CRESST REPORT 784

Noelle C. Griffin
Yael Silk
Kirby A. Chow
Yourim Chai

EVALUATION OF THE ARTIST-TEACHER COLLABORATIVE PROGRAM: SUMMARY OF YEAR 1 FINDINGS

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The National Center for Research on Evaluation, Standards, and Student Testing

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Evaluation of the Artist Teacher Collaborative Program:
Summary of Year 1 Findings

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Noelle C. Griffin, Yael Silk, Kirby A. Chow, and Yourim Chai
CRESST/University of California, Los Angeles

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EVALUATION OF THE ARTIST-TEACHER COLLABORATIVE

PROGRAM: SUMMARY OF YEAR 1 FINDINGS

Noelle C. Griffin, Yael Silk, Kirby A. Chow, and Yourim Chai
CRESST/ University of California, Los Angeles

Project Background

The Artist-Teacher Collaborative (ATC) program is a partnership between the Armory Center for the Arts and Pasadena Unified School District (PUSD). A central goal of this program, which is supported by the U. S. Department of Education, is to provide sustained, rigorous professional development to 3rd through 5th grade PUSD teachers, instilling in them the skills and knowledge needed to deliver standards-based instruction in the visual arts to diverse student populations. Additionally, teachers learn how to integrate the PUSD's adopted visual arts curriculum, Science Research Associates' (SRA) Arts Connections, with the SRA Open Court English Language curriculum.

The ATC program serves a cohort of 16 new teachers each semester, totaling 32 teachers each year. Each teacher receives 36 hours of professional development through a variety of activities during the course of the semester. At the inception of the program, teachers attend a two day professional development session at the Armory Center (12 hours).Teachers engage in lecture-based and hands-on sessions that address the California Visual Art Standards; issues of children's development in the arts; instruction in art production techniques; hands-on art projects; questioning strategies for discussing arts and art history with students; and ways to collaborate with artist coaches. This training session is followed by 12 weeks of one-on-one professional development in the classroom with an artist coach (20 hours). In partnership, the artist coach and teacher plan upcoming lessons and deliver 6–8 lessons from the SRA Arts Connections curriculum. Initially, artist coaches will model, lead, and instruct the majority of the lessons. However, over the course of the program, the goal is for the teachers to assume greater responsibility and deliver more of the instruction independently as their knowledge and confidence increases.

Moreover, the program includes a two-hour field trip to the exhibition galleries at the Armory Center for the Arts for participating teachers and their students. Artist-led tours foster students' artistic perception; historical and cultural context of works of art are discussed; artist coaches model how to teach the creative production strand through a studio activity; and aesthetic valuing is emphasized by allowing students to reflect on their own artwork. The ATC

program concludes with a two-hour reflection session in which teachers share student work and experiences with peers.

Researchers from the National Center for Research on Evaluation, Standards, and Student Testing (CRESST) led the independent evaluation of this project. For this evaluation, CRESST was responsible for constructing surveys for teachers to complete at multiple steps in the program implementation process. CRESST researchers also observed the classroom practices of a small sample of teachers in order to gather case study information about the "best practices" of participating teachers in the arts integration process. Additionally, CRESST analyzed the data using a combination of qualitative and quantitative techniques. CRESST evaluators will adapt the content of the data collection instruments (e.g., surveys) year to year to reflect the changes and refinements that are formatively made to the program. This year-end report addresses the ongoing success of the program based on the program's outcomes, formative feedback on strengths and weaknesses in the implementation process, and formative recommendations.

Evaluation Framework and Methodology

The evaluation incorporated both quantitative and qualitative data to investigate the impact of the professional development program. The primary focus of the evaluation is on teacher outcomes and benchmarks—as teachers are the direct recipients of the intervention (i.e., professional development) and impact would likely be most evident at the teacher level in the earlier phases of implementation (Herman, 2005). However, as detailed below, student measures have also been incorporated into the analysis process. The data collection focused on five core evaluation questions:

1. What is the impact of program participation on teacher knowledge, attitudes, efficacy, and practice in arts-based instruction?

2. How are teachers integrating what they learn about the arts into their content area instruction? What specific content areas are teachers making cross-content connections to, and how is this integration being accomplished?

3. What roadblocks are teachers facing in implementing their professional development experiences in their classroom practices? How can the program be refined to address these roadblocks?

4. What are the strengths and weaknesses of the various professional development components of the program (e.g., workshops, tutoring sessions)? How can these activities be refined to further support teacher learning?

5. Is there evidence of program impact on student learning outcomes?

Participants

Results from two cohorts of teacher participants will be included in this report. The first cohort of teachers participated in the professional development program in fall 2008; the second cohort participated in winter/spring 2009. Although results from both cohorts will be presented in this report, the focus will be on Cohort 2 due to the broader scope of data collected from this group.

Cohort 1 included 16 PUSD primary-grade teachers who volunteered to participate in the ATC professional development program offered during the fall semester of 2008. Additionally, a set of seven artist coaches provided coaching support to the teachers and also provided evaluation data (as described below).

Cohort 2 included 16 PUSD primary grade teachers from eight schools who volunteered to participate in the Armory professional development program offered during the spring semester of 2009 (note that this sample does not overlap with Cohort 1). As with Cohort 1, the seven artist coaches who provided coaching support to the teachers also participated in the evaluation.

Instruments/Procedures

The data collection process included both quantitative and qualitative measures directed at addressing the key evaluation questions described above. Quantitative data included teacher surveys, student arts assessments, and student standardized test scores. Qualitative measures included teacher interviews and observations, analysis of teacher assignment plans, and focus groups with artist coaches. Each of these is described below.

Teacher Survey(s)

All program participants teachers were asked to complete a survey. Due to logistical constraints for Cohort 1, the survey was only administered at the end of the program, whereas Cohort 2 teachers completed both a *pre*-survey (i.e., at the outset of their first professional development meeting) and a *post*-survey (i.e., after their last professional development meeting). In addition to questions about teachers' background and experience, the pre- and post-surveys asked teachers about their knowledge and practice of arts standards, instruction, and assessment, as well as their perceived efficacy/preparedness to teach visual arts. The post-survey also questioned teachers about their satisfaction with various aspects of the professional development program. The survey included both closed- and open-ended items, and drew on both previously tested CRESST arts evaluation items (Griffin, Kim, So, & Hsu, 2009; Griffin & Miyoshi, 2009). The survey also consisted of new items designed to capture the unique aspects of the Professional Development for Arts Educators (PDAE) program. Ultimately, 14 of the 16 Cohort

1 teachers completed the survey; 16 pre- and 16 post-surveys were completed for Cohort 2, with matched pre–post surveys available for 15 of the teachers. The pre- and post-surveys are included in Appendix A.

Teacher Lesson Plans

Each semester, teachers complete lesson plans for their arts-based lessons developed through the professional development sessions in collaboration with their artist coaches. As part of the evaluation, a sample of these lesson plans were reviewed and analyzed for content such as arts standards covered, differentiated instruction, and planned assessment. Ultimately, 97 lesson plans from 15 teachers were analyzed for Cohort 1, and 109 lesson plans from 14 teachers were analyzed for Cohort 2.

Analysis of the Cohort 1 lesson plans contributed to adaptations made to the Cohort 2 lesson plan protocol. For Cohort 1, there was no clear indication of artist coach versus classroom teacher roles, or explicit information about integration with the Open Court curriculum. It was also difficult to identify modifications artist coaches had made to the lesson plans through visual inspection. Therefore, changes to the Cohort 2 lesson plan format included explicit indication of artist coaches versus classroom teacher roles (e.g., who taught which artistic strands), the name of the Open Court theme integrated with the art lesson, and any modifications to the original SRA Arts Connection lesson plan were underlined throughout. These changes to the Cohort 2 lesson plan format allowed for a more comprehensive and effective analysis.

Classroom Observation Case Studies

We observed classroom practices of a small sample of teachers in order to gather case study information about the "best practices" of participating teachers in the arts integration process. Teachers deemed to be exemplars of best program practices were identified through conferring with program administrators and artist coaches. Researchers asked to be allowed to observe one of their arts lessons. A total of 10 teachers were observed (3 from Cohort 1, 7 from Cohort 2). All three Cohort 1 visits occurred during the program's final lesson on the last week of January 2009. The external evaluator completed the Cohort 2 observations during the last third of the lessons in April and May 2009. Lesson length ranged from 60 to 100 minutes and averaged 81 minutes. The program goal was to schedule twelve 90-minute lessons at each site. Only three lessons achieved this goal and six additional lessons lasted between 80 and 90 minutes. The two lessons that ended after less than 70 minutes were impacted by school testing schedules.

Semi-structured interview and observation protocols were used (see Appendix B) and the data was reviewed to identify themes, trends, and examples of implementation. We were able to interview four of the observed teachers from Cohort 2 as part of the culminating workshop.

Artist Coach Focus Group

Artist coaches participated in a focus group at the end of each training cohort (i.e., one at the end of Cohort 1 and one at the end of Cohort 2). The focus group questions asked the artist coaches about their professional development and experiences with the teachers, as well as queried their overall feedback about the program process and structure (see Appendix C for the semi-structured focus group protocol). The focus groups were intended to supplement and provide context for the teacher data collected; six artist coaches participated in the Cohort 1 focus group and seven in the Cohort 2 focus group.

Student Arts Assessment

As part of the regular arts program implementation process, teachers were able to assess students' arts content understanding using assessments embedded in the curricular materials (SRA Art Connections). As part of the program implementation, program leadership identified two unit assessments that they determined best exemplified the training content and integrated these items into the implementation process as formative assessments. One assessment focused on shapes whereas the other focused on color (see Appendix D for the Student Assessments); teachers had student complete each assessment twice, once prior to the unit covering the assessment content and once at the completion of the unit. The percentage of correct responses pre- and post-unit was tracked for each student.

District Data: State Standardized Tests and Attendance

All elementary students in the state of California engage in yearly testing in English language arts and math through the Standardized Testing and Reporting (STAR) assessment program. Contingent on district agreement to share the student-level test data for the purposes of this evaluation, we planned to analyze the standardized test data and student attendance data for both program and comparison teachers each year. The complete data set for the 2008–2009 school year was not available for analysis at the time of this report writing.

Data Analysis

The data was analyzed using a combination of qualitative and quantitative methodologies. Quantitative data was analyzed using both SPSS (2007) and SAS (2009). For teacher survey data, given the relatively small sample size per cohort, the data was analyzed using descriptive statistics and simple inferential statistical tests, as appropriate, for pre–post comparisons. The

student arts assessment data was analyzed using both descriptive and inferential statistics. The classroom observations, teacher interviews, sample lessons, and focus groups were analyzed using both emergent and a prior qualitative data coding techniques.

Results

For the purposes of presentation, first we provide results from the various teacher-focused measures (i.e., teacher survey, classroom observations, focus groups, lesson analysis) followed by the results from the student arts assessment. As applicable, we will specify whether specific results were based on either Cohort 1 or Cohort 2. We will also indicate if the results were combined data from both cohorts.

Teacher Outcomes

Teacher survey. As noted earlier, the survey methodology differed for Cohort 1 and Cohort 2; only Cohort 1 completed the post measure. The lack of a pre-measure for comparison limits our ability to interpret the Cohort 1 findings (i.e., to what extent the post-measures indicate improvement that occurred during the professional development period). Given these limitations, this report provides more detailed findings for Cohort 2.

Cohort 1. Fourteen of the 16 ATC teachers completed the post-program survey. The survey was completed at the end of the last program professional development meeting. All of the teachers reported teaching some combination of 3rd, 4th, and 5th grades (with two teachers reporting a $5^{th}/6^{th}$ grade combination class). The teachers varied in terms of their background and experience. Nine of the teachers reported having previously taught 11 years or more; only one teacher declared five years or less of teaching experience. The teachers reported a wide range of undergraduate majors but only one teacher claimed to have majored in an art-related field (art history).

The majority (eight) of the teachers reported having two years or less of experience providing visual arts instruction in their classrooms; three teachers shared that they had no experience. However, the educators asserted that they had some previous professional development experience with visual arts, which included other Armory-based programs— such as Children Investigate the Environment (CIE). Overall, only one teacher reported having no arts-focused professional development in the prior school year (2007–2008). In sum, the Cohort 1 teachers completing the post-survey represented a relatively experienced group of teachers who had engaged in some prior professional development regarding visual arts instruction; yet, they had limited in-class experience delivering such instruction.

Teachers' generally gave high ratings to the ATC professional development program. For instance, a total of 12 teachers rated their satisfaction with the program at the highest rating possible (5 on a scale of 1–5); while none provided a rating below 3. Similarly, 13 of the teachers rated the usefulness of what they learned in the ATC program and its applicability to their classrooms at the highest rating possible (again, 5 on a scale of 1–5). When asked to identify what they liked best about the program, all of the teachers highlighted the ongoing collaboration with the artist coaches. Conversely, the most common suggestions for improvement or criticisms were that there was not enough collaborative time with the artist coaches and more time would be beneficial.

The teacher survey provided evidence that, for the most part, educators met program outcome goals. For example:

- 79% of teachers reported independently delivering four or more hours of arts instruction to students as part of the program, and 64% reported 12 or more hours total of arts instruction (including hours that were co-taught with arts expert)

- 93% of teachers reported integrating ELA into three or more Arts Connection lessons (with an average of nine Arts Connections lessons integrating ELA reported).

- 86% of teachers reported differentiating instruction for one or more student groups as part of their art lessons

- 86% of the teachers scored at the midpoint (i.e., middle point on the scale) or above on a scale of self-perceived preparedness to implement arts instruction; 79% in terms of preparedness to implement arts assessment

- Almost three quarters of teachers scored at mid-level or above on a set of items related to frequency of arts instruction.

A few aspects of the teacher survey warrant some additional discussion. One of the aspects of the training where teachers appeared to experience some difficulties was the understanding of the Visual and Performing Arts (VAPA) Standards. Over half of the teachers were not able to list all of the standards. However, 11 of the teachers reported at least some familiarity with the arts standards at their grade levels of instruction; yet, only four teachers reported at least some knowledge of the standards that were below and above their grade level of instruction. At the same time, 11 teachers answered "agree" or "strongly agree" in terms of whether they took arts standards into account when planning lessons; the same number "agreed" or 'strongly agreed" in terms of whether these standards could be taught to diverse groups of learners.

The teachers were also asked about their perceived level of preparation in implementing instruction specific to the different VAPA strands (e.g., artistic perception, creative expression,

artistic analysis). Although the numbers varied based on the specific strand, most teachers reported feeling at least "somewhat prepared" to implement instruction in these areas.

Table 1

Teacher's Preparedness to Implement Arts Instruction: Number of Responses by Strand

Strand	Slightly	Somewhat	Adequately	More than adequately
Artistic perception	3	4	4	3
Creative expression	2	4	3	5
Art history/context	1	6	4	2
Artistic analysis	3	2	4	5

Taken together, these findings suggest that although the teachers may not have fully recalled the standards— especially when asked to relay them from memory—they did have a general familiarity with the standards as well as how standards fit into overall arts instruction.

Table 2

Teacher Self-Rates Expertise: Number of Teacher Responses 3 or Above on a 5-Point Scale: 1 (*Novice*) to 5 (*Expert*)

Expertise	# of Responses
Selecting appropriate works of visual art to use as part of art instruction	7
Techniques for using works of visual arts as an educational tool in other curricular areas	10
Designing lessons where students analyze/ critique works of visual arts	9
Designing lessons where students create works of visual arts	9
Selecting existing assessments to use for monitoring students' visual arts skills/ knowledge	12
Using student assessments results to plan and refine your visual arts instructional practices	8
Using assessment results to help select visual arts instructional materials	10
Coordinating your curriculum with stat visual arts content standards	12
Coordinating your curriculum with national visual arts content standards	8

The teachers were also asked to report their perceived expertise, post training, in a number of arts instruction-related areas (i.e., rating themselves on a scale from 1(*novice*) to 5(*expert*). As Table 2 shows, while their ratings varied by item (e.g., teachers seemed slightly less secure with their ability to select works of art for instruction), overall the majority of teachers rated themselves at the midpoint or above on the rating scales at the end of training.

Hence, although the lack of a pre-survey presents some limitations in our ability to interpret the Cohort 1 survey findings, from a standpoint of descriptive survey results, the ATC program goals appear to have been supported with this group. The teachers responded positively to the professional development. At the end of the training, the majority reported the attitudes, beliefs, and knowledge that were core to the program goals. The standards seemed to present one area of difficulty for teachers. Educators seemed to possess a general awareness/use of the standards but this was not necessarily evidence of more specific arts standards knowledge.

Cohort 2. A total of 16 teachers completed pre-test teacher surveys and post-test teacher surveys were included in the Cohort 2 analysis. Out of these surveys, there were 15 matched pre–post pairs (the pre-test surveys included one individual who did not complete a post-test survey and the post-test survey included one person who joined the project later in the school year). All but two of the teachers reported teaching 3rd grade on the survey, with the other two teachers reporting teaching 4th–6th grades. The teachers were varied in terms of their background and experience, although overall somewhat less experienced than the Cohort 1 teachers. All of the teachers reported having taught for a period of at least two years; half of the teachers reported having taught for five years or more. The teachers claimed to have a wide range of undergraduate majors but none of the instructors majored in an arts-related field.

The majority (eight) of the teachers documented having two years or less of experience providing visual arts instruction in their classrooms; the remaining teachers all reported four years of previous arts instruction experience. The teachers did, however, report some previous professional development experience with visual arts, including other Armory-based programs such as CIE. Six of the teachers reported participating in at least some arts-focused professional development the prior year.

As with Cohort 1, the teachers' evaluation of their experience in the PDAE professional development program was high. All teachers (with the exception of one) rated their overall satisfaction with the program as 4 or above on a 5-point scale (with 5 = "very high"). The same number of teachers rated the usefulness of the program as 4 or above on a 5-point scale (with 5 = "very useful"). Most teachers (similar to Cohort 1) identified the collaborative aspects of the program—as in working with their paired artist coach—as the most useful part of the program.

Feedback about ways to improve the program, although minimal, centered on incorporating additional planning time with the artist coaches and opportunities for more hands-on arts experiences for students (e.g., visits to museums, displaying arts work in the community).

At the end of the professional development experience, all of the teachers reported leading or co-leading visual arts instruction with their students, either independently or in collaboration with their artist coach, with an average 14.6 hours of instruction reported. In comparison, at pre-test, only eight teachers reported instructing students in visual arts during the prior semester, with an average 5.5 hours of instruction reported. Beyond the mere instruction of visual arts, a secondary project goal was the use of visual arts instruction to thematically support language arts instruction. Towards that end, 94% of the teacher at post-test reported integrating visual arts instruction thematically with English language arts instruction, compared with only 31% of teachers reporting doing so at pre-test.

Another project goal was for teachers who had students with specialized learning needs in their classroom—whether GATE, English language learners, or Special Education—to differentiate their arts instruction as needed for those groups. Of the teachers who reported students with specialized learning needs, 86.7% reported differentiating their arts instruction "sometimes" or greater (i.e., a score of 3 on a 5-point scale) for at least one subgroup of students during the semester. By comparison, 35.7% of teachers reported such differentiation of their arts instruction at pre-test.

For the purposes of analysis items completed in the pre- and post-surveys regarding teacher arts instructional practice, self-rated knowledge and efficacy/preparedness were used to develop a series of pre–post scales (similar to what was done for the Cohort 1 post survey). Appendix E includes a list of items in their respective scale.

Table 3

Percentage of Teacher Pre–Post Changes on Survey Scales

Scale	% Increase	% No change	% Decrease
Preparedness for arts assessments	86.67	13.33	0
Freq of arts implementation	100.00	0	0
Prepared to implement arts instruction	100.00	0	0
Knowledge of arts instruction	86.67	6.67	6.67
Knowledge of arts assessment	80.00	6.67	13.33
Frequency of arts application	100.00	0	0

Table 4

T-test Results: Teacher Pre–Post Survey Scale Comparisons

Scale	*T*-test		
	DF	*t*-value	*p*-value
Preparedness for arts assessments	14	7.87	$< .0001$
Freq of arts implementation	14	10.66	$< .0001$
Prepared to implement arts instruction	14	7.99	$< .0001$
Knowledge of arts instruction	13	7.29	$< .0001$
Knowledge of arts assessment	13	6.48	$< .0001$
Frequency of arts application	14	8.18	$< .0001$

Table 3 displays the percentage of teachers whose scores increased pre to post for each of these scales, and Table 4 displays the *t*-tests for the change in each of these scale scores pre to post. As these tables show, almost all of the teachers increased in their scores from the pre- to post- measure. Furthermore, there was a significant[1] increase pre to post on all scales addressing the frequency of arts implementation and application, self-reported knowledge of arts instruction, and feelings of efficacy/preparedness to implement arts instructions.

As with Cohort 1, the small sample size and study design (i.e., no randomized control) led us to use caution in interpreting these findings, particularly in whether we could attribute professional development alone as the cause of the change in teachers' responses. Still, taken as a whole the survey responses do support that the PDAE program has met its goal in terms of what teachers are expected to know, value, and do by the end of their participation. The one exception is in the area of the VAPA standards.

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[1] Although the standard level for significance is $< .05$, when multiple tests are run, a procedure (Bonferroni) is applied to correct for the increased type I error rate associated with multiple tests. This procedure increases the significance level required for a difference to be significant (in that case, to $p < .006$). Even with this adjustment, the pre–post differences were statistically significant.

Table 5

Teacher Survey: VAPA-Related Responses

Scale	*T*-test			Pre–Post changes		
	DF	*t*-value	*p*-value	% Increase	% No Change	% Decrease
Standards understanding	14	2.80	0.0143	73.33	6.67	20.00
Standards familiarity	14	-1.53	0.1491	20.00	6.67	73.33

Table 5 presents the percentage of teachers whose scores changed pre–post and the *t*-test for the pre- to post-scale differences for scales related to arts standards. As the tables show, reported familiarity with the VAPA standards, unlike the other scales, did not increase significantly pre to post, although reported understanding or use of the standards (e.g., to plan instruction) was marginally significant. It is worth noting that many teachers' self-rated familiarity with the standards decreased pre to post. One possibility for this drop was that the ATC training may have made them generally aware of the standards, but at the same time more aware that there were details about the standards they could not recall. For example, teachers might have mistakenly thought they were familiar with the standards prior to being exposed to them through ATC but even with such exposure, they did not fully understand and/or recall them.

In conclusion, Cohort 1 and Cohort 2 survey results suggest that teachers felt very positive about their experiences with the professional development program, and that at least by self-report, the program met its goals in terms of teacher implementation of arts instruction, general arts instructional knowledge/familiarity, and efficacy/self-beliefs. The exception appeared to be in the area of VAPA standards. Teachers still seemed to struggle at the end of the professional development process in the identification of specific standards, even though their other survey responses suggested that their arts practices were consistent with those standards.

Artist Coach Focus Group

Classroom teacher and artist coach roles. Artist coaches acknowledged that it was easier to work with a single grade level in the spring. However, their experiences working with the teachers were similar across both cohorts. Initial classroom teacher comfort levels teaching the arts ranged greatly. In some cases, the artist coach and classroom teacher team made a plan at the beginning of the program and then taught that plan. This was possible when teachers were initially comfortable with art terms and techniques. On the other hand, teachers with less

experience and greater discomfort required weekly support from the artist coach. In these cases, the artist coach had to make a concerted effort to encourage the teacher to take over parts of the arts instruction. Additionally, artist coaches thought that past arts experience impacted what was taught in the classroom. Teachers with more experience leaned more towards making the curriculum their own (e.g., by adding a collaborative element to an initially individual art project, bringing in their own images versus using the provided images in the curriculum, etc.), whereas those with less experience chose to adhere more strictly to the Art Connections lessons.

The artist coaches also noticed that their success in serving as a mentor often relied on each teacher's enthusiasm and particular interest in the arts. When teachers expressed more interest in a topic and/or medium, the artist coach was able to provide additional information and support for the teacher more successfully. Some artist coaches took advantage of this dynamic during the initial planning period. They would ask the teachers to describe their past experience with arts instruction and use that information as a jumping off point.

Most importantly, as the program progressed, artist coaches reported that the teachers took on a greater portion of the instruction. Roles were typically decided on a weekly basis through informal discussions and/or emails. A number of participating teachers reached a comfort level that allowed them to participate beyond their predetermined roles and interject spontaneously during the lesson (e.g., help students connect to prior knowledge, clarify instructions, underscore a key concept, etc.). A Cohort 1 teacher even considered postponing retirement in part because she wants to teach the arts curriculum with new students.

Of all of the lesson components, artist coaches thought the teachers were most comfortable when they looked at and discussed works of art with students, introduced the projects, and led reflection. After they received feedback from the artist coach, some teachers were able to develop unique ways of discussing professional art with students as well as introducing new projects. While many teachers mastered the discussion of works of art with students, artist coaches found that some teachers needed repeated reminders that the discussions were not intended to generate right or wrong answers from students but rather to support critical discussion. Additionally, artist coaches reported that most teachers struggled with reflection questions at first. In some cases, teachers asked their students reflection questions; unfortunately, several teachers admitted they themselves had not truly understood the questions. In other instances, artist coaches observed the teachers' discomfort while they led a reflection and spontaneously contributed to the class discussion. There was general consensus that the questioning process should have been modeled before teachers could grasp the procedure and certainly before teachers could be expected to lead the reflection themselves. In addition to

learning how to craft a series of reflection questions, teachers also learned how to lead the discussions in a time-effective manner.

The biggest challenge for teachers was to demonstrate the art projects. Many teachers continued to ask the artist coaches to model the art-making processes for their students. Some said they learned more watching the artist coach demonstrate than when they did it themselves. One artist coach reported some success when he/she tag-teamed a demonstration before a teacher tried to lead on his/her own.

Visual and Performing Arts Standards. When artist coaches were asked about the particular VAPA standards that were addressed most frequently over the course of the program, they were unable to identify specific standards. Rather, they noted that SRA curriculum is designed in such a way that ensures that the five strands are addressed in each lesson. One artist coach mentioned that one of his/her classes definitely addressed all of the elements of art. Another noted that one of his/her classes spent more time focusing on the historical and cultural context of the professional works of art than in previous classes. This was supported by the fact that all students had copies of the SRA student textbook and therefore had access to additional background information on each art piece. Otherwise, no clear evidence suggested that the teachers were aware of the specific content standards their instruction addressed.

Integrated instruction. Artist coaches most frequently integrated language arts curriculum by connecting the visual arts lessons to Open Court themes. One artist coach shared about a successful banner project that served as a culminating lesson for a year-long study of Native American tribes. This was the artist coach's most successful lesson of the year because he/she was able to connect an academic unit with which students had achieved deep understanding with an arts project. The artist coaches discussed the benefits of tying the art lessons to content students spent studying rather than connecting them in a more superficial way to an Open Court story that students are currently reading or a general theme.

Differentiated instruction. All of the differentiated instruction that the artist coaches discussed related to select special education classes. These teachers used a range of differentiated instruction strategies. Some pre-taught concepts in the lesson and even went over a lesson in its entirety before the arrival of the artist coach. For example, a teacher with blind students utilized smell and texture to represent the colors on the color wheel.

Program challenges. The teachers were supposed to take over visual arts instruction by the end of the program. However, the lessons become increasingly complex over time. Therefore, the classroom teachers are faced with some of the more challenging material when it comes time for them to practice teaching most or all of the lessons.

There was some discussion about the potentially competing goals of building capacity in teachers to teach the SRA lessons and integrating language and visual arts. Artist coaches thought the former goal could most easily be achieved by teaching the SRA lessons with none to some adjustments. This would allow the classroom teacher to simply refer back to the curriculum in future years in order to re-teach the lessons. In order to integrate with the language arts curriculum, some artist coach/teacher pairs made significant changes to the lessons. When this was the case, artist coaches expressed concern about how easily the teachers would re-teach the adapted lessons. One solution artist coaches identified was to try and change only the theme of a lesson (e.g., instead of making a futuristic fantasy landscape, create a landscape described in story x).

Lesson Plans

Classroom teacher and artist coach roles. Each lesson in the SRA Art Connection curriculum consists of six sections: *Focus* (activating prior knowledge), *Introduce* (looking at works of art), *Study* (examining elements of art in works of art), *Teach* (describing and modeling art processes), *Expression* (applying new knowledge and skills to an art project), and *Reflect* (reviewing and assessing). Each of the submitted lesson plans indicated whether the teacher or the artist coach taught the various sections. On the whole, the artist coaches taught all or most of the sections of the earlier lessons and the classroom teachers taught all or most of the lessons by the later submissions. This pattern matches the program objective of transferring the responsibility of visual arts instruction from the artist coach to the teacher.

Specifically, teachers taught at least one part of the lesson alone in 71.6% of the lesson plans and co-taught at least one part with the artist coach in one-third of the lesson plans. Out of all the art lessons for a given semester, on average, teachers taught about two lesson sections on their own and one section along with the artist coach. Overall, classroom teachers taught 45% of the lesson plan sections. They were more likely to lead the *Focus*, *Introduce*, *Study*, and *Reflect* sections of the SRA lessons, while artist coaches were more likely to lead the *Teach* and *Expression* sections (see Figure 1). Nearly 40% of the lesson plans indicated that the teachers chose to skip the *Teach* section of the lesson.
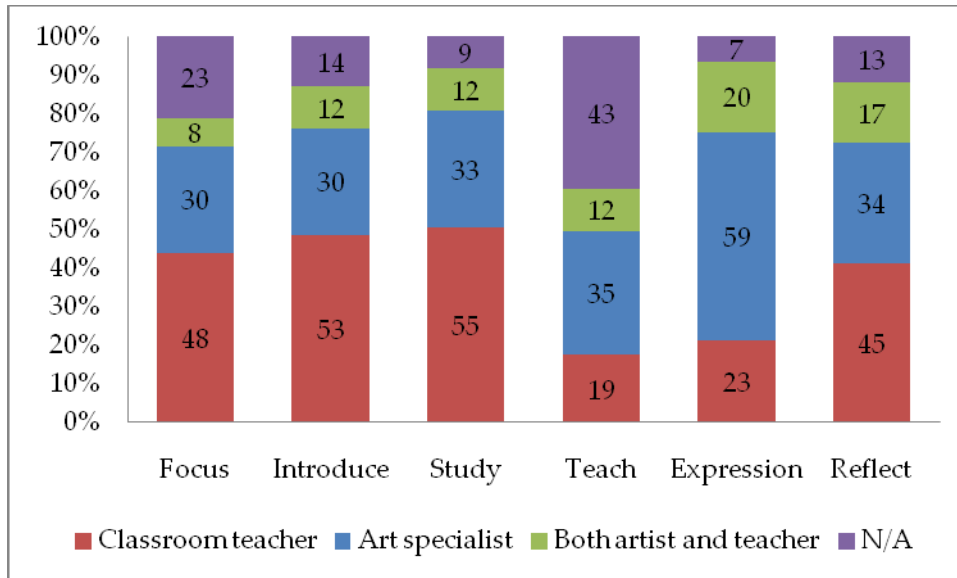
Figure 1. Frequencies of teachers and artist coaches teaching various components of the SRA lessons across 109 lesson plans.

General lesson modifications. Nearly all of the lesson plans indicated that the artist coach and teacher made some kind of modification to the SRA curriculum. These included allocating more or less time, using alternative images, adjusting or completely changing a creative expression task, and combining lessons. This last change included teaching warm and cool colors together; combining positive and negative space with overlapping; and merging lessons on expressive lines, rhythm, and line variation.

Integrated instruction. Two-thirds of the lesson plans demonstrated some evidence of integration with the core curriculum and one-third demonstrated no evidence of integration (a number of the lesson plans indicated that the special education classes do not use Open Court and therefore did not have the opportunity to make that connection). The teachers who did integrate their lessons did so most frequently by making connections to 3rd-grade Open Court themes.

Supporting Open Court themes looked different in different classrooms. For example, while working on the imagination theme, one class used their imagination to create a different identity for themselves by creating a mask using positive and negative space. Another class designed cool and warm color 3-D cut paper sculptures out of uniform strips of shredded paper; starting with this uniform material, students found ways to create different playgrounds, freeway systems, roller coasters. A third class created a mythological animal using complex geometric shapes. The lesson plans also included frequent examples of lessons that integrated with Open Court's money and storytelling themes.

Differentiated instruction. Approximately 30% of the lesson plans explicitly indicated differentiated instruction strategies. This occurred most frequently among the special education teachers. The classroom teachers often pre-taught and re-taught elements of the lessons in order to increase student understanding of the targeted elements of art. Special education teachers also provided students with hand-over-hand, verbal, and visual assistance. Other teachers translated some concepts and instructions for English language learners.

Teacher Observations/Interviews

Classroom teacher and artist coach roles. All observed teachers delivered a majority of the visual arts instruction. In most cases, they taught nearly the entire lesson. Generally, the teacher's role included reviewing prior lessons, providing explicit instruction about the current project, demonstrating how to use materials, and supporting students during individual project time. The artist coach primarily provided individual student support and helped prepare and distribute art materials.

Each classroom teacher and artist coach pair determined their own way of collaborating. For example, one teacher knew she was not comfortable working with clay and specifically asked her artist coach to teach her how to use that medium and incorporate it into her instruction. She is now confident in doing so and has used clay in her classroom on her own. Another teacher marked out with her artist coach precisely how she would transition from observing the artist coach teaching the entire lesson to teaching a visual arts lesson on her own. Her approach was to begin taking over the beginning of the lesson and then letting the artist coach take over until she had become proficient at teaching each lesson component.

Visual and Performing Arts Standards. None of the teachers explicitly discussed whether the standards were addressed during the site visits. In the interviews, all of the teachers expressed their continued discomfort with the standards. While they were all comfortable with the elements of art and teaching them to their students, only one of the four teachers was able to use some of the language used in the VAPA standards. Specifically, she discussed the importance of analyzing student art, having the students analyze their own work, and addressing historical context. Even this teacher expressed that she had difficulty grasping the standards.

Integrated instruction. Nine out of the 14 observed lessons integrated the visual arts in some way with another curricular area. These connections included a school-wide character development curriculum, mathematical concepts like symmetry and fractions, a fitness initiative, and a field trip to the science museum. Only three of the observed teachers explicitly integrated their visual arts lessons with Open Court. Two of these teachers did so over the course of two lessons.

During their interviews, each teacher described more specifically how they integrated the visual arts lessons into their curriculum, though not necessarily in connection to Open Court. One of the teachers talked about the Native American burlap banner project that her partner artist coach had described in the focus group as highly successful. The same teacher discussed using the elements of art to support student understanding of symmetry in math. Another teacher talked about how integrating Open Court was easier when they were in the midst of the story-telling unit and that integrating was difficult when preparing for testing. She thought it would benefit the program if teachers could schedule the artist coach visits based on when they are reading specific stories to maximize integration opportunities versus being limited to 12 sequential weeks. A third teacher reiterated that the story telling unit was particularly easy to connect to the visual arts and that the money unit was a real challenge. These three teachers were able to describe their integration efforts with a greater degree of specificity than was observed during site visits and gleaned from the lesson plan notes.

Differentiated instruction. In line with artist coaches' observations, the external evaluators also noted that differentiated instruction strategies only took place in classes with special education students. The interviews did provide some additional information. One teacher discussed that her students had a range of art making and independent thinking skills. She made a point of letting her more creative students take an assignment and make it their own while providing more one-on-one support to students who needed help understanding the steps of the art project. A teacher with GATE students shared some theoretical ways of differentiating arts instruction (e.g., providing a different assignment, challenging some students to take a project further, etc.). However, she admitted that she did not tend to differentiate her arts instruction because she wanted to give her students, "the freedom to just see what happens." The final two teachers combined their classes, one of which was a special education class, and co-taught for the program's duration. It was important to them to consistently deliver their instruction using multiple approaches. For instance, they would give students verbal instructions, write instructions on the board, model art processes, and get involved in a hands-on manner with student work during independent work time.

Student assessment and feedback. During classroom observations, external evaluators noted teachers were frequently engaged in formative assessment. Across the board, teachers communicated specific and clear art making criteria for students to follow, spot checked student work throughout individual work time, and provided meaningful feedback. Many teachers incorporated a reflection practice at the end of their lessons, encouraging students to talk about their progress in their own words. Additionally, students often had time to revisit and revise their work.

Further analysis demonstrated that both classroom teachers and artist coaches regularly gave students feedback throughout the art-making process. The focus of this feedback primarily related to the art-making process itself. Teachers made descriptive comments about students' projects, expressed general encouragement, and gave feedback about students' visual arts knowledge. Approximately two-thirds of the feedback was delivered verbally. Additionally, teachers participated in a hands-on manner with student projects, modeled processes, and utilized exemplars.

Student Outcomes

As described earlier, teachers implemented pre- and post-instruction arts assessments for two units, one focused on shape and one focused on color. Of the 16 participating teachers, 8 submitted pre- and post-shape assessments and 11 submitted pre- and post-color assessments Teachers administered the shape pre-assessment to 129 students and the post-assessment to 122 students. Teachers administered the color pre-assessment to 185 students and the post-assessment to 180 students. Percentages of correct scores were compared pre to post for each class. It is important to note that teachers of Special Day Classes were not included in the analysis; another teacher who submitted only color data was excluded from the analysis because she used the assessments as a whole class exercise and all students answered all of the items correctly on both the pre- and post-tests.

Shape. Six of the eight classes demonstrated a positive change between the percentage of correct student responses at pre- and post-tests, of which two are statistically significant based on a *t*-test analysis. Overall, these classes scored moderately well on each assessment at both pre and post, averaging 69.5% on the pre-test and 75.0% on the post-test, meeting the overall project goal of a 5% increase. The estimated difference between pre- and post-tests ranged from 3.7% to 15.0%, with five classes meeting the goal of a score increase of at least 5%. One class demonstrated no change and another class demonstrated a negative change of 10.0%, but neither of these is significant.

Color. Ten of the 11 classes included in the analysis demonstrated a positive change between the pre- and post-tests, of which 7 are statistically significant based on a t-test analysis. Overall, these classes scored poorly on the pre-test (averaging 31.2%) and moderately well on the post-test (averaging 57.4%). The estimated difference between pre- and post-tests ranged from 12.9% to 51.2%, exceeding the overall project goal of a 55% increase pre to post. In terms of the individual class, ten of these classes met the goal of a score increase of at least 5%. One class demonstrated a negative change pre to post of 5.6%, but this result was not significant.

The overall t-test results for both shape and color are presented in Table 6. It should be noted that the student assessments were selected by the program due to their links to the program content, not for their instructional sensitivity or other empirical properties. The fact that so many students performed well on the shape test, even at pre-test, suggests that it might be too easy of a task to capture teacher impact. The program might want to consider selecting a different task for future cohorts or adding an additional task.

Table 6

T-test Results: Student Pre–Post Assessment Comparisons

	T-test		
Assessment	*DF*	*t*-value	*p*-value
Shape	121	2.25	0.0261
Color	165	9.58	< .0001

Discussion

Overall, the results from the evaluation suggest that the ATC program experience has been primarily positive for both the participating teachers and their partner artist coaches. Teachers enjoyed the program and the collaborative process, and evidenced the implementation of visual arts instruction independently and collaboratively in their classrooms. Teachers appeared to take a growing responsibility for arts instruction in their classrooms as the program progressed, which was consistent with ATC goals. That is, by the end of their ATC participation teachers appeared to be "owning" their arts instruction. Furthermore, formative assessment appeared to be a key component of the teachers' arts instruction process, allowing for ongoing monitoring and instructional improvement.

Even though the ATC experience was generally positive for teachers, the evaluation identified several areas where additional support should be considered in future ATC implementation years. For instance, by both quantitative and qualitative measures, teachers appeared to have some difficulties with the VAPA standards in terms of their overall comfort levels and ability to identify them within their instruction. Some disparity seemed to arise between the qualitative and quantitative data in terms of teachers' differentiation of instruction. That is, while the majority of teachers reported at least some differentiation, less evidence was available through the lesson plans and observations/interviews. Perhaps teachers needed some additional support regarding differentiation of arts instruction for all the groups of students who

might benefit from it (i.e., not just special education), as well as more examples of the specific forms this differentiation might take. It is possible that teachers did not share the full range of differentiation strategies on their lesson plans.

The special education classrooms also appeared to present some particular challenges to the artist coach. Artist coaches requested an opportunity to visit the special education classes before their first planning meeting with the teacher in order to have a better understanding of the specific student population, as many of them have not had experience with this group. They also requested specific training to help develop their skills in serving the diverse needs of special education students.

An overarching theme that becomes salient across the evaluation findings is that the teacher and artist coach collaboration time is perceived as the key to success from both the teacher and artist coach; anything that could potentially increase that time would likely be viewed as an improvement by program participants. One artist coach mentioned that scheduling the art lesson immediately after the teacher had a break was a highly successful way of building in more collaboration time. This free time allowed the artist coach and teacher to informally meet, get on the same page, and make any necessary last minute adjustments before the students arrived to class. The artist coach purposefully arrived early in order to ensure more touch points with the teacher. This example is one of many ways in which the teacher and their partner artist coach could build more thinking and planning time into their busy schedules.

References

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APPENDIX A

Pre-Program
Teacher Survey

Teacher Survey
Evaluation of Pasadena's Armory Center for the Arts

Survey Information

You are asked to participate in a research study conducted by Eva Baker, the Principal Investigator in this study, for the Center for the Study of Evaluation at the University of California, Los Angeles. You were selected as a possible participant in this study because of your participation in the PDAE program. Your participation in the research study is entirely voluntary and refusal to participate will not adversely affect your participation in the PDAE program or you relationship with The Armory Center for the Arts or your school district.

PURPOSE OF THE STUDY
The purpose of the study is to examine the effectiveness of the Professional Development for Arts Educators (PDAE) program for teachers. Both PDAE-participating and non-participating teachers will be surveyed for comparison purposes.

PROCEDURES
If you agree to participate in this study, you will be asked to complete a questionnaire that will be administered electronically three times towards the beginning and the end of your PDAE program. You will also be asked to complete a follow-up survey six months after completion of the program (i.e. you will be asked to complete three surveys total).

Each questionnaire should take approximately 30 minutes total to complete. The information gathered will help refine and adapt program practices.

The surveys will address issues of knowledge, classroom practice, attitudes/efficacy, and classroom engagement related to visual arts education standards and the integration of the visual arts with other core academic content. You will also be asked to provide feedback regarding your satisfaction with various aspects of the professional development program.

Completing and submitting the questionnaire online to CRESST/UCLA Center for the Study of Evaluation means that you agree to participate in this study.

POTENTIAL RISKS AND DISCOMFORTS
The questionnaire may be completed at a time that will not interfere with your duties at school. You do not have to answer any questions you do not wish to answer. In addition, you may quit the study at any time without any negative consequences.

POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY
You will have the opportunity to provide information to help improve the efforts of professional development of arts educators programs in the state of California.

PAYMENT FOR PARTICIPATION
You will not be paid for participation in this study.

Survey

CONFIDENTIALITY

Your participation in this study will be anonymous. Your name will not be collected or linked to your survey responses in the reporting of the data. You will be asked to generate a unique ID that only you will know to allow us to combine your responses from all three of the surveys.

PARTICIPATION AND WITHDRAWAL

If you agree to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you do not want to answer and still remain in the study.

IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact Eva Baker, the Principal Investigator, or Noelle Griffin, the Project Director. They can be reached at:

CRESST/UCLA Center for the Study of Evaluation
10945 Le Conte, Suite 1400
Mailbox 957150
Los Angeles, CA 90095-7150
(310) 825-8605

RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact the Office for the Protection of Research Subjects, 11000 Kinross Avenue, Suite 102, Box 951694, Los Angeles, California 90095-1694, phone number (310) 825-8714.

☐ I have read the above information and would like to continue

Teacher ID Page

1. We are asking that you generate your own unique ID number below. You will be asked for this ID number again when you fill out the follow up surveys for this project. This number will allow us to link your follow up survey responses to your responses today for analysis purposes without collecting any personally identifying information from you. Please save this ID number for your records.

For your unique ID, please list the last two letters of your mother's first name and the month and year of your birth. For example, if your mother's first name is Marie, and you were born 1/26/72, your unique ID would be IE0172.

Please list your unique ID here: _____

Survey

2. **What is your current position?**

☐ Classroom Teacher

☐ Administrator

☐ Resource Specialist

☐ Other _____

3. **What grade(s) do you teach?** _____

4. **How long have you been teaching?**

☐ Less than 1 year

☐ 1-2 years

☐ 3-5 years

☐ 6-10 years

☐ 11-15 years

☐ More than 15 years

5. **What is the extent of your previous experience providing visual arts instruction to primary grade students?**

☐ Never

☐ Less than 1 school year

☐ 1-2 school years

☐ More than two school years

6. **What is the extent of your previous experience providing instruction in other arts modalities (e.g., theater, music) to primary grade students?**

☐ Never

☐ Less than 1 school year

☐ 1-2 school years

☐ More than 2 school years

7. **What is your undergraduate major? (list):** _____

_____

8. **What type of teaching credential do you hold?** (Check all that apply)

☐ Single Subject

☐ Multiple Subject

☐ Educational Specialist

9. **Which of the following professional development programs offered by the Armory Center for the Arts have you participated in (please indicate the year in the text for those programs that you participated in)**

	Check below if participated	Year of participation
CIE (Children investigating the environment)	☐	_____
FLARE (Fun with Language, Art and Reading)	☐	_____
Art Central	☐	_____
Other: _____	☐	_____

Survey

10. In addition to any of the Armory Center-offered programs you listed above, approximately how many hours of professional development focused on visual arts instruction/curriculum did you participate in during the *2007-08* school year? _____

11. In addition to any of the Armory Center-offered programs you listed above, approximately how many hours of professional development focused on visual arts instruction/curriculum have you participate in during the *2008-09* school year so far?_____

12. To what extent do you agree or disagree with the following statements:

	Srongly Disagree	Disagree	Disagree Slightly More Than Agree	Agree Slightly More Than Disagree	Agree	Strongly Agree	Not Applicable
I take state visual arts standards into account when planning a visual arts lesson.	○	○	○	○	○	○	○
Most of my students have the ability to meet state visual arts standards.	○	○	○	○	○	○	○
I could teach the state visual arts standards to a diverse group of learners (including ELLs).	○	○	○	○	○	○	○

Survey

13. During the 2008 - 2009 school year so far, approximately how many hours did you spend in the following collaborative activities with an arts specialiset?

	Check below if applicable	Number of hours
Lesson planning	☐	_____
Co-teaching	☐	_____
Review student work/assessments	☐	_____
Other: _____	☐	_____

14. This school year (*2008-09*), approximately how many hours of standards based visual arts instruction total have you personally delivered to your students? _____

15. How many of these hours involved co-teaching with you and your PDAE arts specialist? (i.e., both of you delivered some parts of a lesson to the students) _____

16. How many of hours of instruction did your PDAE arts expert provide to your students independently? (i.e., the arts expert delivered the lesson by him/herself to your students) _____

17. **Regarding the visual arts instruction lessons in the 2008-09 school year described above (that were delivered to your students either by you or co-taught with an arts specialist), how many lessons integrated arts instruction with your language arts curriculum?** _____

18. **Please describe the visual arts instruction lessons in the 2008-09 school year described above (that were delivered to your students either by you or co-taught with an arts specialist):**

_____

_____

_____

_____

_____

_____

_____

_____

19. **In the above lessons, how often did you differentiate instruction for the following type of students :**

	Never	Rarely	Sometimes	Often	Always	N/A
GATE	○	○	○	○	○	○
ELLs	○	○	○	○	○	○
Special Education	○	○	○	○	○	○
Other:_____	○	○	○	○	○	○

20. What is your familiarity with these topics?

	Very Familiar	Somewhat Familiar	Familiar	Not Very Familiar	Not Familiar at All
State visual arts standards at your grade level.	○	○	○	○	○
State visual arts standards at the grade level below.	○	○	○	○	○
State visual arts standards at the grade level above.	○	○	○	○	○
Theories of children's development of visual arts abilities	○	○	○	○	○

21. Please list the titles of the 5 California VAPA (visual and performing arts) strands. If you are unfamiliar with them, please write "N/A"

1. _____

2. _____

3. _____

4. _____

5. _____

22. How prepared do you feel to implement instruction in the following visual arts content areas?

	Not at All	Slightly	Somewhat	Adequately	More than adequately	I do not teach this content area
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○	○	○
Art history (i.e., understanding the social/historical context of art)	○	○	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○	○	○
Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)	○	○	○	○	○	○
Differentiating arts instruction to meet group (e.g. ELL, GATE) and individual needs	○	○	○	○	○	○
Using different artistic media (painting, drawing, sculpture) and tools as part of your arts instruction	○	○	○	○	○	○
Selecting appropriate works of art to use during your arts instruction	○	○	○	○	○	○

23. How prepared do you feel to assess student knowledge/skills in the following visual arts content areas?

	Not at All	Slightly	Somewhat	Adequately	More than adequately
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○	○
Art history (i.e., understanding the social/historical context of art)	○	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○	○

24. How frequently did you implement visual arts lessons that addressed the following skills/content during the 2008-09 school year so far?

	Never	1-2 times per semester	1-2 times per month	Weekly
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○
Art history (i.e., understanding the social/historical context of art)	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○
Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)	○	○	○	○

25. In the *2008-09* school year so far, how often did the following activities occur as part of your visual arts instruction?

	Never	Rarely	Sometimes	Often	Very Often	Always
You engaged students in questioning/ inquiry regarding their artistic understanding or experiences	○	○	○	○	○	○
A guest artist/arts specialist visited the classroom as part of the instruction	○	○	○	○	○	○
A guest artist/arts specialist assisted with lesson planning	○	○	○	○	○	○
Your class visited a museum or art gallery	○	○	○	○	○	○
The lesson focused on the medium of painting	○	○	○	○	○	○
The lesson focused on the medium of drawing	○	○	○	○	○	○
The lesson focused on the medium of sculpture	○	○	○	○	○	○
The lesson focused on another visual arts medium	○	○	○	○	○	○
Students were motivated/ engaged	○	○	○	○	○	○
You incorporated the creation of a visual artistic work (drawing, painting, sculpture) into your instruction	○	○	○	○	○	○

26. In the *2007-08* school year, how often did the following activities occur as part of your visual arts instruction?

	Never	Rarely	Sometimes	Often	Very Often	Always
You engaged students in questioning/ inquiry regarding their artistic understanding or experiences	○	○	○	○	○	○
A guest artist/arts specialist visited the classroom as part of the instruction	○	○	○	○	○	○
A guest artist/arts specialist assisted with lesson planning	○	○	○	○	○	○
Your class visited a museum or art gallery	○	○	○	○	○	○
The lesson focused on the medium of painting	○	○	○	○	○	○
The lesson focused on the medium of drawing	○	○	○	○	○	○
The lesson focused on the medium of sculpture	○	○	○	○	○	○
The lesson focused on another visual arts medium	○	○	○	○	○	○
Students were motivated/ engaged	○	○	○	○	○	○
You incorporated the creation of a visual artistic work (drawing, painting, sculpture) into your instruction	○	○	○	○	○	○

Survey

27. Last school year (*2007-08*) did you have your students maintain a portfolio of their artistic works?

☐ Yes

☐ No

28. This school year (*2008 - 09*), do you have your students maintain a portfolio of their artistic works?

☐ Yes

☐ No

29. In the *2007-08* school year, how often did the following activities occur as part of your visual arts instruction?

	Daily	At least twice a week	Weekly	Bi-Weekly	Monthly
How often did you add student work to the portfolio of their artistic work?	○	○	○	○	○
Typically, how often did you review a student's portfolio?	○	○	○	○	○

30. Please rate your level of knowledge on the following topics:

	1 (Novice)	2	3	4	5 (Expert)
Selecting appropriate works of visual art to use as part of your arts instruction	○	○	○	○	○
Techniques for using works of visual art as an educational tool in other curricular areas (e.g., language arts, math, science)	○	○	○	○	○
Developing questions for students engage in inquiry-based learning as part of your arts instruction	○	○	○	○	○
Teaching students to reflect on their own artistic work as an instructional tool	○	○	○	○	○
Designing lessons where students analyze/critique works of visual art	○	○	○	○	○
Designing lessons where students create works of visual art	○	○	○	○	○
Using self-reflection to examine and improve your own curriculum and instructional techniques	○	○	○	○	○
Developing your own classroom assessments to monitor students' visual arts skills/knowledge	○	○	○	○	○
Selecting existing assessments to use in your classroom for monitoring students' visual arts skills/ knowledge	○	○	○	○	○
Using student assessment results to plan and refine your visual arts instructional practices	○	○	○	○	○
Using assessment results to help select visual arts instructional materials	○	○	○	○	○
Developing student literacy	○	○	○	○	○
Coordinating your curriculum with state visual arts content standards	○	○	○	○	○
Coordinating your curriculum with national visual arts content standards	○	○	○	○	○

31. Overall, how would you rate your satisfaction with your participation in the PDAE professional development program?

      ○ 1 = very low   ○ 2   ○ 3   ○ 4   ○ 5 = very high

32. How useful was what you learned in the PDAE professional development program for your classroom practice?

      ○ 1 = very low   ○ 2   ○ 3   ○ 4   ○ 5 = very high

33. What aspects of your PDAE professional development experience did you find the most helpful? The least helpful?

Most helpful: _____

_____

_____

_____

_____

Least helpful: _____

_____

_____

_____

_____

34. How could the PDAE program be improved?

_____

_____

_____

_____

_____

_____

_____

_____

Thank you for completing the survey!

APPENDIX A

**Post-Program
Teacher Survey**

Teacher Survey
Evaluation of Pasadena's Armory Center for the Arts

Survey Information

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The questionnaire may be completed at a time that will not interfere with your duties at school. You do not have to answer any questions you do not wish to answer. In addition, you may quit the study at any time without any negative consequences.

POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY
You will have the opportunity to provide information to help improve the efforts of professional development of arts educators programs in the state of California.

PAYMENT FOR PARTICIPATION
You will not be paid for participation in this study.

Survey

CONFIDENTIALITY

Your participation in this study will be anonymous. Your name will not be collected or linked to your survey responses in the reporting of the data. You will be asked to generate a unique ID that only you will know to allow us to combine your responses from all three of the surveys.

PARTICIPATION AND WITHDRAWAL

If you agree to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you do not want to answer and still remain in the study.

IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact Eva Baker, the Principal Investigator, or Noelle Griffin, the Project Director. They can be reached at:

CRESST/UCLA Center for the Study of Evaluation
10945 Le Conte, Suite 1400
Mailbox 957150
Los Angeles, CA 90095-7150
(310) 825-8605

RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact the Office for the Protection of Research Subjects, 11000 Kinross Avenue, Suite 102, Box 951694, Los Angeles, California 90095-1694, phone number (310) 825-8714.

Teacher ID Page

1. We are asking that you generate your own unique ID number below. You will be asked for this ID number again when you fill out the follow up surveys for this project. This number will allow us to link your follow up survey responses to your responses today for analysis purposes without collecting any personally identifying information from you. Please save this ID number for your records.

For your unique ID, please list the last two letters of your mother's first name and the month and year of your birth. For example, if your mother's first name is Marie, and you were born 1/26/72, your unique ID would be IE0172.

Please list your unique ID here: _____

Survey

2. **What is your current position?**

☐ Classroom Teacher

☐ Administrator

☐ Resource Specialist

☐ Other _____

3. **What grade(s) do you teach?** _____

4. **How long have you been teaching?**

☐ Less than 1 year

☐ 1-2 years

☐ 3-5 years

☐ 6-10 years

☐ 11-15 years

☐ More than 15 years

5. **What is the extent of your previous experience providing visual arts instruction to primary grade students?**

☐ Never

☐ Less than 1 school year

☐ 1-2 school years

☐ More than two school years

6. **What is the extent of your previous experience providing instruction in other arts modalities (e.g., theater, music) to primary grade students?**

☐ Never

☐ Less than 1 school year

☐ 1-2 school years

☐ More than 2 school years

7. **What is your undergraduate major? (list):** _____

_____

8. **What type of teaching credential do you hold?** (Check all that apply)

☐ Single Subject

☐ Multiple Subject

☐ Educational Specialist

9. **Which of the following professional development programs offered by the Armory Center for the Arts have you participated in (please indicate the year in the text for those programs that you participated in)**

	Check below if participated	Year of participation
CIE (Children investigating the environment)	☐	_____
FLARE (Fun with Language, Art and Reading)	☐	_____
Art Central	☐	_____
Other: _____	☐	_____

Survey

10. In addition to any of the Armory Center-offered programs you listed above, approximately how many hours of professional development focused on visual arts instruction/curriculum have you participated in during the second half of the *2008-09* school year?_____

11. To what extent do you agree or disagree with the following statements:

	Srongly Disagree	Disagree	Disagree Slightly More Than Agree	Agree Slightly More Than Disagree	Agree	Strongly Agree	Not Applicable
I take state visual arts standards into account when planning a visual arts lesson.	○	○	○	○	○	○	○
Most of my students have the ability to meet state visual arts standards.	○	○	○	○	○	○	○
I could teach the state visual arts standards to a diverse group of learners (including ELLs).	○	○	○	○	○	○	○

12. During the second half of the 2008 - 2009 school year, approximately how many hours did you spend in the following collaborative activities with an arts specialist?

	Check below if applicable	Number of hours
Lesson planning	☐	_____
Co-teaching	☐	_____
Review student work/assessments	☐	_____
Other: _____	☐	_____

13. During the second half of the school year (*2008-09*), approximately how many hours of standards based visual arts instruction total have you personally delivered to your students? _____

14. How many of these hours involved co-teaching with you and your PDAE arts specialist? (i.e., both of you delivered some parts of a lesson to the students)_____

15. How many of hours of instruction did your PDAE arts expert provide to your students independently? (i.e., the arts expert delivered the lesson by him/herself to your students)_____

16. **Regarding the visual arts instruction lessons in the second half of the 2008-09 school year described above (that were delivered to your students either by you or co-taught with an arts specialist), how many lessons integrated arts instruction with your language arts curriculum?**

   _____

17. **Please describe the visual arts instruction lessons in the second half of the 2008-09 school year described above (that were delivered to your students either by you or co-taught with an arts specialist):**

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

18. **In the above lessons, how often did you differentiate instruction for the following type of students :**

	Never	Rarely	Sometimes	Often	Always	N/A
GATE	○	○	○	○	○	○
ELLs	○	○	○	○	○	○
Special Education	○	○	○	○	○	○
Other:_____	○	○	○	○	○	○

Survey

19. What is your familiarity with these topics?

	Very Familiar	Somewhat Familiar	Familiar	Not Very Familiar	Not Familiar at All
State visual arts standards at your grade level.	○	○	○	○	○
State visual arts standards at the grade level below.	○	○	○	○	○
State visual arts standards at the grade level above.	○	○	○	○	○
Theories of children's development of visual arts abilities	○	○	○	○	○

20. Please list the titles of the 5 California VAPA (visual and performing arts) strands. If you are unfamiliar with them, please write "N/A"

1. _____

2. _____

3. _____

4. _____

5. _____

Survey

21. How prepared do you feel to implement instruction in the following visual arts content areas?

	Not at All	Slightly	Somewhat	Adequately	More than adequately	I do not teach this content area
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○	○	○
Art history (i.e., understanding the social/historical context of art)	○	○	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○	○	○
Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)	○	○	○	○	○	○
Differentiating arts instruction to meet group (e.g. ELL, GATE) and individual needs	○	○	○	○	○	○
Using different artistic media (painting, drawing, sculpture) and tools as part of your arts instruction	○	○	○	○	○	○
Selecting appropriate works of art to use during your arts instruction	○	○	○	○	○	○

Survey

22. How prepared do you feel to assess student knowledge/skills in the following visual arts content areas?

	Not at All	Slightly	Somewhat	Adequately	More than adequately
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○	○
Art history (i.e., understanding the social/ historical context of art)	○	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○	○

23. How frequently did you implement visual arts lessons that addressed the following skills/content during the second half of the 2008-09 school year?

	Never	1-2 times per semester	1-2 times per month	Weekly
Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)	○	○	○	○
Creative Expression (i.e., creating works of art)	○	○	○	○
Art history (i.e., understanding the social/historical context of art)	○	○	○	○
Artistic Analysis (i.e., analyzing and making judgments about works of art)	○	○	○	○
Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)	○	○	○	○

24. In the second half of the *2008-09* school year so far, how often did the following activities occur as part of your visual arts instruction?

	Never	Rarely	Sometimes	Often	Very Often	Always
You engaged students in questioning/ inquiry regarding their artistic understanding or experiences	○	○	○	○	○	○
A guest artist/arts specialist visited the classroom as part of the instruction	○	○	○	○	○	○
A guest artist/arts specialist assisted with lesson planning	○	○	○	○	○	○
Your class visited a museum or art gallery	○	○	○	○	○	○
The lesson focused on the medium of painting	○	○	○	○	○	○
The lesson focused on the medium of drawing	○	○	○	○	○	○
The lesson focused on the medium of sculpture	○	○	○	○	○	○
The lesson focused on another visual arts medium	○	○	○	○	○	○
Students were motivated/ engaged	○	○	○	○	○	○
You incorporated the creation of a visual artistic work (drawing, painting, sculpture) into your instruction	○	○	○	○	○	○

25. During the second half of the school year (*2008 - 09*), do you have your students maintain a portfolio of their artistic works?

☐ Yes

☐ No

26. In the *2008-09* school year, how often did the following activities occur as part of your visual arts instruction?

	Daily	At least twice a week	Weekly	Bi-Weekly	Monthly
How often did you add student work to the portfolio of their artistic work?	○	○	○	○	○
Typically, how often did you review a student's portfolio?	○	○	○	○	○

27. Please rate your level of knowledge on the following topics:

	1 (Novice)	2	3	4	5 (Expert)
Selecting appropriate works of visual art to use as part of your arts instruction	○	○	○	○	○
Techniques for using works of visual art as an educational tool in other curricular areas (e.g., language arts, math, science)	○	○	○	○	○
Developing questions for students engage in inquiry-based learning as part of your arts instruction	○	○	○	○	○
Teaching students to reflect on their own artistic work as an instructional tool	○	○	○	○	○
Designing lessons where students analyze/critique works of visual art	○	○	○	○	○
Designing lessons where students create works of visual art	○	○	○	○	○
Using self-reflection to examine and improve your own curriculum and instructional techniques	○	○	○	○	○
Developing your own classroom assessments to monitor students' visual arts skills/knowledge	○	○	○	○	○
Selecting existing assessments to use in your classroom for monitoring students' visual arts skills/knowledge	○	○	○	○	○
Using student assessment results to plan and refine your visual arts instructional practices	○	○	○	○	○
Using assessment results to help select visual arts instructional materials	○	○	○	○	○
Developing student literacy	○	○	○	○	○
Coordinating your curriculum with state visual arts content standards	○	○	○	○	○
Coordinating your curriculum with national visual arts content standards	○	○	○	○	○

28. Overall, how would you rate your satisfaction with your participation in the PDAE professional development program?

○ 1 = very low   ○ 2   ○ 3   ○ 4   ○ 5 = very high

29. How useful was what you learned in the PDAE professional development program for your classroom practice?

○ 1 = very low   ○ 2   ○ 3   ○ 4   ○ 5 = very high

30. What aspects of your PDAE professional development experience did you find the most helpful? The least helpful?

Most helpful: _____

_____

_____

_____

_____

Least helpful: _____

_____

_____

_____

_____

31. How could the PDAE program be improved?

_____

_____

_____

_____

_____

_____

_____

_____

Thank you for completing the survey!

Appendix B:
Interview Protocol

PDAE Teacher Interview Guide

1. Background questions: I would like to ask you a few background questions about your school and your experiences as a teacher.

   - Σ How long have you been teaching? At your current school?

   - Σ How long have you personally been instructing students in visual arts as part of your regular classroom instruction

2. Prior to your participation in the PDAE program, what role did visual arts education play in your regular classroom curriculum?

3. To what extent were you able to integrate your arts instruction into language arts instruction in your classroom?

   - Σ How did you select the language arts content that would be incorporated into the lesson?

   - Σ What difficulties, if any, did you face in integrating visual arts and language arts instruction?

   - Σ Through what processes, if at all, do you think visual arts instruction can support content area learning, and vice versa?

4. How would you describe your understanding of the CA arts education standards? What role did the standards play in your design and implementation process?

5. Please describe the collaboration process with your PDAE arts specialists. What aspects of the collaboration were most/least useful and why? What roadblocks, if any, did you face in the collaboration process?

6. What approaches did you use to assess student arts skills/understanding as part of the lessons you designed through the PDAE program? How did you use the information you collected?

7. Overall, what impact do you feel the Artful Learning model has had on your classroom instruction? Your students?

8. Is there anything that we haven't asked about your PDAE experiences that you feel are important?

Teacher ID: _____

ARMORY CENTER PROFESSIONAL DEVELOPMENT FOR
ARTS EDUCATORS (PDAE) OBSERVATION PROTOCOL

I. General Background Information

1. Observer(s): _____

2. Date: _____

3. Length of observation (in minutes): _____

General description _____

_____

II. Student/Staff Background Information (confirm numbers with primary instructor either before or after lesson observed)

1. Adult/staff roles:

Total # instructors/teachers	
Total # student teachers	
Total # teacher's aides	
Total # volunteers	
Total # parents	
Other	

2. Approximately what percent of the lesson was led by the teacher? _____
The arts specialist? _____

Describe the role of each.

3. What were the goals of the lesson?

Were the goals of the lesson described to the students?

  ☐ Yes   ☐ No

4. Did instruction appear to match goals?

  ☐ Yes   ☐ No

  Please describe:

III. Environmental Checklist (Materials present in environment to support arts program)

1. Is there adequate workspace for the activity?

    ☐ Yes   ☐ No

    Comments:

2. Are adequate arts tools/materials available for the activity?

    ☐ Yes   ☐ No

3. Please describe arts tools/media used in the lesson and how they were used:

IV. Content

1. Which visual arts standards, if any, were addressed during the arts instruction you observed?

2. Was the arts lesson integrated thematically with SRA/Open Court Language Arts Curriculum?

    ☐ Yes   ☐ No

    If yes, please describe how it was integrated:

V. Activities/process

1. During activities focused on arts instruction, which of the following grouping strategies/activities did you observe?

Strategy/Activity	Approximate Time Spent	# of Students Participating
Small group (students only)		
Pairs (student-to-student)		
Whole group (teacher-led)		
Independent work time		
Other: _____		

2. During arts instruction, did you observe instructors providing individual feedback to students regarding their performance?

□ Yes   □ No

2a. Please describe:

3. How often did you observe instructors conducting assessment of student learning using the following strategies?

 a. Spot-checking

 □ Never   □ Once or twice   □ 3-5 times   □ More than 5 times

 b. Group question/response

 □ Never   □ Once or twice   □ 3-5 times   □ More than 5 times

 c. Individual question/response

 □ Never   □ Once or twice   □ 3-5 times   □ More than 5 times

 d. Other _____

 □ Never   □ Once or twice   □ 3-5 times   □ More than 5 times

 Please describe the assessments used in the lesson:

4. Did you see evidence of any of the following arts-related processes, practices, or learning outcomes? *Check all that apply and describe activities.*

 ❑ Creating/producing

  Describe:

  _____
  _____

 ❑ Exhibiting/performing

  Describe:

  _____
  _____

❑ Cooperative and collaborative opportunities for students

Describe:

_____

_____

❑ Hands-on arts experiences

Describe:

_____

_____

❑ Opportunities for reflection/inquiry surrounding arts activities

Describe:

_____

_____

5. Were any instances of differentiated instruction observed for the following groups?
(check all that apply)

❑ ELL

❑ GATE Student

❑ Below benchmark students

❑ Students with special learning needs

❑ Other (please list) _____

5a. Please describe the nature and extent of the differentiated instruction:

6. Please provide a narrative description of the lesson you observed:

Appendix C:
Semi-Structural Focus Group Protocol

PDAE ARTS SPECIALIST FOCUS GROUP QUESTIONS

<u>Teacher roles</u>

∑ To what extent did the teachers you worked with take on more of the teaching responsibilities over the course of the program? Describe.

> What aspects of visual arts instruction did the teachers find easy to execute?

> What aspects of visual arts instruction did the teachers find most challenging?

<u>Visual Arts Standards</u>

∑ Which standards were addressed the most over the course of the program?

∑ Which standards were addressed the least over the course of the program?

<u>Curriculum integration</u>

∑ How was Language Arts content integrated with the visual arts instruction?

> What aspects of the arts instruction were easiest to integrate?

> What aspects of the arts instruction were most difficult to integrate?

<u>Differentiated instruction</u>

∑ In what ways did the classroom teachers differentiate instruction when needed?

<u>Program evaluation</u>

∑ How did the spring program compare to the fall/winter program?

∑ Is there anything else you would like to add about your PDAE experiences that I haven't asked you about?

Appendix D:
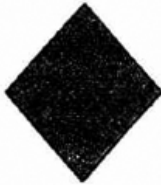**Student Assessment: Shapes and Color**

Name _____ Date _____

Complex Geometric Shapes

A. Matching

Use the words from the word bank below to label the complex geometric shapes.

diamond	octagon	hexagon	circle
pentagon	parallelogram	trapezoid	star

_____   _____   _____

_____   _____   _____

B. Short Answer

Answer the questions.

1. What simple geometric shape is used to create a

diamond? _____

2. What two simple geometric shapes are used to

make a trapezoid? _____

Looking at Color

A. Matching

Match the words in Column 1 to their meanings in
Column 2.

Column 1

____ **1.** tint

____ **2.** secondary colors

____ **3.** hue

____ **4.** value

____ **5.** shade

____ **6.** primary colors

Column 2

a. the lightness or darkness of a color

b. a color + black

c. red, yellow, and blue

d. another name for color

e. a color + white

f. orange, green, and violet

B. Coloring

Use your primary-colored crayons to create the three
secondary colors in the boxes below.

The List of Items for Each Scale Score

* based on the item name of PRE Survey variables

<u>Standards understanding</u>
- I take state visual arts standards into account when planning a visual arts lesson.
- Most of my students have the ability to meet state visual arts standards.
- I could teach the state visual arts standards to a diverse group of learners (including ELLs).

<u>Standards familiarity</u>
- State visual arts standards at your grade level.
- State visual arts standards at the grade level below
- State visual arts standards at the grade level above.
- Theories of children's development of visual arts abilities.

<u>Preparedness for arts assessment</u>
- Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)
- Creative Expression (i.e., creating works of art)
- Art history (i.e., understanding the social/ historical context of art)
- Artistic Analysis (i.e., analyzing and making judgments about works of art)

<u>Freq of arts implementation</u>
- Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)
- Creative Expression (i.e., creating works of art)
- Art history (i.e., understanding the social/ historical context of art)
- Artistic Analysis (i.e., analyzing and making judgments about works of art)
- Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)

<u>Prepared to implement arts instruction</u>
- Artistic perception (i.e., ability to understand and communicate about key visual arts concepts)
- Creative Expression (i.e., creating works of art)
- Art history (i.e., understanding the social/ historical context of art)
- Artistic Analysis (i.e., analyzing and making judgments about works of art)
- Integrating visual arts instruction with instruction of other curricular content areas (e.g., language arts, math)
- Selecting Appropriate works of art to use during your arts instruction

<u>Knowledge of arts instruction</u>
- Selecting appropriate works of visual art to use as part of your arts instruction
- Techniques for using works of visual arts as an educational tool in other curricular areas (e.g., language arts, math, science)

- Developing questions for students engage in inquiry-based learning as part of your arts instruction
- Teaching students to reflect on their own artistic work as an instructional work
- Designing lessons where students analyze/ critique works of visual art
- Designing lessons where students create works of visual art

Knowledge of arts assessment
- Developing your own classroom assessments to monitor students' visual arts skills/knowledge
- Using self-reflection to examine and improve your own curriculum and instructional techniques
- Selecting existing assessments to use in your classroom for monitoring students' visual arts skills/ knowledge
- Using student assessment results to plan and refine your visual arts instructional practices
- Using assessment results to help select visual arts instructional materials

Knowledge of arts standards
- Coordinating your curriculum with state visual arts content standards
- Coordinating your curriculum with national visual arts content standards

Frequency arts application
- You engaged students in questioning/ inquiry regarding their artistic understanding or experiences
- The lesson focused on the medium of painting
- The lesson focused on the medium of drawing
- The lesson focused on the medium of sculpture
- The lesson focused on another visual arts medium
- You incorporated the creation of a visual artistic work (drawing, painting, sculpture) into your instruction