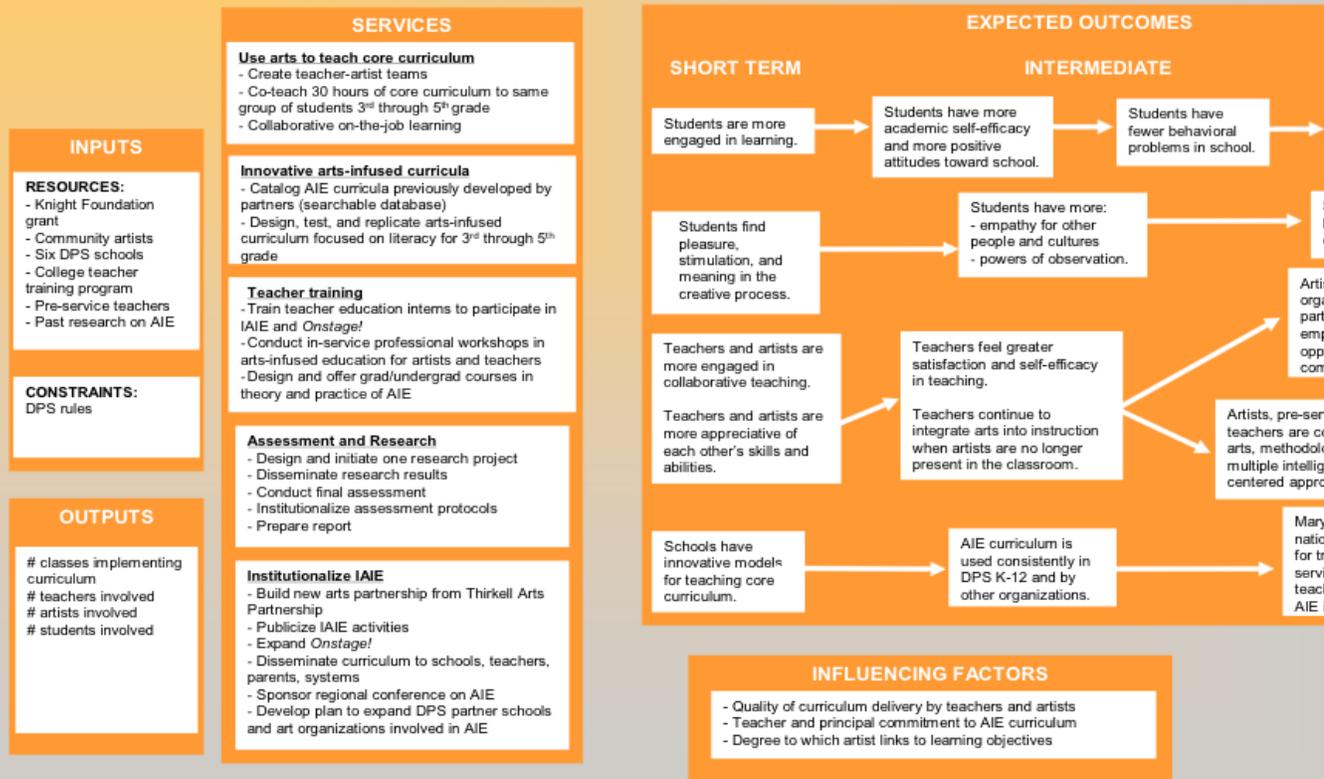
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<sup>3</sup> Horowitz, Rob. (2005). Chapter 7: Connections: The Arts and Cognitive, Social, and Personal Development. In *Partnering Arts Education: A Working Model from ArtsConnection*. Edited by: Barbara Rich, Ed.D. New York, NY: The Dana Foundation.

<sup>4</sup> (2005). Youth Program Quality Assessment. Ypsilanti, MI: High/Scope Educational Research.

<sup>5</sup> High/Scope Educational Research Foundation generously agreed to create and duplicate a special observational tool for use in this evaluation that includes only the subset of items from the YPQA used in this evaluation. High/Scope also donated a copy of the CD that is used to establish rater competence to use the observational assessment.

**Figure 1:  
Marygrove College's Institute for Arts-Infused Education  
Program Logic Model (Rev 6-02-06)**



### **Sources of Data**

Over the three years, the evaluation set out to collect data from and about teachers, artists, principals, and students in the seven schools delivering the AIE lessons. In this final year of the evaluation, data were collected from five sources:

1. Student Focus Groups: Graduate students in the Educational Research course of Marygrove College and 2 IAIE staff were trained by the course instructor on how to conduct focus group interviews. They then conducted group interviews with a random sample of 5-8 students in each of six classrooms involved in the AIE program, using a semi-structured interview questionnaire. These six classes were randomly selected from the population of 13 classrooms receiving the AIE program.
2. Teacher Survey: Eleven of 13 teachers who were co-teaching the arts-infused classes with artists completed a short anonymous paper-and-pencil survey in Spring of 2008. Seven (64%) of these teachers reported that they were involved in the arts as an artist.
3. Artist Survey: For each of the classrooms that participated in the AIE program, the classroom's artists were asked to complete a short paper-and-pencil survey. The survey questions asked the artists questions about each particular class with whom they worked, so that the same artist could complete the survey for more than one class, and each class could have surveys completed about it by more than one artist. In the Spring of 2008, 27 surveys were completed by artists who reported about classes in seven different schools that experienced the AIE program. Of the classes discussed in the surveys, more than half (56%) involved Visual Arts, one third (33%) involved Drama, and another third (33%) involved Music. Less than a third involved Dance/Movement (30%) or Literary Arts (15%).
4. Observational Ratings: The same graduate students who were trained to conduct focus groups were also trained in observational assessment. As

trained raters, they assessed 17 different classroom sessions. Thirteen of these classroom sessions were of artists teaching the AIE lessons. These ratings were of eight different artists in six different schools. AIE classrooms were randomly selected for observation. Four of these classroom sessions were of two comparison classes in two of the same schools and grades, in which students did not participate in AIE. Comparison classrooms were selected because they were the only classrooms in the AIE schools of similar grade levels not receiving AIE. Two different teachers were observed by two different raters on two different dates.

1. *Student Records:* Permission was obtained from the DPS Office of Research, Evaluation, and Assessment to abstract standardized test scores and school report card grades for a random sample of 15 students in each classroom receiving the AIE program and in comparison classes, with teacher and parent permission. In total, parent permission was obtained to abstract data on a total of 52 students receiving the AIE program from a total of seven schools involved in the AIE program. Permission was also obtained from parents of 41 comparison class students in two of the schools involved in the AIE program. Comparison students were of the same grade level but did not receive the AIE program. DPS reports that Terra Nova data for the 2007-08 academic year will be available in August of 2008. A separate addendum to this report will be prepared from the analyses of these student record data when they become available.

### *Data Collection Instruments*

The following data collection tools were used in this last year of the evaluation. Copies are included in the appendix:

1. Student Focus Group Questions
2. Teacher Survey Questionnaire
3. Artist Survey Questionnaire

Additionally, the YPQA observational assessment was used. The YPQA was designed for rating the quality of youth programs for grades 4 through 12. It uses detailed rubrics to describe each of three possible ratings for each item. There are seven subscales (also called domains) on the YPQA. Each subscale has multiple items. As mentioned previously, nine items measuring three subscales were selected by the IAIE Assessment Committee as relevant to the assessment of the AIE program: Engagement, Supportive Environment, and Interaction. The YPQA is copyrighted and can be obtained from High/Scope Educational Research Foundation.

*Limitations to the Evaluation.*

This year's evaluation predominantly consisted of self-perceptions gathered from teacher and artist surveys and focus group interviews with students. The student focus group data, in particular, may have been positively biased because in two of the groups, students seemed familiar with an adult that was present. In the first case, a student specified liking a play that (s)he said one of the adults in the room wrote. In the second case, an adult in the room was interjecting the students' conversation with comments and finally said, "I'm going to step out, so...you guys aren't afraid to say things."

A second bias is in the observational data. One-third of the classroom sessions observed were from one school, and the remaining observations distributed across five of the six other schools.<sup>6</sup> This means that the results from the observational assessments are weighted more heavily toward describing AIE in the school with many ratings, and are not equally representative of all of classes in the AIE program.

A third limitation is that only one focus group was held with comparison class students, when the original plan was to obtain focus group interviews with several comparison classes. Since data from only one comparison class are highly contextual, SPEC Associates determined that it would not be good responsible evaluation to use the focus group data from the one comparison class to make any comparisons to AIE classes or to draw any inferences about student outcomes.

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<sup>6</sup> The reason why there were so many observations at one school is that some student observers were only available on Fridays and this school was the only school doing AIE during Friday lessons.

A final limitation to the evaluation is that the report card and standardized test score data from AIE and comparison class students were not available at the time of this report. These data will be available in the fall of 2008.

## Chapter 3: Analysis of Findings

This chapter synthesizes and summarizes the key findings from the third and final year of this evaluation. It presents an analysis of the results from the teacher and artist surveys, focus groups with students, and ratings of classroom sessions that were using the AIE program. This chapter first addresses the quality of program delivery and is followed by the results about outcomes listed in the logic model.

### *Quality of Program Delivery*

Because the teaching environment is important to achieving student outcomes, observations of the classes using the AIE program were included in the evaluation to obtain information about the quality of program delivery. As mentioned above, the assessment subcommittee of the Steering Committee selected nine items from three subscales of the YPQA as indicators of the teaching environment that would show high quality delivery of the AIE program.

Seventeen observations were of eight different artists in 15 different classroom sessions. Of the five art modalities used in the AIE program, most commonly the observed classroom sessions included Drama (71%). Music was used in more than a quarter (29%) of them, and Dance/Movement was incorporated into 24% of them. Eighteen percent included Visual Arts, and 12% involved Literary Arts. Of the 17 assessed classroom sessions involving the AIE program, 14 sessions were assessed by one rater, and one session was assessed by three raters. For sessions with more than one rater, the average score on each item was used in the analysis.

Marygrove students who were enrolled in a graduate course in Educational Research along with the two staff from the IAIE were trained in the use of the observational assessment using materials provided by High/Scope Educational Research Foundation. Their observational skills were then tested using the test videotape that High/Scope Educational Research Foundation uses in its certification of YPQA raters. A total of eight students reached 80% or higher agreement with the test videotape. These eight

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students' observations, along with observations from the two staff from the IAIE who also reached 80% agreement, were used in this evaluation.

The rating scale for each item had three possible scores, with rubrics defining what each score means. The rubrics defining each score for each item are written into the YPQA assessment form.

<b>Table 1: Results from Assessments of AIE Classroom Instruction (N=15 different classroom sessions)</b>				
<b>OVERALL RATINGS</b>	<b>Median (50% gave rating higher and 50% gave rating lower)</b>	<b>Min</b>	<b>Max</b>	<b>Mode</b>
<b>Subscale II: Supportive Environment Sum (sum of items F, G, H, I, J)</b>				
<b>F: Staff provide a welcoming atmosphere</b>	2.00	1.33	2.00	2.00
<b>G: Session flow is planned, presented, and paced for youth</b>	1.92	1.00	2.00	2.00
<b>H: Activities support active engagement</b>	2.00	1.33	2.00	2.00
<b>I: Staff support youth in building new skills</b>	2.00	1.00	2.00	2.00
<b>J: Staff support youth with encouragement</b>	2.00	1.33	2.00	2.00
<b>Subscale III: Interaction Sum (sum of items O)</b>				
<b>O: Youth have opportunities to partner with adults</b>	1.50	0.00	2.00	2.00
<b>Subscale IV: Engagement Sum (sum of items P, Q, R)</b>				
<b>P: Youth have opportunities to set goals and make plans</b>	2.00	0.00	2.00	2.00
<b>Q: Youth have opportunities to make choices based on their interests</b>	1.00	0.00	2.00	2.00
<b>R: Youth have opportunities to reflect</b>	2.00	0.00	2.00	2.00

The data in Table 1 show that the items measuring Subscale II: Supportive Environment had a median score of 1.93 for the combined items, on a scale whose highest possible score is 2.00. This means that most of the raters observed the artists providing a welcoming atmosphere and a session that was planned and paced for the students. Similarly, most raters observed artists supporting students in building new skills and supporting the students with encouragement. For all but one item, half or more of the raters rated the classroom the maximum score of 2.00. Most frequently, raters wrote comments on the assessment indicating that students took advantage of opportunities to share ideas during the activities and that there was more activity than lecture creating a balance between these two modes of teaching.

The only item for *Subscale II: Supportive Environment* with a median score of less than 2.00 was “G: Session flow is planned, presented, and paced for youth” and this item median was very close to 2.00 (actual median = 1.92).

The one item on *Subscale III: Interaction* used in the observations measures the extent to which the artists shared control of the activities with youth and provided an explanation for expectations, guidelines or directions. The median score of raters on this item was 1.50. Nine of the classes were rated 2.00, five were rated 1.00 and one was rated 0.00.<sup>7</sup> Clear differences in the comments of the raters reflected the varied ratings. The teacher was most often not present to participate in the activities with students in the classes that received the lower rating. In the classes with ratings of 2.00, raters mentioned that the teacher was present, attentive, and participating. In classes with lower ratings, raters said that the artist most often told the students what to do and how to do it. One rater described the results of this lack of decision-making, remarking:

*[For] some youth, the artist chose their parts [for the play]. One of the youth was upset because he was forced to take a part.*

When ratings were higher, comments depicted the students making lots of decisions, including what roles they wanted to play, how to arrange items/props, where they would

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<sup>7</sup> Ratings with fractions were rounded to the nearest whole number, in stating these results.

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sit as a group, what they would draw, improvising expressions of themselves, making up stories and deciding who to “zap” to. Notes written about high ratings on Subscale III:

Interaction included:

*All students decided what vegetables to draw, color, and where they would sit as a group.*

*Children were allowed to make decisions.*

Low ratings on *Subscale III: Interaction* were followed by comments such as:

*She made all decisions.*

*Artist told students what they were to do and how to do it.*

On *Subscale IV: Engagement*, the median score of the combined items was 1.56 for the three items measuring this subscale. Item “P: Youth have opportunities to set goals and make plans” measures the extent to which youth have opportunities to set goals and make plans for projects and activities; and that planning strategies such as brainstorming or idea webbing were used two or more times during the class. As Table 1 shows, the median score of raters on this item was 2.00. Over half of the raters gave the artist the highest score possible on this item. High ratings on this item were accompanied by rater notes such as:

*Youth had opportunity to plan for drawing, coloring of them, choice of vegetables.*

*Students made plans to spend the money on a field trip and to finish the business tomorrow.*

In contrast, low ratings on this item were accompanied by rater notes such as:

*All classroom projects and plans were already planned for students.*

*Youth did not make any type of plan in regard to the two different activities.*

*Subscale IV: Engagement*, Item “Q: Youth have opportunities to make choices based on their interests” assesses the extent to which youth had opportunities to make choices about the content and process based on their interests about topics, materials, groups, etc. during their experiences in the AIE program. The median score on this item was 1.00, the lowest median among all of the items on the YPQA. In fact, only 6 of the 15 classes were rated 2.00 on this item. Raters who gave high scores on Item Q made comments such as:

*Youth decided which role they wanted to portray.*

*Students were allowed to develop their own group skills as it pertains to the reading selection.*

Raters who rated the class low on Item Q wrote comments such as:

*Students worked from a book selected by the teacher and artist.*

*Not all youth [were] provided opportunities for them to make process choices.*

*Subscale IV: Engagement* Item “R: Youth have opportunities to reflect” assesses the extent to which youth have opportunities to engage in intentional and structured processes to think about their activities, make presentations to the whole group, and/or give feedback to adults about their work. The median score for this item was 2.00. For nine of the classes, the highest score of 2.00 was given. Only one class was rated 0.00 on this item. This suggests that in about half of the class observations, there was a strong emphasis on reflection. High ratings on Item R were accompanied by comments such as:

*Discussed last week’s story, asked for comparisons to this week’s.*

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*There were 3 groups of 4s. Each group shared their reflection with the other from their seat [saying things like] "I like drawing carrots" [and] "It was hard to [do the] broccoli and peas."*

Low ratings on Item R were accompanied by comments such as:

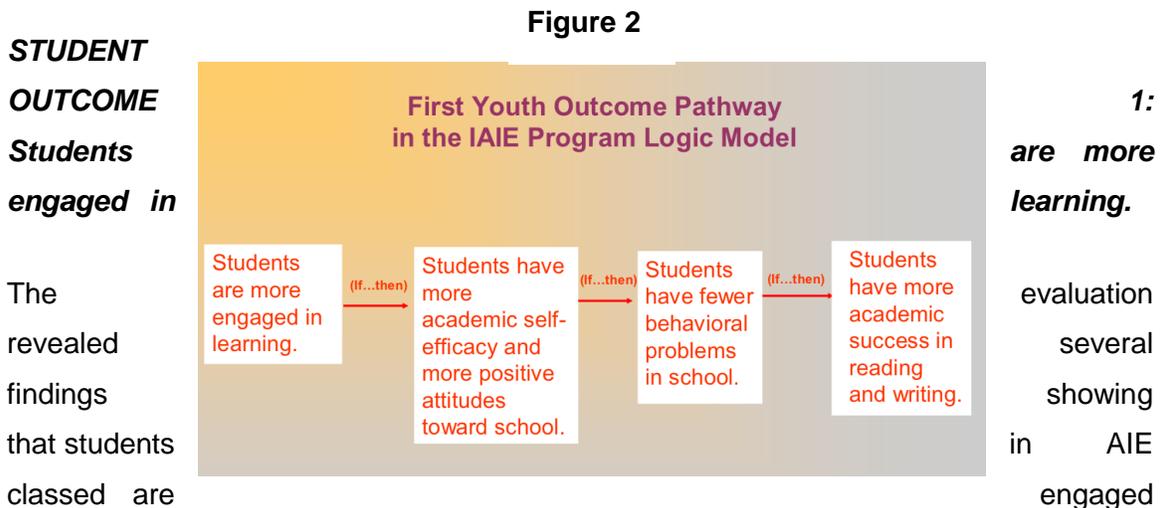
*The class was not engaged, and she ran out of time.*

*No time for youth to reflect on this session.*

**IAIE Logic Model Student Outcome Path #1**

In the logic model, there are two paths of outcomes for students. The first path of outcomes asserts that students achieve academic success through the AIE program because they are more engaged in learning. If they become more engaged in learning, students will develop higher academic self-efficacy and more positive attitudes toward school. If they have more self-efficacy and better attitudes toward school, students will have fewer school-related behavior problems which will, in turn, lead to more academic success. Because the AIE program focuses on the core literacy curriculum, academic success is expected to be seen primarily in reading and writing.

Figure 2 shows the path in the logic model with these student outcomes. This section of the report presents what the evaluation found regarding this path of student outcomes. Data about the first two outcomes depicted in Figure 2 are discussed here. Student record data will be used to assess the last outcome in Figure 2 and will be available in the fall of 2008. DPS did not give permission to obtain data on student behavior problems. Therefore, the third outcome could not be assessed in this evaluation.



comparing the YPQA scores of the 15 AIE classroom sessions and the four comparison classroom sessions.

<b>Table 2: Results from Assessments of AIE Classroom Instruction</b>				
(N=15 AIE session observations; N=4 comparison session observations)				
<b>OVERALL RATINGS</b>	<b>AIE</b>	<b>COMP.</b>	<b>T =</b>	<b>P<sub>≤</sub></b>
<b>Subscale II: Supportive Environment Sum (sum of items F, G, H, I, J)</b>				
<b>F: Staff provide a welcoming atmosphere</b>	1.87	1.58	2.782	0.013**
<b>G: Session flow is planned, presented, and paced for youth</b>	1.95	1.75	1.754	0.099*
<b>H: Activities support active engagement</b>	1.72	1.79	-0.376	0.712
<b>I: Staff support youth in building new skills</b>	1.82	1.33	3.444	0.003***
<b>J: Staff support youth with encouragement</b>	1.88	1.25	2.333	0.032**
<b>Subscale III: Interaction Sum (sum of items O)</b>				
<b>O: Youth have opportunities to partner with adults</b>	1.39	1.25	0.427	0.675
<b>Subscale IV: Engagement Sum (sum of items P, Q, R)</b>				
<b>P: Youth have opportunities to set goals and make plans</b>	1.33	0.36	1.856	0.083*
<b>Q: Youth have opportunities to make choices based on their interests</b>	1.27	0.00	1.971	0.067*
<b>R: Youth have opportunities to reflect</b>	1.13	0.50	1.385	0.184
<b>R: Youth have opportunities to reflect</b>	1.59	0.67	2.539	0.021**

\* Significance at the 0.1 level  
 \*\* Significance at the 0.05 level  
 \*\*\* Significance at the 0.01 level

The first two columns of Table 2 show the average scores of the two groups on each of the YPQA items assessed in this evaluation. The third column shows the statistical test results (independent groups t-test) that was computed to assess the statistical significance of the difference between the average scores. The fourth column indicates

the p-value – the probability that these results could occur by chance. Bolded results identify the items for which there were statistically significant differences between the AIE and comparison class ratings.

Table 2 results show that many of the items for which there were statistically significant differences are related to student engagement. While the AIE and comparison classes are similar in having a planned and paced session and that staff support youth with encouragement, the observed AIE classroom activities more strongly supported active engagement (Subscale II: H), as well as providing a welcoming environment (Subscale II: F) and support for youth in building new skills (Subscale II: I) . Also, AIE classroom observation ratings were higher than the comparison group on all three items of *Subscale IV: Engagement*. Compared with their non-AIE counterparts, students in AIE classrooms had more opportunities to set goals and make plans, to make choices based on their interests, and to reflect on what they were learning.

Evidence of student engagement was also present in some of the student focus groups, where the students appeared to be very excited as they went into detail about the arts activities they did. Five students<sup>8</sup> specifically described thinking about the arts activities they had done or were going to do, during school hours outside of the scheduled AIE sessions. When asked about their use of the things they learned through the AIE program, two students replied:

*I think, yes, [I do use the things I learned through the AIE program in other places], because all those stories we read about war. ...Like we go to social studies, and I didn't know that kind of stuff. When we have board work, and he ask[s] the question, then [what I learned in the AIE program] helps me...so I can answer the question.*

*The stories, "Estrellas" and "Mysterio de Marte" helped us with our science class, because we were actually learning about outer space at the time.*

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<sup>8</sup> Since all students were not always asked each question during the interview, percentages are not used to describe student findings.

The AIE program helps engage even isolated students in learning, according to the teacher and artist surveys. On all (100%) of the teacher surveys, respondents agreed or strongly agreed that isolated students in their projects “opened up to other students through their arts experiences” (see Figure 3). The large majority (92%) of the artist surveys also confirmed this in the responses.

The student focus groups only somewhat supported this finding of students opening up. Two of the three students who said that they did not like school with the AIE projects all the time explained that they did not like being with students they did not know well. To explain, one student said:

*I like the projects at school, but...doing the project with people you don't know isn't comfortable, and you just want to leave. I'd feel better if I was with friends.*

On the other hand, five students' descriptions of what they learned in the AIE program focused on students feeling safe to open up to others. Two of these students said that they learned not to be afraid to do things in front of others. Two other students claimed that performing in front of others made them less shy. One student felt that (s)he did a good job “having a positive attitude” during her art project because she learned, “If [other students] laughed...it doesn't mean they're laughing at you.”

*Students feel a sense of ownership over their work.*

As shown in Figure 3, on all (100%) of the artist surveys and the majority (82%) of the teacher surveys, respondents agreed or strongly agreed that their “students felt that their work belonged to them.” On all of the artist surveys, respondents either agreed or strongly agreed with this item.

In the student focus groups, many students used words that indicated ownership, like “our,” “mine,” or “my own,” when referring to their art projects.

Students explain what they like about the AIE curricula, namely the active involvement and what they learned.

Students’ engagement was seen in the focus groups, as they were able to recall class readings easily and articulate reasons for choosing their favorites even remembering stories from three years ago.

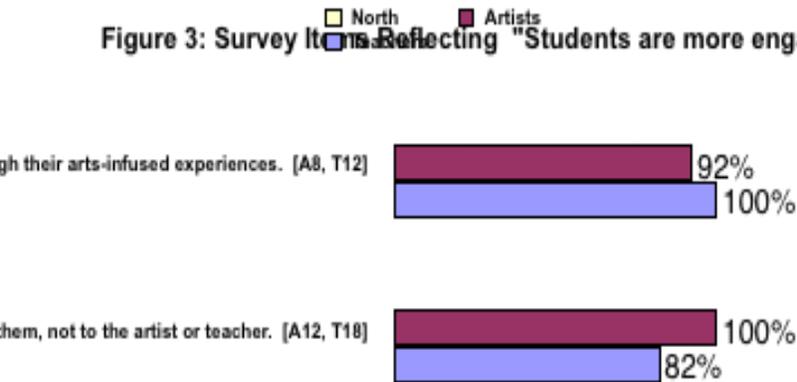
Several students (N=10) made connections between the class readings and working with the artists, when explaining their reasoning for choosing favorites. These students all explained that they liked a particular story because they got to act it out.

Another theme in the students’ reasoning for liking particular stories was because of what they learned from the stories. Many of the stories described seemed to be non-fictional, and a popular topic was outer space. Examples of students’ responses included:

*My favorite is “Astronomy from Galileo,” because I got to learn more about the*

*planet Jupiter and what [Galileo] did and why he was famous.*

Figure 3: Survey Items Reflecting “Students are more engaged in learning.”



*The...reading I like best was “The Midnight Ride of Paul Revere,” because I like learning about history*

% of survey responses “agreeing” or “strongly agreeing” that this happened in the AIE program  
[A] refers to item # on artist survey; [T] refers to item # on teacher survey  
(N=11-27)

*and the Revolutionary War.*

*I like "Stars," because they showed the constellation of Orion and certain things that happen in space like black holes and certain galaxies that could be formed by stars.*

***STUDENT OUTCOME 2: Students have more academic self-efficacy and more positive attitudes toward school.***

AIE programming appears to be aligned with state educational standards. All (100%) of the teacher surveys showed agreement with the statement, "What students learn in arts-infused classes is aligned with Michigan Standards for teaching literacy skills." More than half (55%) of the teacher surveys indicated strong agreement.

The evaluation revealed different types of evidence supporting the expectation that students increase their academic self-efficacy and positive attitudes toward school because of participation in the program.

***Students' confidence was enhanced.***

Increased self-efficacy both academically and otherwise was strongly supported by the survey responses and student focus groups. On the large majority of teacher surveys (82%) and artist surveys (93%), respondents reported that their students' confidence "developed as the arts-infused sessions progressed" (see Figure 4).

Thirty-four of the 36 (94%) students who were asked "Do you get better grades when you have the AIE projects?" affirmed that they do get better grades. Three students specified that they improved multiple grade levels (e.g. from a D to an A). Most frequently, students described improving in spelling. Other areas of improvement

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included Spanish, division, creative writing, reading, and vocabulary. One student described getting better grades in multiple classes. She remarked:

*The story, the scientific one; it helped me improve my science grade...and I don't know how, but science stories help me improve my math grade and my history grade.*

A few students said that they got better grades because learning through the AIE program was "easier." Others were more specific, giving examples such as:

*It's fun. ...[The artist] would like help us with...vocabulary words by making the songs, and...when we're taking like tests, we can...memorize the things, like the songs and stuff, and it would help us get good grades.*

*When we have spelling tests, and he makes a game out of it, we remember...what part of the words go in it, and so it's easier.*

*It helps me...study...like we can dance in our scene.*

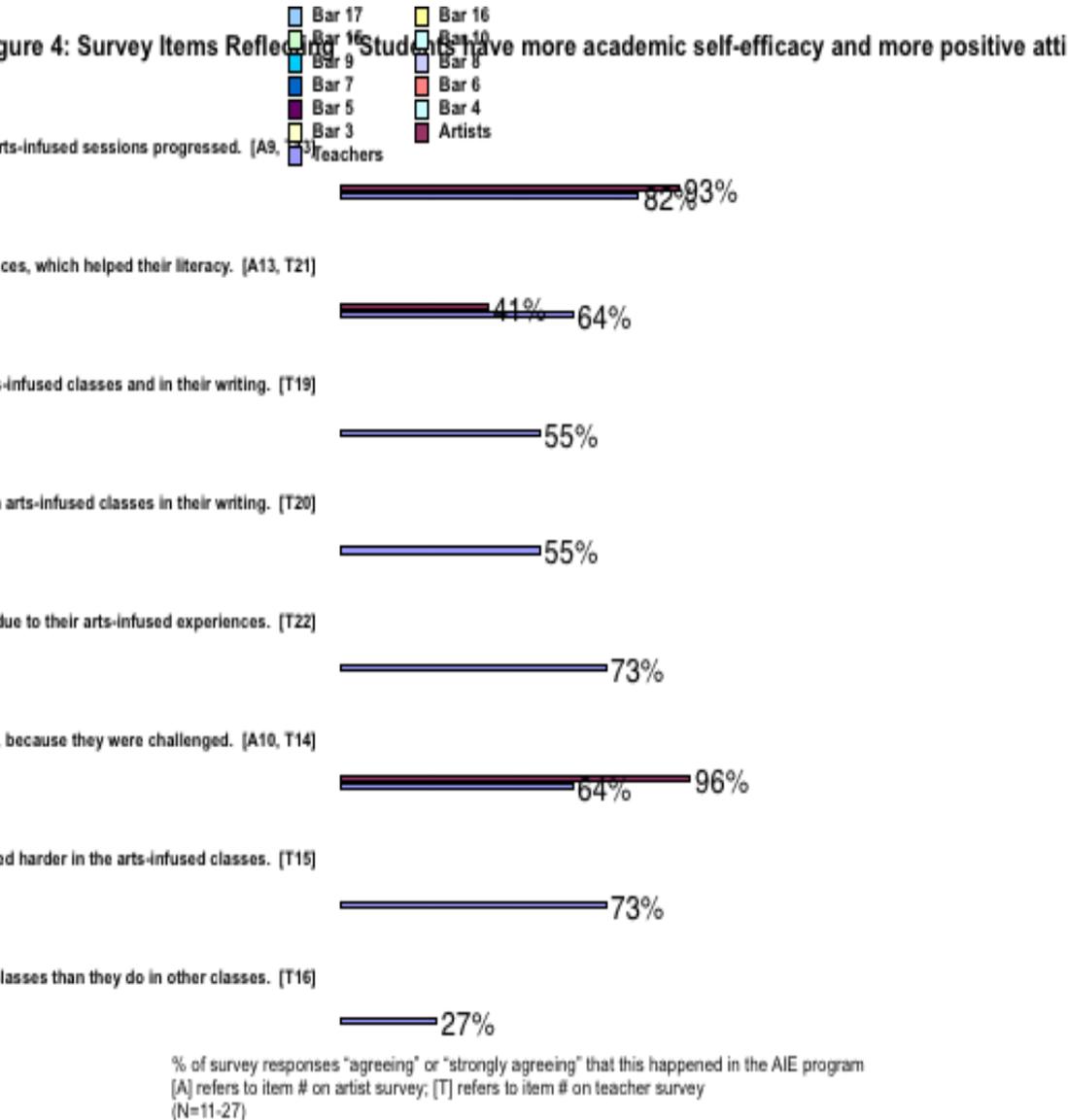
Students also showed confidence in the quality of their art projects, as all 17 students responded affirmatively to the question, “Do you think you did a good job on your

project?”

Two students described greater confidence in their artwork as coming from encouragement or compliments received from the artists. Eight students relayed lessons learned that were related to being confident. For instance:

*I learned that you could do anything if you put your heart into it.*

*Yes, [I think I did a good job] because nobody’s art...is*



*horrible.*

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*We made up our own commercial, and I learned that you can do stuff that you really want to do.*

*Students show some greater self-efficacy in their writing.*

As seen in Figure 4, on less than two thirds (64%) of the teacher surveys and on less than half (41%) of the artist surveys, respondents believed that their “students had many opportunities to write about their arts experiences, which helped their literacy.” This suggests that more writing opportunities could be useful in the AIE curricula. This may explain why on only about half (55%) of the teacher surveys, respondents noticed that their students “incorporated vocabulary and expression from arts-infused classes in their writing,” and similarly, on 55% of the teacher surveys, respondents agreed or strongly agreed with the statement, “The connection is really strong between what my students produced in the arts-infused classes and in their writing.”

As one of the stronger items in Figure 4, on 73% of teacher surveys, respondents reported that their “students with ELA difficulties now take more risks in their use of language due to their arts-infused experiences.” It is not clear whether respondents were including use of written language, verbal language, or both when responding to this item.

*Students accomplish more and try harder.*

A more positive attitude toward school was less evident in the teacher and artist surveys than increased academic self-efficacy. Several respondents were either “not sure” or did not respond to some of the items. Still, only one or two teacher surveys actually showed disagreement with any of the survey items. Figure 4 depicts that on the majority (64%) of the teacher surveys and on almost all (96%) of the artist surveys, respondents reported that their students “accomplished more than expected, because they were challenged.” On nearly three quarters (73%) of the teacher surveys, respondents believed that their “otherwise difficult students tried harder in the arts-infused classes.” On the other 27%, respondents answered “not sure” for this item. On just over a quarter (27%) of the teacher surveys, respondents held that their students “tried harder in the arts-infused classes than they do in other classes.” Sixty-four percent of respondents answered “not sure” for this item.

*Students use what they learn in the AIE program in other places.*

Thirty-four students indicated they do dance/movement, act, or draw more often and/or in other places outside of the AIE sessions. Another 13 did not clearly specify doing these activities more often in other places because of the AIE program, but instead discussed how much they liked to do them or that they were taking dancing, acting, or speech classes. Students provided several examples of how they transferred classroom learning to other places, such as church plays, art contests, school events/activities, or their own homes. For example:

*Sometimes I use...some of the dances in a dance contest.*

*Sometimes, at home...I [remember] to draw light.*

*Here right now, because they taught me how to project louder...project...louder.*

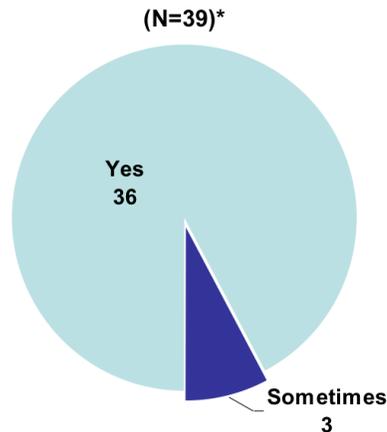
*When I was at home, I showed my mom some of the sign language that Miss Jones taught us.*

One student who continued drawing at home had her mom assist her in printing out copies of a snake she created. She was able to sell them with the assistance of the class's AIE program artist.

Students liked school more with the AIE program.

Of those student s in the focus groups who were asked, "Do you like school?"

**Figure 5: Do you like school more with AIE?**



\* 39 students gave a response to this question. The total number of students who participated in the focus groups is unknown. Therefore, the proportion of all students this N of 39 represents is unknown.

39 said that they

did like school, nine said that they only sometimes liked school, and two said that they did not like school.<sup>9</sup> Regardless of whether they liked or did not like school, 36 of the 39

<sup>9</sup> Nearly all of the students who said that they did not like school or only sometimes liked school were from the same class. This may indicate that students felt safer in that group setting to say how they felt about school or they (and possibly other groups) were following what their classmates said. However, in response to the latter possibility, most students did provide a reason for liking, not liking, or only sometimes liking school.

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students, who were asked during the focus groups if they liked school more when the AIE program was going on, replied, “Yes” (see Figure 5). The only three students who did not say yes, specified that they sometimes liked school more with the AIE program and sometimes did not.

Most often, students explained they liked school more with the AIE program because it was “fun” (N=5), it was more active or “exciting” with the AIE program (N=5), or they learned different things in the AIE program (N=5). Students also explained that it makes the time in school go faster (N=4), and they like being creative (N=2) in the AIE sessions.

*Students fondly remember artists in the AIE program.*

All students who were asked about their most remembered artists reminisced about them in a positive light. Of the 34 students who gave reasons for remembering particular artists, 20 had reasons that had to do with the activities they did with the artist. Most students were quite specific about the activities they did with the artists (some remembering artists/events from three years prior), giving comments such as:

*[ARTIST’S NAME] because she helps you stretch your body and work out more.*

*We did fun things with her...like...we did interviews and news...about aliens in astronomy.*

*[ARTIST’S NAME] because she teaches us different dances every time we do dance.*

*I remember [ARTIST’S NAME]. ...She gave everybody...a picture. We had to copy it, and draw it all over again, and make it look the same. But, we had to put little things [in]to it.*

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*[ARTIST'S NAME], I know her because...she used to let us be on the keyboard and play some songs. ...Like think of...a beat that goes plunk, and...make it a rap song.*

Fourteen students remembered particular artists because of the artists' characteristics or what the artists did. Some of these students' comments included:

*I remember [ARTIST'S NAME] the most, because she liked to rap about school.*

*She gave us a shirt, and I have one on right now.*

*Another reason I like [ARTIST'S NAME] is because she's kind and friendly.*

*I like [ARTIST'S NAME] the most because she was very funny. ...For a woman of her age, I would say she's pretty active.*

*[ARTIST'S NAME] is cool. ...She likes scary things, and sometimes scary things are like active, and they're funny sometimes. So, I think...scary things...are very cool for me.*

Three students focused on the encouragement and help they received from artists. They remarked:

*Our teacher that we have now, [ARTIST'S NAME]. ...Before we have a reading test, like...a week or before, he summarize[s] it and...makes a game out of it, and...it's cool.*

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*I remember [ARTIST'S NAME] the best because every time...somebody's in the class not doing it right...she always encourage[s] doing and help[s] them do it right.*

*Because she comes up here a lot. She works with us, and she helps us...work with our things that we have to do. ...Like...if we had a program coming up, and she came up here, she would help us dance; she would help us rap; she would help us do anything.*

*Because last year we did a...play about Black History Month, and she pieces together all the pieces really well. She got everybody to work together as a team. ...I'd say that she sets goals for us, and she encourages us to be like more headstrong...more smart, and more...confident.*

Three students described how the lessons they learned from one artist went beyond academics to, as one student worded it, “handle all our problems.” A student explained:

*If you're mad, you can sometimes sing like a mad song or a happy song to make you cheer up. ...You can also...play an instrument...to make [you] relax. ...We can also draw out our emotions, or we can just talk to our self.*

**IAIE Logic Model Student Outcome Path #2**

Figure 6 shows the second path of the outcomes that students are expected to achieve by participating in the AIE program. As the figure shows, by participating in the program, students are expected to find pleasure, stimulation, and meaning in the creative process. If this occurs, students are expected to have more empathy for other people and cultures and increased powers of observation. Long term, these outcomes are expected to increase students' understanding of the world in general. The evaluation data addressed

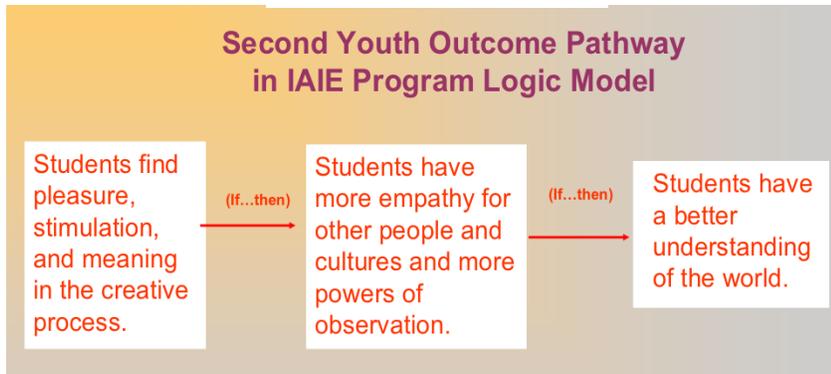
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**Figure 6**



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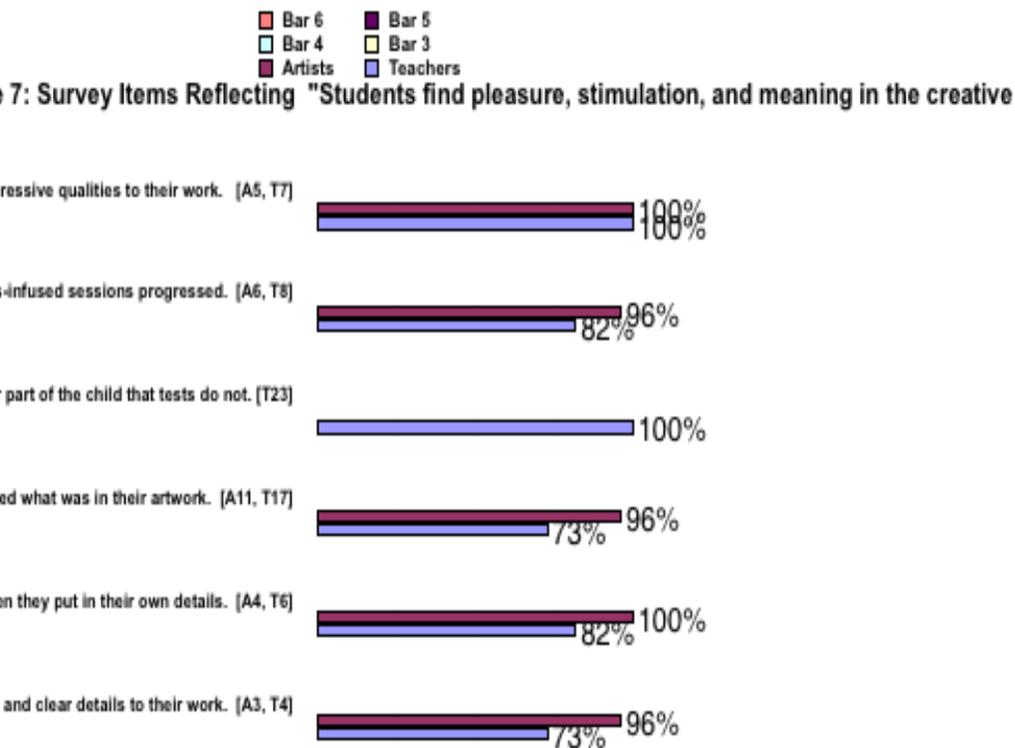
what the final year of the evaluation found about these outcomes.

**STUDENT OUTCOME 3: Students find pleasure, stimulation, and meaning in the creative process.**

The evaluation findings strongly supported the idea that students do find pleasure, stimulation, and meaning in the creative process they experienced in the AIE program.

Students are stimulated to learn and express themselves.

The teachers and artists surveyed had positive opinions about the students' expression of ideas and/or feelings during their experiences in the AIE program. Figure 7 shows that on all (100%) of the teacher and artist surveys, respondents affirmed that students "learned to add expressive qualities to their work." On most (82%) of the teacher surveys and nearly all (96%) of the artist surveys, respondents agreed or strongly agreed that their students' level of expression "increased as the arts-infused sessions progressed." On all (100%) of the teacher surveys, respondents reported that they "value the arts-infused experience as addressing another part of the child that tests do not," and 73% showed that respondents strongly agreed with this item.



Most students in the focus groups appear to have taken pleasure in their arts experiences. For example, four children who were describing a play writing contest discussed their experiences writing and performing the plays much more than what they would win. One student mentioned the prize was a trip and that was the only time the prize was mentioned.

% of survey responses "agreeing" or "strongly agreeing" that this happened in the AIE program  
 [A] refers to item # on artist survey; [T] refers to item # on teacher survey  
 (N=11-27)

For some students, the learning that occurred during the creative process was the source of their stimulation. For instance, one student claimed:

*I like the project that we did, because we got a chance to research things, and we got a chance to find out things that we never knew.*

Other students were stimulated to take risks in their creative processes, as is evident in the following comments:

*We didn't have a special way [to do our project]. We just did whatever came to us.*

*We did it that way, because we did the construction thing that way, and...we didn't know what to think about. So then we asked her, and she said [that] we are always fine, so then, [the] next day, we did that and we put different kinds of stuff that was in our story.*

*[ARTIST'S NAME] tries to like let us do our own thing, [and] she helps us along the way and let[s] us have free...speech instead of like doing it her way. ...Most actors and directors...tell you, "You're going to do this, and you're going to do that," except with [ARTIST'S NAME]. She lets us do...what scenes...we want to do and what characters...we want to be, and I think that's the most important thing in acting.*

As is evident in the last two quotes above, stimulation was sometimes guided by the artists through encouragement. Other times, it was guided by artists asking students to make decisions, while they assisted students in the actual creative process. For example, one project involved the adults working with the students on the computer to enhance their artwork. As a student described:

*You have to draw it and color it with different colors. Then when we're done, we have to wash our hand[s] and go over to the computer. And then [the artist or teacher] was asking what color. He made it darker, so it won't be light like the...things on there, and he printed out...two [of them]. ...We have to color both of them.*

In at least one project, the guidance was more technically directive, as two students mentioned that the reason they “drew lightly” was because that is the “proper” way to draw, and as one of the students claimed, that is how “you were supposed to do it.”

*Students find meaning in the creative process.*

The student focus groups supported the idea that students find meaning in the creative process. In their discussion of the arts activities, some student focused more on the creative process, while others focused on the products they had created. Twelve students seemed to find meaning in being able to show or use their artwork. Some of their comments included:

*We like did our own project...so it could be...in a big portrait. Then, they could have it like outside where everybody saw, if they [were] walking to school.*

*A whisk, something what we beat the eggs with. ...They used it as a...bird feeder. You could put bread...and seeds, and then...the birds can eat it.*

*My favorite thing was the music, because everybody got a chance to show their real talent.*

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In one class, nearly all of the students (N=10) described “the pinch pots” activity as their favorite, primarily because they got to make the pinch pots represent the people they respected or admired most. As, some of these students explained:

*I liked the pinch pots, because I got to show that I admire my mom the most and that we [are] just alike.*

*I liked the pinch pots because we could be creative and...show our heritage of who we admire most.*

*I like the pinch pots, best because it showed how much I admired my grandma and grandpa. ...I did it that way because...they always like boost me up when I'm down.*

*Students find meaning in the creative process, because they feel ownership of the AIE projects.*

Teacher and artist surveys showed that students are meaningfully making projects their own. As shown in Figure 7 above, on the majority of the teacher surveys (73%) and artist surveys (96%), respondents believed that their students “felt that they decided what was in their artwork.” Similarly, on most of the teacher surveys (82%) and all (100%) of the artist surveys, respondents agreed or strongly agreed that students “learned that their work was really theirs when they put in their own details.” Generally, there was the same affirmation on the surveys regarding students being “focused on making sure that they included interesting and clear details to their work.” The majority of teacher surveys (73%) and artist surveys (96%) showed respondents agreed or strongly agreed with this survey item. There was no disagreement with these items, as the rest of the surveys showed respondents who did not specify agreement answered “not sure.”

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Supporting the evidence in the surveys, the student focus groups also showed that students felt ownership over their projects. Students described how the project activities were designed to encourage their ownership. The activities included opportunities for students to make their own decisions and add personal touches to the projects. For example, students told about how they personalized their projects, commenting:

*I like to express my feelings while I dance.*

*I put my blue...and red. Those are my favorite colors.*

*I like the weaving too, because...you drew a picture, you put it on the computer, and...you have to do your own background and stuff.*

Some students also had opportunities to create original projects, the latter meaning that they were given an assignment, but were creating the art, not simply adding or changing something. For instance, two students remarked:

*We had to come up with our own scripts. ...We put on our own plays, and it was kind of difficult because we only had like a certain amount of days to do it. Then we kind of got like...obsessed with like who was going to do what.*

*I like the project where we got some new sorts of stuff, and...we had to...research...what we picked out...and we had to bring our pictures and stuff to put onto the cardboard.*

***STUDENT OUTCOME 4: Students have more empathy for other people and cultures and more powers of observation.***

*Students showed some empathy for other people and cultures.*

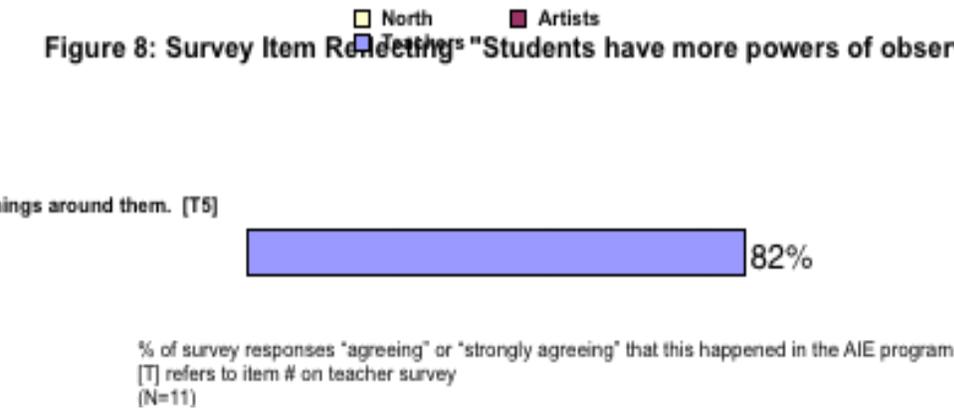
Evidence of increased empathy for other people and cultures was shown in the responses from seven of the students when articulating reasons for choosing their favorite stories and arts activities. They discussed the feelings of the characters in the stories and the circumstances of their lives in describing what they liked about the stories and activities. Examples of these responses included:

*I like "Food From the Hood" because...they're trying to help the community.*

*The Egyptian thing that I did...was funny, but I think it was good the way that [we] were entering, because it was like with the culture that we were from.*

*My favorite story was "The Night of the Revolution," because I like hearing about wars and what happened, [and] I like hearing about the people, what they did, and the patriots. I think...they did the right thing to do, because...King George...shouldn't have did that and put taxes on everything.*

Figure 8: Survey Item Reflecting "Students have more powers of observation."



Students became more observant of things around them.

Survey and focus group data spoke to students having more powers of observation. According to the

majority (82%) of teacher surveys, respondents believed that their students' experiences in the AIE program "made them more observant of things around them" (see Figure 8). On the remaining surveys, respondents answered "not sure."

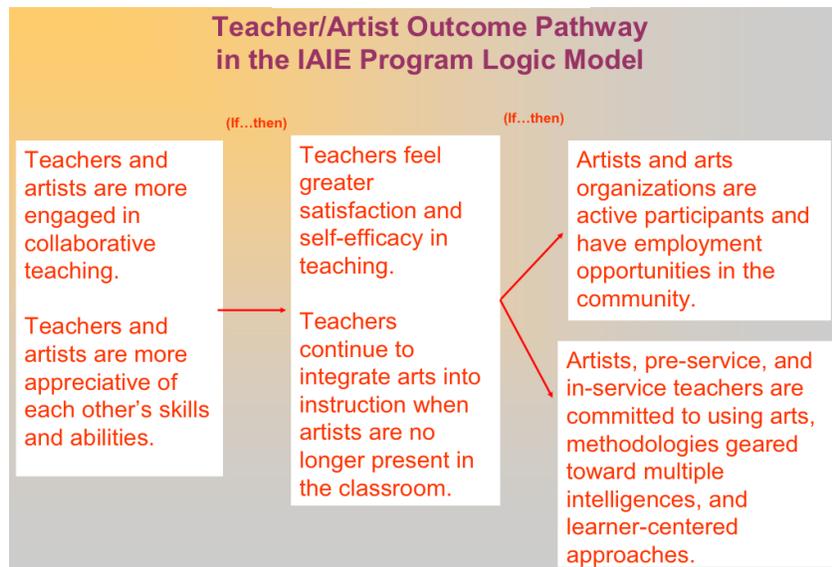
Overall, the students interviewed showed strong observation skills through their ability to easily recall the titles of readings and names of the artists, some from their previous

years of participating in the AIE program. The few students who were unable to specifically recall the title of their favorite reading or the name of their most remembered artist were still able to describe them, as well as the art activity that corresponded with them.

### ***IAIE Logic Model Outcomes for Teachers and Artists***

Figure 9 shows the path of outcomes expected for teachers and artists from participation in the IAIE. As the figure shows, by participating in the IAIE activities, teachers and artists are expected to be more engaged in collaborative teaching and more appreciative of each other's skills and abilities. If this happens, teachers are expected to have greater satisfaction and self-efficacy in their teaching and continue to integrate arts into instruction when the artists are no longer present. Long term, involvement in the IAIE is expected to lead artists to greater involvement in their communities. Artists and both in-service and pre-service teachers are expected to become more committed to using arts, methodologies geared toward multiple intelligences, and learner-centered approaches. This section of the report presents the evaluation findings related to this path of outcomes.

**Figure 9**

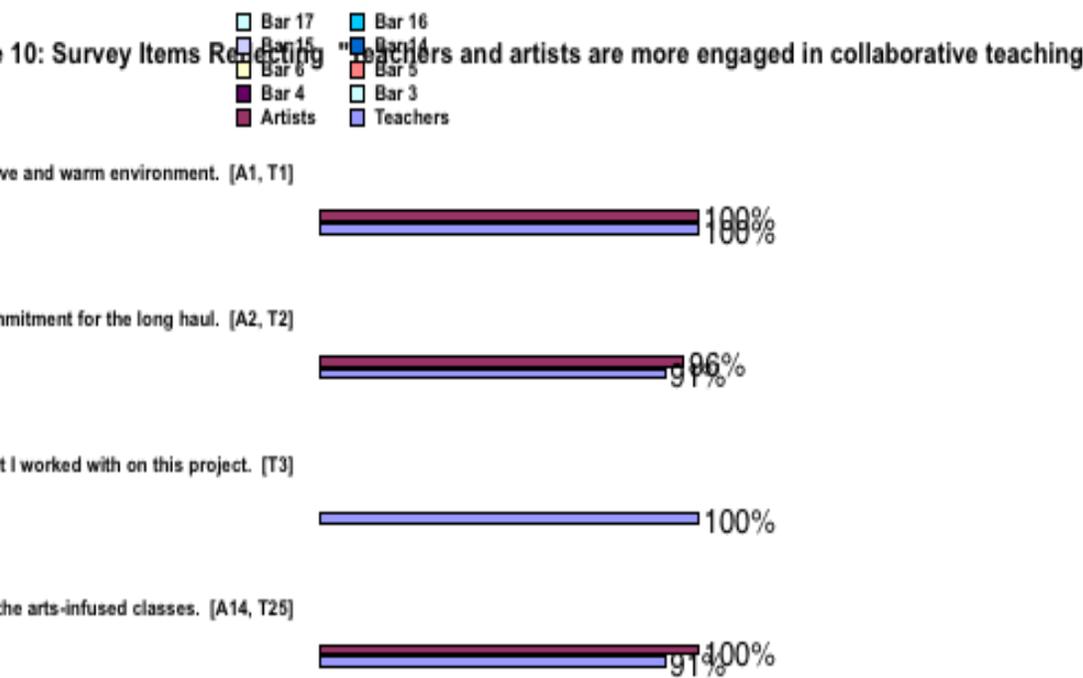


**TEACHER AND ARTIST OUTCOME 1: Teachers and artists are more engaged in collaborative teaching.**

Surveys provided evidence that teachers and artists are more engaged in collaborative teaching.

Several survey items strongly speak to teachers' and artists' increased engagement in

Figure 10: Survey Items Reflecting "Teachers and artists are more engaged in collaborative teaching"



% of survey responses "agreeing" or "strongly agreeing" that this happened in the AIE program  
 [A] refers to item # on artist survey; [T] refers to item # on teacher survey  
 (N=11-27)

agreed with this item. On 91% of the teacher surveys, respondents reported that the collaboration between themselves and the artists "reflected negotiation, compromise, and a real commitment for the long haul." On an even larger majority (96%) of the artist surveys, respondents agreed or strongly agreed with this item.

One hundred percent of the teacher surveys showed that respondents believed that they "had regular and meaningful communication" with their artists. Fifty-five percent

collaborative teaching (see Figure 10). On all (100%) of the teacher and artist surveys, respondents believed that they worked together with their artist/teacher "to foster a supportive and warm environment." On 64% of the teacher surveys and 56% of the artist surveys, respondents strongly

revealed respondents strongly agreed that they had achieved this standard of communication.

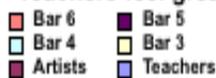
With the exception of one teacher survey response of “not sure,” on all of the teacher surveys (91%) and artist surveys (100%), respondents reported being “actively involved in planning the arts-infused classes.” On the majority of both teacher surveys (55%) and artist surveys (67%), respondents strongly agreed with this item.

***TEACHER OUTCOME 1: Teachers feel greater satisfaction and self-efficacy in teaching.***

*Teachers use the arts to expand their teaching and believe that it benefits students.*

The AIE program increased most of the teachers’ satisfaction and self-efficacy in teaching (see Figure 11). On 82% of the teacher surveys, respondents thought that the arts-infused classes helped them expand the way they teach. Only one teacher survey showed (9%) disagreement, and another (9%) had no response for this item.

Figure 11: Survey Items Reflecting "Teachers feel greater satisfaction and self-efficacy in teaching"



the way I teach. [T29]

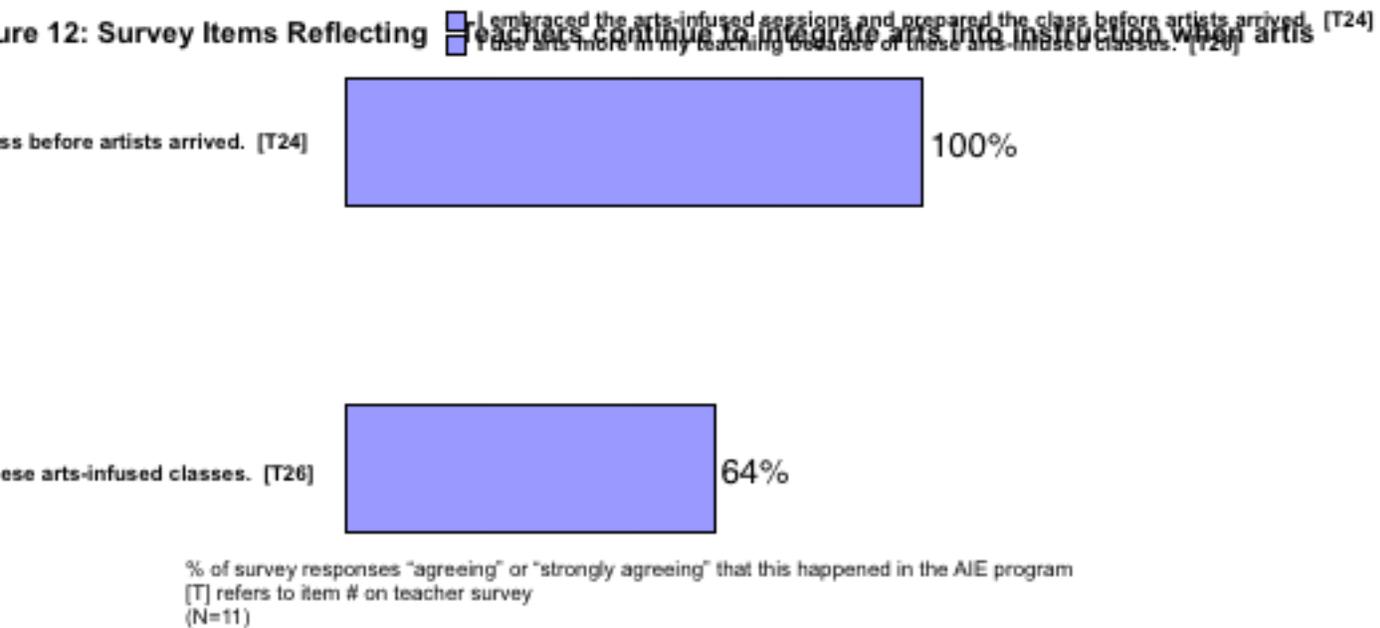


% of survey responses “agreeing” or “strongly agreeing” that this happened in the AIE program  
[T] refers to item # on teacher survey  
(N=11)

**TEACHER OUTCOME 2: Teachers continue to integrate arts into instruction when artists are no longer present in the classroom.**

All teachers embrace the AIE program and prepare students for the AIE activities, while only some use the arts more in their teaching outside of the AIE sessions.

On all (100%) of the teacher surveys, respondents agreed or strongly agreed that they “embraced the arts-infused sessions and prepared the class before artists arrived” (see Figure 12). Interestingly, although the teachers strongly support the AIE sessions, only about two-thirds (64%) of the teacher surveys showed respondents agreeing or strongly agreeing that they used arts more in their teaching because of the AIE program. On three (27%) surveys, respondents disagreed and on one (9%), the respondent was not sure.



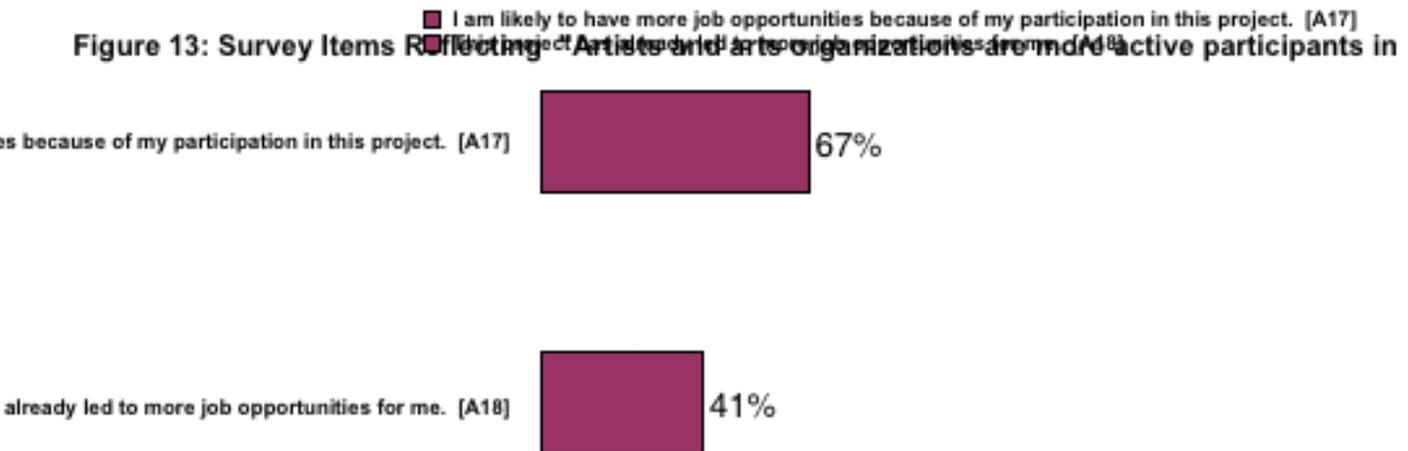
**ARTIST OUTCOME 1: Artists and arts organizations are active participants and have employment opportunities in the community**

Preliminary evidence seems to point to artists being more active participants in the community.

On two thirds (67%) of the artist surveys, respondents agreed or strongly agreed that they were “likely to have more job opportunities” because of their participation in the project (see Figure 13). However, as one of the artist survey items with the least agreement, only 41% of the surveys showed agreement with the statement, “This project has already led to more job opportunities for me.” Most of the surveys that showed respondents did not agree that the project had already led to more job opportunities for them revealed that respondents were “not sure” (37%); 22% showed disagreement with this statement.

Most of the artists who completed this survey had taught with the AIE program last year. It appears, therefore, that while the majority agreed that they have job opportunities because of the AIE program, for a substantial number of artists, teaching for the AIE program is not leading to other job opportunities.

**Figure 13: Survey Items Reflecting Artists and Arts Organizations are more active participants in the community**



% of survey responses “agreeing” or “strongly agreeing” that this happened in the AIE program  
SPEC Associates for AIE artist survey  
(N=27)





### ***Other Outcomes***

There were five elements of arts-infused education identified in Dr. Horowitz's research that were not included in the IAIE logic model. In this final year's evaluation data, there are findings related to three of them:

1. Opportunities for cooperative learning
2. Use of reflection
3. Teachers seeing students in a new light

This section presents the findings about these concepts.

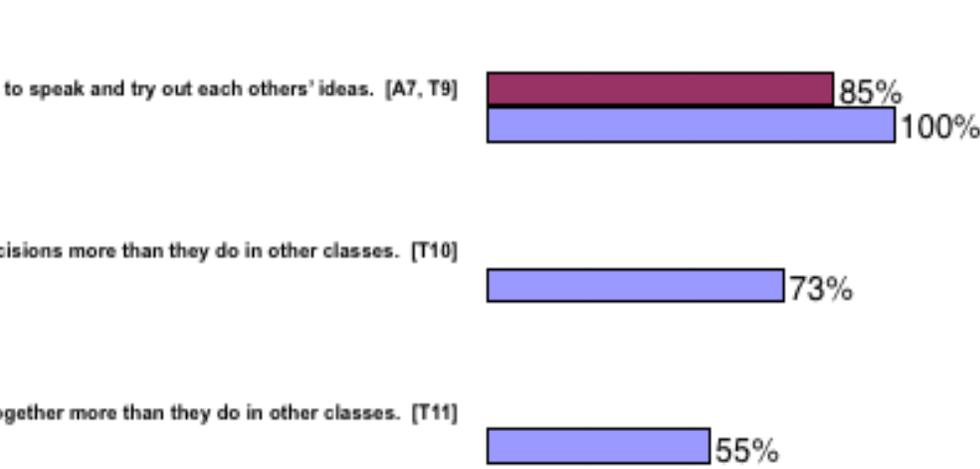
### ***Cooperative Learning***

As shown in Figure 14, cooperative learning opportunities are definitely included in the AIE program according to the all (100%) of the teacher surveys and the majority (85%) of the artist surveys that showed that respondents acknowledged that their "students worked in groups and allowed each other turns to speak and try out each other's ideas."

While on 73% of teacher surveys, respondents agreed or strongly agreed that their students get to plan and make decisions more often in the AIE sessions than in other classes, two (18%) surveys showed respondents were not sure and one (9%) indicated that the respondent disagreed. On just over half (55%) of the teacher surveys, respondents said that their students work together more in the AIE sessions than they do in other classes. On the remaining surveys that showed respondents did not affirm that their students worked together more in the AIE sessions, three (27%) had answers of "not sure," and two (18%) showed disagreement.

**Reflection**

**Figure 4-5 Survey Items Reflecting "Cooperative Learning"**



% of survey responses "agreeing" or "strongly agreeing" that this happens in the AIE program  
 [A] refers to item # on artist survey; [T] refers to item # on teacher survey  
 (N=11-27)

On more than half (55%) of the teacher surveys and nearly all (93%) of the artist surveys, respondents reported using "reflection with children more often because of these arts-infused classes" (see Figure 15). Only two teacher surveys showed

respondents disagreeing with this item.

**Survey Items Reflecting "North Artists' and Knowledge of [the Use of Reflection]."**



% of survey responses "agreeing" or "strongly agreeing" that this happened in the AIE program  
 [T] refers to item # on teacher survey  
 (N=11)

**Seeing Students in a New Light**

On the large majority (91%) of teacher surveys, respondents affirmed that they observed different abilities in their students because of the AIE program (see Figure 16). On 46% of the surveys, respondents strongly agreed with this item. Similarly, on 91% of the surveys, respondents acknowledged that through the AIE program, they noticed that their students who struggle with reading and writing could succeed in other ways. On 64% of the surveys, respondents strongly agreed with this item.

- Through these arts-infused classes, I noticed that my students who struggle with their reading and writing can succeed in other ways. [T32]
- I observed different abilities in my students because of the arts-infused classes. [T33]

**Figure 16: Survey Items Reflecting "Seeing Students in a New Light or From a Different Perspective."**



% of survey responses "agreeing" or "strongly agreeing" that this happened in the AIE program  
[T] refers to item # on teacher survey  
(N=11)





## **Chapter 4: Conclusions and Recommendations**

Several lessons were learned from the third year's evaluation of IAIE. The IAIE model aligns with research supporting the use of arts in teaching core curricula in elementary schools, appearing to yield the outcomes for students that researchers claim happens when the arts are infused into education.

First and foremost, the ***AIE program appears to engage students more in learning and boosts students' academic self-efficacy.*** During the preliminary interviews with researchers of arts-infused education, student engagement in the learning process was highlighted as the critical way that the arts impact academic achievement. This year's evaluation found evidence that the AIE program appears to increase students' engagement in the learning process. Ratings of trained observers revealed that there was more student engagement in the AIE classrooms than in the comparison group. Students reported that they repeat arts activities they learned in the AIE program more often and in other places besides school. By far, the majority of students who were interviewed reported that they like school more when the AIE program is involved. Students excitedly described their arts activities in detail, even those that had taken place some time ago. The teacher and artist surveys, as well as the student focus groups, emphasized students expressing themselves in the creative process and feeling a sense of ownership over their work, as they had opportunities to make their own decisions, to add personal touches to the projects, and to create original work.

***The AIE program appears to help students learn.*** Observations revealed that most of the AIE sessions provided highly supportive environments for students to learn in. Most students said that they get better grades because of the AIE program. During the focus groups, they were able to describe details of stories they read and activities they did. Artists and teachers who were surveyed attested to students' development of academic self-efficacy.

***Both teachers and artists appear to benefit from the AIE program.*** Through more engagement in collaborative teaching, artists and teachers are able to learn from each

other. Teachers surveyed indicated that the AIE program has expanded the way they teach, but they embrace arts-infused education more when the artists are present. The majority of the artists surveyed reported they were likely to have more job opportunities because of their participation in the program. Though not asked specifically about the intensive summer workshops or technical assistance provided by IAIE staff, these learning opportunities provide another avenue through which both teachers and artists can benefit from IAIE.

While the AIE program appears to be having a positive impact on students, there is still room for improvement. While the student focus groups indicated that children had many decision-making opportunities in their experiences in the AIE program, the observations suggested that **students could have had more opportunities to make choices** about the content and process based on their interests about topics, materials, groups, etc. Additionally, both the observation data and the teacher surveys indicated that **students could use more opportunity to engage in intentional and structured reflection** on their activities. Teacher and artist surveys indicated that there was some evidence in students' writing of what they learned in the AIE program, and that this evidence would likely be stronger if students had more opportunities to write about their arts experiences.

This report is from the third and final year of a three-year evaluation that SPEC Associates conducted of the IAIE. Over the three years, **many valuable products were produced** that Marygrove College can continue to use to monitor and evaluate the AIE programs. The **AIE program logic model** created for this evaluation has value beyond this study. While it could use updating based on post hoc research identified and new lessons from this study, the logic model can serve multiple purposes. It can be used to further strategic planning as it provides a snapshot of the AIE program to share with others. It can serve as a point of reference for tracking progress and documenting lessons learned. It can also continue to provide the basis for future evaluations.

Other evaluation products that can be continually used are the data collection tools – subset of **YPQA items, teacher and artist survey questionnaires, focus group guides for students, teachers, artists and principals**. These tools are valuable for

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monitoring the quality of the AIE program delivery and for gathering self-perceptions of program outcomes. Related to these tools are the database structure and statistical program files which can be used to enter and analyze data from future years of AIE programming.

After three years, the IAIE appears to be solidly in place to provide the essential resources in support of arts-infused education in Detroit elementary schools. Teacher resources are available in terms of lesson plans, training, and technical assistance capacity of the IAIE staff. There is a cadre of teaching artists willing to work, and according to evaluative observations, most are engaging students in high quality arts-infused education. From the stakeholders' perspectives – students, teachers, and artists – the AIE programming delivered through Marygrove College does improve student learning. While additional, more objective data are needed and will be forthcoming, the evidence appears clear that IAIE is an asset to elementary education in Detroit.