

arts CORPS

**LIBERATING ACADEMIC
MINDSETS THROUGH
CULTURALLY RESPONSIVE
ARTS INTEGRATION**



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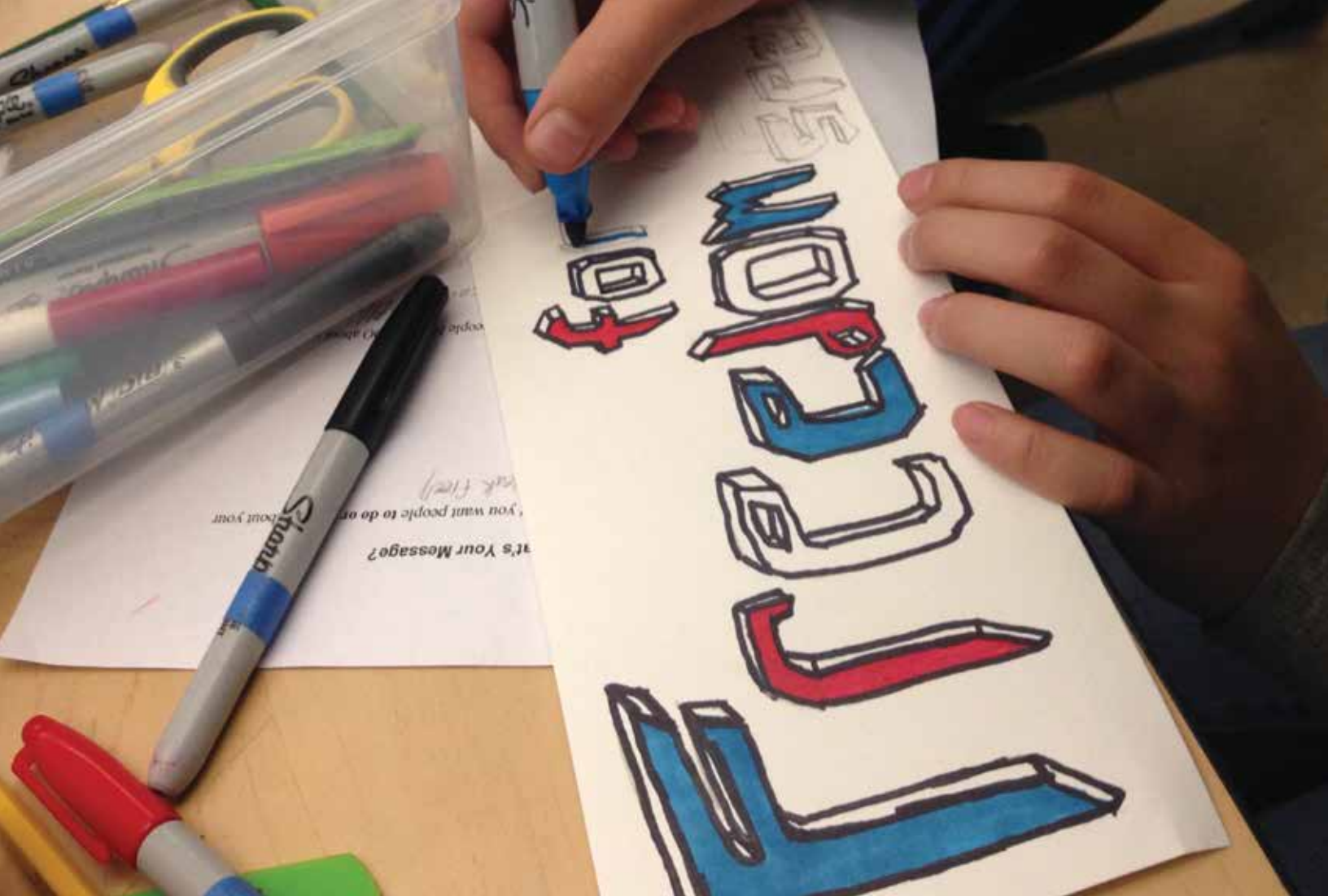


Photo by Angela Brown

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INTRODUCTION

“Arts Integrated co-teaching was a phenomenal experience because I came to it with all of the skills of regular academics and the teaching artist came to it from the skills of all of their realm of expertise, whether it be visual or theatre arts, and so we were really able to work well together over the years...and I was ready to jump in and do any of the things that they needed me to do. It broadened my horizons as a teacher...and the teaching artist was always willing to give that kid a second chance or find a different route for them to be successful in the project.

—5th Grade Classroom Teacher, Highline Creative Schools Initiative”

Arts Corps’ Highline Creative Schools Initiative (HCSI) Report shares the intentions, implementation, and results of a multi-year Department of Education Arts in Education Model Development and Dissemination (AEMDD) project. Through the project, a substantial partnership was developed between Arts Corps and the Highline School District, a region just south of Seattle, Washington. In the associated evaluation, we worked with researchers to examine the impact that partnerships between classroom teachers and teaching artists have on 5th and 6th grade students’ academic mindsets and behaviors, school climate, and their transition to middle school. During the grant period, HCSI delivered high quality, social justice-oriented arts integration to all 5th and 6th graders in four public schools. The project included professional development on academic mindsets, arts integration, and race and social justice for all participating teachers. The research included eight elementary schools, four as treatment schools that hosted Arts Corps in all 5th and 6th grade classes for three years, and four as comparison schools that participated in all research measures but did not experience Arts Corps programming in 5th and 6th grade.

Findings show that the students in the four treatment schools exhibited higher levels of learner behaviors, strengthened their academic mindsets and increased their ELA and math test scores when compared to students at the four control schools. These impacts were particularly marked for young people whom the district characterized as needing Individual Education Plans (IEPs) due to any of a range of disabilities. This study shows that carefully planned, culturally responsive arts integration and thoughtful collaboration between teaching artists and classroom teachers can help close the achievement gap faced by students from marginalized communities, like those in the Highline School District.

WE RISE: INVIGORATING ARTS INTEGRATION THROUGH SOCIAL JUSTICE PEDAGOGY

Oftentimes, when looking at the impact of policies or frameworks on education, youth are left out of the conversation. Arts Corps seeks to remedy that by inviting youth to work on our board, co-present at conferences, and work with the staff and teaching artists. As discussed later in this report, we also incorporate youth voices at the classroom level, working with them to develop learning rubrics that they understand, with objectives and criteria toward which they are motivated to strive. We, as educators, need to have a better understanding of our current educational climate, from youth perspectives, and to make a plan for equity and inclusion moving forward. Through the youth, we will RISE.

Arts Corps: Two Decades of Arts Education Committed to Social Justice

Arts Corps is a non-profit organization based in Seattle, Washington serving over 2,500 students annually in Seattle and South King County through arts education programs during school and out-of-school time, in various settings. Founded in 2000, the organization has nineteen years of experience supporting youth of color and those experiencing poverty by leveraging the arts to engage students with academic content and to catalyze their social-emotional growth. Arts Corps works from a social justice framework, grounding its operations in and outside the school with a keen understanding of the systems of oppression that affect the communities served. With a mission of revolutionizing arts education, Arts Corps embraces arts integration as a powerful tool for social change that affects educators, families, and youth.

Photo by Angela Brown



Arts Corps offers arts-integrated programs and professional development services to public schools through the Creative Schools Initiative, Creative Schools LAB, Creative Schools Residencies and Creative Schools Professional Development. Arts Corps collaborates with schools to leverage the arts to advance student learning through integrated curriculum, co-teaching with a teaching artist, and arts-based school and family engagement opportunities. The organization provides in- and after-school residencies in theatre, spoken word, dance, music, visual arts, and media arts. Arts Corps also hosts teen leadership programs in which the next generation of young artists hone their capacities for activism and cultural work. All Arts Corps programs are free to young people who participate, and are grounded in culturally responsive teaching strategies that use “cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them” (Geneva Gay, 2010).

Over its nineteen-year history, Arts Corps has increasingly become a leader in the fields of social justice and arts education. Arts Corps believes that social justice and arts education are inseparable, and that the arts are most powerful when they are culturally relevant, centered around youth voice and community activism, and when all youth are given the opportunity to imagine, persist, and create. These ideals have become an important part of Arts Corps’ identity as an organization, which includes close attention and conversation around the ways in which race and oppression can play out in classrooms and in organizational practices—unless teachers and their partners build alternatives.

“Representation matters. In my experience as a native Spanish speaker, I had students who immediately had a connection with me by speaking to me in Spanish. I had a student’s mom who came up to me and asked me questions about the school not related to Arts Corps because she knew I spoke Spanish. I formed a connection with that parent and explained my role in Arts Corps along with answering her question. Language barriers are an obstacle for parents and students. I am grateful to have the opportunity to bring my language and understanding into my classrooms.

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

Creative Schools Initiative Model: Arts Corps’ Response to Issues of Equity and Opportunity

Research shows that arts education has transformative results: higher school attendance and graduation rates, as well as increases in students’ creative capacities, leadership skills, and connections to community. These results are especially significant among communities that disproportionately do not have access to arts education, largely low-income youth of color. Arts Corps has made a commitment to reducing the opportunity gap in access to arts learning by providing high quality programming at schools and sites that serve high populations of students experiencing poverty, students of color, immigrants, and refugees.

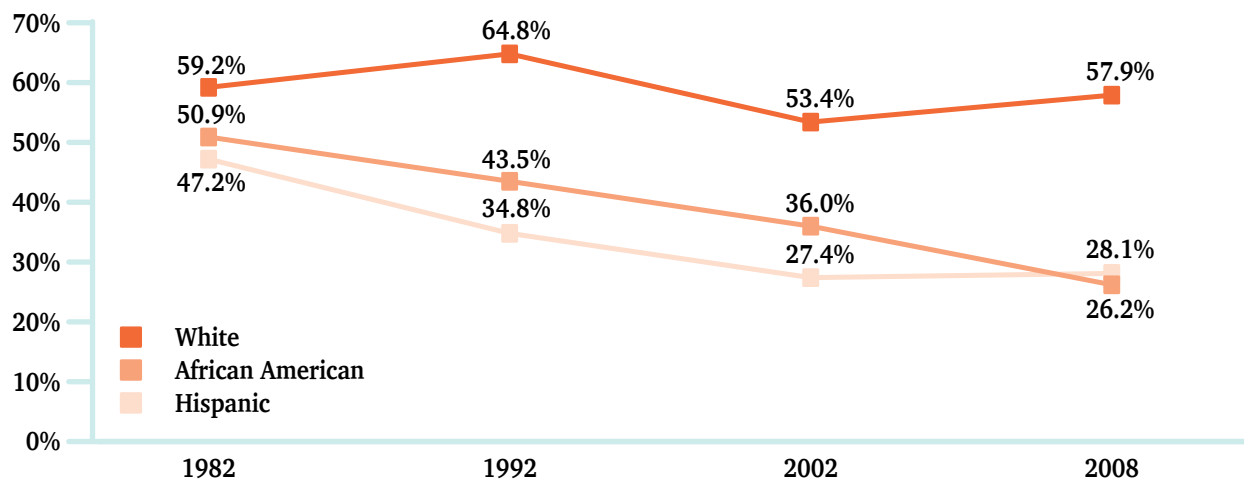
At a systemic level, the Highline Creative Schools Initiative (HCSI) was designed to address one source of deep-seated inequity in school systems. For decades, arts education has declined in American public schools, and the decline is especially dramatic for students of color and students living in poverty, as shown in the graph below from a 2011 Teaching Artist Research Project report published by NORC at the University of Chicago.



Photo by Angela Brown

Figure 1: Rate of childhood arts education by race (1982-2008)

Source: Rabkin & Hedberg, 2011



This decline in arts access is evident in Highline Public Schools and is highlighted in a 2010 report from the Highline Superintendent's Council on the Arts, "Highline has deficits in arts education that are impacting our students' full preparation for college, career, and citizenship ... Of primary concern is a striking inequity of access to the arts across the district." (Superintendent's Council on the Arts, Highline Public Schools, 2010). The council found that students living in high poverty neighborhoods were the least likely to access the arts, and that African American, Latino, and Pacific Islander students were significantly under-represented in arts classes. South King County infrastructure gaps have resulted in very few arts-related partnerships in comparison to resources in Seattle School District, just north of Highline.

Bringing arts into Highline classrooms, through arts integration, is one strategy to provide more equitable access to arts education in the district. Arts Corps defines arts integration as the approach to teaching where the arts are the vehicle for learning, in which students learn about a content area and an art form, simultaneously. Together, teaching artists and classroom teachers make conceptual connections between subjects, leading to deeper learning in the content area. The curriculum and the instructional practices implemented by the teaching artists and teachers were designed to foster a high level of intellectual challenge. Specific focus was fostering five academic mindsets that have been shown to be predictive of academic engagement and success: growth mindset; self-efficacy; sense of belonging; challenge; and relevancy. The curriculum and practices were also designed to positively impact students' transition to middle school, a vulnerable time for learners, especially in historically marginalized areas. The populations who are most negatively affected by the arts opportunity gap—students of color and those experiencing poverty—are the same populations most affected by the achievement gap. The unjust nature of this reality is underscored by numerous studies demonstrating that arts education is a potent tool to develop critical thinking skills and promote academic success in youth.



Photo by Angela Brown

The Foundation and Frontier of the Work

A research overview published by the Arts Education Partnership in 2013 shows that arts education boosts literacy and English Language Arts skills; advances math achievement; engages students in school and motivates them to learn; develops critical thinking; and improves school culture. According to the report, when the arts are integrated with literacy instruction, all students benefit, especially English Language Learners and students from low-income backgrounds (Ingram, D., & Riedel, E., (2003). These studies inspired the development of the Highline Creative Schools Initiative (HCSI) research project.

The Highline Creative Schools Initiative aimed to close opportunity and achievement gaps in Highline schools. The Initiative was aligned with the goals of regional initiatives in Washington State and King County, including The Road Map Project, a collective impact effort that—at the time HCSI was initiated—included a focus on academic mindsets and student pathways to graduation and college, and prioritizes learning environments where students feel respected, valued, and engaged; in which students have teachers who can relate to them; and families are engaged through culturally responsive practice (<https://roadmapproject.org>). Arts Integration provides students the opportunity to consider, understand, and use their own voice to communicate their needs, ideas, and thoughts to the external world (Arts Education Initiative Issue Brief, 2011).

A body of evidence also suggests that academic mindsets may underlie differences in school performances by race/ethnicity and gender. Numerous important studies have demonstrated that academic mindsets are malleable and that interventions successfully change students' beliefs about their intelligence, promote social belonging, and connect performance to future goals, and in doing so have substantial sustained effects on school performance (Aronson et al., 2009). Carol Dweck and her colleagues conclude in a review of the evidence on these non-cognitive factors that “educational interventions and initiatives that target these psychological factors can have transformative effects on students' experience and achievement in school, improving core academic outcomes such as GPA and test scores months and even years later” (Dweck, 2011, p. 3).

“ So many of our teachers remarked how blown away they were to see their students in a different light when they were making art. One 6th grade teacher said that two students in particular didn’t exhibit strong academic skills until we got to the persuasive writing/art and advocacy unit. They were motivated to do research on civil rights for lesbians, gays, bisexual, and transgender people. They took great care in designing their related art project and were often ahead of their peers in the process. For one session, I had them teach the other students how to do the next part of the project. These are students who didn’t often have opportunities to show their leadership skills to the rest of the class, so this was a great moment to build their sense of self-efficacy.

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

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In partnership with a visionary district administration at Highline School District, in King County, Washington, Arts Corps launched its Highline Creative Schools Initiative (HCSI) program in 2015. The overarching goal was to pilot a replicable model using high quality arts integration to boost learner behaviors and mindsets, with measurable consequences for school achievement, in the district’s economically, culturally, and linguistically diverse classrooms.

Arts Corps’ methodology and instructional content implemented in the HCSI program was intentionally designed to foster students’ engagement with content and issues that are relevant to their personal and developmental needs. In the classroom and through professional development, the HCSI program strengthened the capacities of educators to address social emotional learning through the arts, which is a powerful conduit to emotional development and relationship building between students and adults. Through the creation of engaging, culturally responsive, and inclusive learning experience, arts integration has the capacity to cultivate a positive and encouraging relationship between teachers and students.

Photo by Angela Brown



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HCSI REPORT 2019

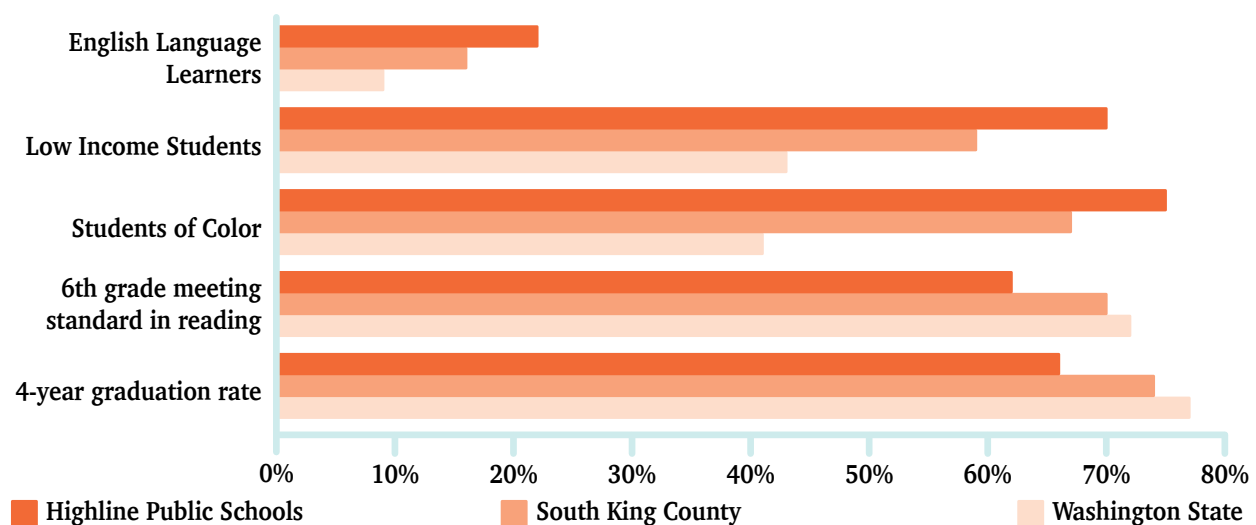
The Promise: the Highline Community and School District Partnership

The communities of the Highline Public Schools (HPS) are characterized by diverse populations of low-income families, including many different immigrant and refugee populations. According to the 2015 Census data, over 22% of the population of Burien are non-native English speakers. Spanish, Vietnamese, Tagalog, Khmer (Cambodian) and several East African languages are among the many languages spoken in student homes. In 2017-18, the school district served approximately 19,000 students who spoke ninety-five languages. In the same year, 28% of Highline's student population were English Language Learners, and 16% had Special Education designation.

Highline Schools are located in South King County, where poverty rates for families of color are notably high due to lack of availability of inexpensive housing in a rapidly gentrifying region. A high percentage of Highline students are living in poverty compared to Washington State overall or the neighboring Seattle School District—in 2016-17, 63% of students in Highline qualified for free or reduced-price meals compared to 44% statewide, or 34% in Seattle (OSPI <http://reportcard.ospi.k12.wa.us/>). The eight elementary schools that participated in Highline Creative Schools Initiative—four treatment schools and four comparison schools—primarily serve low-income students of color. Many students are at risk for educational failure, marked by lower academic performance, lower graduation rates, and higher dropout rates of students of color. Evidence of this gap is illuminated by the Washington State Office of the Superintendent of Public Instruction (OSPI) Report Card, which details demographics and performance. At the treatment elementary schools, there is an achievement gap on nearly every measure of academic performance, including in students meeting standard in reading in 6th grade, with significant disparities by race and income.

Figure 2: Highline School District/Washington State Comparison; Demographics and Performance (2012-13)

Source: OSPI Report Card, <http://reportcard.ospi.k12.wa.us>



POLITICAL CLIMATE

In addition to the inequity and risk factors regularly experienced by students in the Highline community, the social pressure on the students and families in the district grew significantly during the course of this project. For example, the *Seattle Times* reported in fall 2017 that there has been an increase in racial discrimination and hate crimes in the area where Highline Public Schools are located since 2016 (Bush, 2017). Research in social emotional learning over the past thirty years has documented that stressful experiences that are common to families living in poverty and fear can alter a child's ability to succeed in school and in life (Thompson, 2014).

In the second year of this programming, Donald Trump became President and we entered an era in which marginalized communities—especially immigrants and people of color—were made to fear for their safety. The anti-immigrant and anti-black rhetoric of the Trump administration became a day-to-day part of the students' lives. Arts Corps staff and school partners observed these impacts on students through the course of the project.

- 1) Racial tension within the Highline School District increased. This was evidenced within the schools and in local politics. Students' sensitivity was increased around issues of race and immigration, and all teaching artists and most collaborating teachers were responsive to this.
 - A. During the 6th grade persuasive writing/visual art unit at one of the treatment schools, classroom teachers decided to connect their Holocaust unit with a persuasive writing assignment related to the United Nations Declaration on Human Rights. Many students chose to write about rights related to migration (article 13) and asylum (article 14). One eleven-year-old student shared how his family walked all the way from Central America to the United States because gangs had been coercing him to join. He was only nine years old at the time. During that same unit, one student was deported for not having proper immigration documents.
 - B. Within Burien in 2017, pro-Trump graffiti with an anti-immigrant, racist message appeared in public. This was seen as a reaction to the discussions about whether or not Burien would become a sanctuary city (Westneat, *Seattle Times*, November 10, 2018).
- 2) As school shootings increased between 2015 and 2018, students became fearful within the context of school. The effects of gun violence are keenly felt by students in Highline.
 - A. During the course of this program, two students who had been part of the study died because of gun violence. In March 2018, a former HCSI participant was killed in a drive-by shooting a few blocks from the school. She was fourteen years old. Five months later, another fourteen-year old former HCSI participant was killed while he and a friend were playing with a gun.
 - B. All schools practiced lock-down safety drills at least once each year. At multiple sites, the schools did go into actual lockdowns due to police activity and/or an active shooter in the neighborhood. At one treatment school, when the principal calmly announced through the school speakers that this was not a drill, students screamed as they rushed to the corner of the classroom, away from the door and windows as practiced. They remained that way as police scoured the area.
 - C. Classroom discussions about guns, violence, property crimes, drugs, incarceration, and homelessness were commonly experienced by teaching artists at treatment schools. Having the opportunity within their persuasive writing and argumentative essay curriculum to explore the impact of these topics on their community and school was meaningful for students.

3) Transition to middle school:

Arts Corps' approach to arts integration was focused on addressing the achievement gap in the Highline district that exists for students of color and students from low-income families during their late elementary years. These years are critical because students' level of risk often compounds at the transition to middle school when student academic performance, motivation, engagement in learning, feelings of self-efficacy, and disciplinary behavior are often negatively impacted (Richardson 2002; Fabes et al., 1999; Eccles 1999; Eccles et al., 1993), potentially leading to a sharp drop in student achievement, and rising absenteeism (Schwerdt & West 2011) with implications for high school and beyond (Farrington, C. A., Roderick, M., Allensworth, E., Nagaoka, J., Keyes, T. S., Johnson, D. W., & Beechum, N. O., 2012). Thus, HCSI was designed to buffer both the achievement gap in the district and the potential negative impact middle school transition can have on students.

4) Highline School District Involvement

Concurrent with the launching of the Highline Creative Schools Initiative (HCSI), a Highline Arts Advisory group was convened, including key figures from local foundations, leaders in the district, and regional arts partners. The Arts Corps and Highline Public Schools partnership was rooted in an understanding that by infusing school environments with the arts, communities work toward healing and liberation.

“Many Highline students experienced very challenging home lives. Some were grieving parents and other family members who died or who were deported. Others were caught in the middle of acrimonious divorce proceedings. These are not problems that disappear once students walk through the school doors. Sometimes we can offer art as a way for them to share their hardships and wrestle with their emotions, but sometimes they can be so undone by them that all we can offer is a safe place to just be.”

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

While the HCSI project was initially designed to be based in district middle schools, the lack of a bond passage that would have funded the construction necessary for 6th grade to move from the elementary schools to middle schools kept 6th grade at the elementary school level (a bond eventually did pass and 6th grade will move to middle school in fall 2019). However, overwhelming support and interest from elementary school administrators made moving the project to 5th and 6th grade with a focus supporting the transition to middle school a clear choice. Eleven schools volunteered to participate in the project, and out of those eleven, eight were selected—four randomly selected as treatment schools and four selected based on comparison criteria. Each year there was significant communication with the administrators at the district level—the district arts coordinator played a key role as a liaison between Arts Corps and Highline Public Schools. The literacy pacing guide was shared, which helped Arts Corps align the arts integrated curriculum with what the classroom teachers were already planning to teach. The literacy teams for each school site also met with the HCSI manager and teaching artists at the beginning of the project to review curriculum plans and give feedback. Once the project started, it was easier to maintain relationships with specialists embedded in the schools. For example, at one school the literacy specialist became a key figure in supporting the program, communication among teaching artists, staff, and administrators, and onboarding new collaborating teachers each year so they were prepared for the partnership alongside returning collaborating teachers.

Advisory meetings with principals and district leaders were held annually. While the initial intention of the advisory meetings was to involve program heads at the district and leaders in regional education funding and policy, over time the advisory meetings shifted to focus more on communication with principals to share progress and emerging research results and discuss possibilities of long-term collaboration. At the 2017-18 advisory meeting, facilitated by teaching artists, principals from each treatment school were invited, as well as district administration. Classroom teachers spoke on a panel about the collaboration and partnership; the impact it had on their students and their teaching. Data and successes from the first two years of the project were shared and celebrated.

During the course of the HCSI project, the Highline School District was also augmenting its focus on growth mindset and social emotional learning at all schools in the district (including both treatment and comparison schools). By the third year of the project, information about growth mindset could be seen on the walls of most schools and students were aware of the concept. In this sense, one of the goals of the arts instruction from Arts Corps was being amplified by a district initiative.

HIGHLINE CREATIVE SCHOOLS INITIATIVE 2014-18

The Curricular Model

From fall 2015 through spring 2018—three consecutive school years— Highline Creative Schools Initiative (HCSI) theatre and visual arts teaching artists partnered with classroom teachers at the same four treatment site schools to implement arts-integrated projects into Language Arts and Dual Language Literacy instruction. At the four treatment schools, all 5th and 6th grade students received a total of 24 hours of arts-integrated instruction each year during HCSI. Experienced teaching artists developed eight distinct curricula (four visual arts and four theatre) to align with both the writing curriculum and pacing used by the district. Units aligned with literacy instruction on personal narrative, character-based literary essays, persuasive writing, and argumentative essays. Each arts integration project explored concepts and strategies delineated in the writing curriculum, through hands-on visual art or theatre activities. While arts instruction was process-based, each curriculum culminated in a completed project or performance that highlighted and celebrated both the arts and literacy learning that occurred.

In order to ensure that students received both theatre and visual arts instruction, two teaching artists—one from each discipline—were assigned to each school consecutively. For example, a visual teaching artist would teach all 5th and 6th graders at one school in the fall semester then the theatre teaching artist would teach at that same school in the spring semester. Each duo of visual art and theatre teaching artists was assigned to the same two schools in order to establish and reinforce relationships with the students, classroom teachers, and school staff. Each school had an average of three 5th grade and three 6th grade classes, although one school had four 5th grades and two had 5th-6th grade split classes. During each school year, four teaching artists collaborated with approximately twenty 5th and 6th classroom teachers across the four treatment schools. The curriculum and the instruction were each focused on a theme common to literacy and the arts such as character, life journeys and challenges, social injustice, and authentic connections between the arts and literacy content areas.

Figure 3: Sample Schedule

6 week units 2x/week	Treatment School 1	Treatment School 2	Treatment School 3	Treatment School 4	Literacy Topic
September- October	5th Grade Theatre	5th Grade Visual Art	5th Grade Theatre	5th Grade Visual Art	Personal Narratives
November- December	6th Grade Theatre	6th Grade Visual Art	6th Grade Theatre	6th Grade Visual Art	Character-based Literary Essay
January- March	5th Grade Visual Art	5th Grade Theatre	5th Grade Visual Art	5th Grade Theatre	Persuasive Essays
April- May	6th Grade Visual Art	6th Grade Theatre	6th Grade Visual Art	6th Grade Theatre	Argumentative Writing

Co-teaching between teaching artists and classroom teachers was also an opportunity for collaborative learning; expertise and insights were shared, which created growth opportunities for everyone involved in the project. With classroom teachers well-versed in the literacy curriculum and provided with the arts-integrated units in advance, during each class, the teaching artist and classroom teacher supported one another. During group and individual work, both the TA and classroom teacher circulated in order to support and assess student learning and project progress. Together they identified students that required differentiated instruction and provided individualized attention.

In the strongest partnerships between teaching artists and classroom teachers, communication was key. Through regular communication—weekly emails and frequent in-person check-ins throughout the unit, TAs and classroom teachers were able to adjust lessons and revise plans as needed, address student needs as they arose, and provide students with more comprehensive support and instruction. The TA and classroom teacher synchronized the pacing of the writing lessons to integrate with the arts lessons fully, and the instructors reinforced one another’s vocabulary and concepts, and drew connections between the arts’ experiences and students’ learning behaviors that were transferable across subjects.

Through the co-teaching model, students experienced the distinct teaching styles and personalities of each instructor and observed constructive examples of teamwork. Often the classroom teacher and TA collaborated to model activities for the students, like an improvisation activity, or a drawing challenge. For many students seeing the classroom teacher being playful and taking risks was a new experience, which encouraged them to do the same. As the classroom teachers learned the artistic discipline being taught, they modeled for students that they are lifelong learners.

Classroom teachers attended professional development (PD) workshops in the summer, winter, and spring of each school year and worked closely on collaborative instruction at the four treatment schools. At each PD, teaching artists modeled culturally responsive, arts-integrated teaching so classroom teachers could participate in activities similar to what would be implemented in their own classrooms. At the PD workshops and quarterly planning meetings that took place before each unit, teaching artists also introduced classroom teachers to the arts-integrated units designed for their classrooms, solicited feedback, and made revisions based on the feedback.

Planning sessions for each unit were held at each treatment school to support the artist-teacher collaborations. These sessions were supported by the program manager, who acted as a curriculum coach with the in-depth understanding of the project, and the evaluation manager, who explained consent forms and evaluation processes. The collaborations were guided to strengthen planning processes, increase communication, strengthen best practices, meet Washington state learning standards, and embedded performance assessments. Curricula were reviewed for cultural relevance, academic mindset development, and pacing to align with a parallel writing component. These planning meetings were essential to address the challenges that would arise from classroom management, school schedule conflicts, and teaching strategies. Teaching artists also met with collaborating teachers midway through the unit and/or communicated in between sessions to address emerging student/class needs. Highline Public Schools includes numerous schools with a dual-language focus, and HCSI teaching artists worked in several dual-language (Spanish/English) classrooms during this project. Each year teaching artists in dual-language classrooms were able to translanguaje during their instruction, with some entire lessons being offered in Spanish. It was a unique aspect of HSCI for arts integration to be offered in a language other than English. As there are many languages other than Spanish and English spoken in the Highline School District, importance was placed on students’ native language and culture by teaching artists.

“The teacher and teaching artist partnership was very powerful. At times, I had the opportunity to teach in Spanish along with one of our dual-language classes. There was a lot of translanguaging as well as learning moments for myself and the students. This in itself added a whole other layer of benefits to the classroom setting. Students were viewing their instructors collaborate and they were being empowered in their own language and knowledge. I wasn’t afraid to ask my students to correct me if I spelled or said something wrong in Spanish. I had a very special relationship with my dual-language classes.

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

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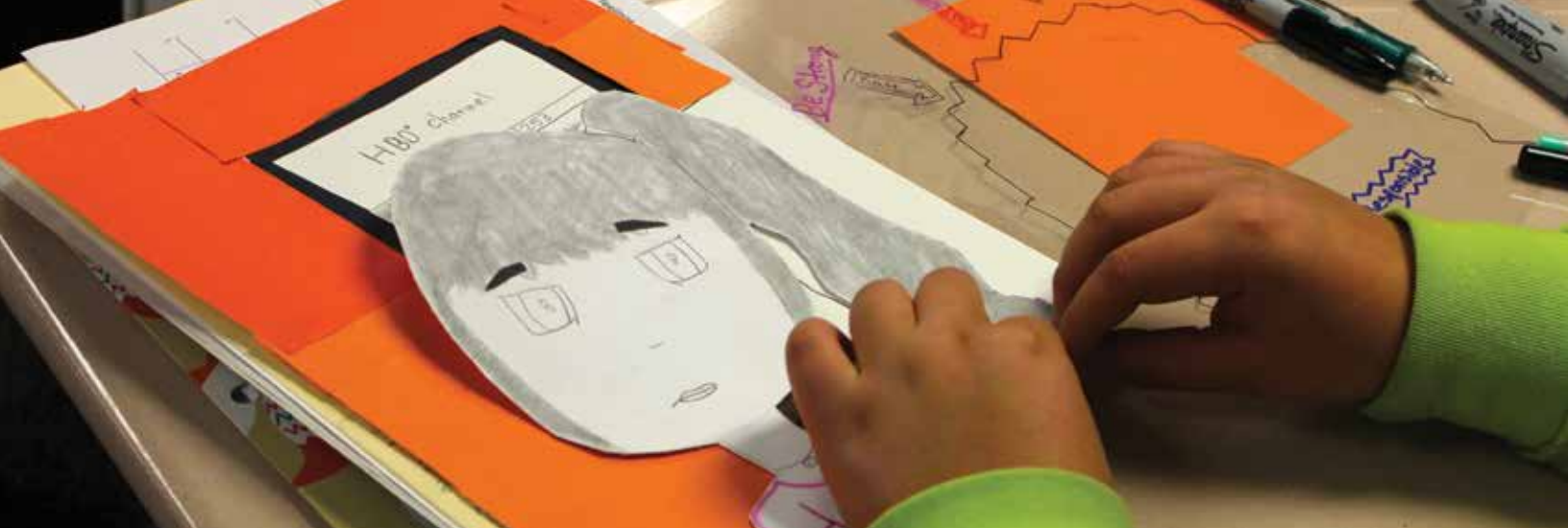


Photo by Angela Brown

The visual and theatre arts-integrated units were designed to meet both Washington State and National Core Arts Standards, and included classroom-based formative assessment of arts and ELA learning. Additionally Washington state has four key learning goals for students, as defined by the state legislature (<http://www.k12.wa.us/CurriculumInstruct/learningstandards.aspx>) each of which was reflected in HCSI curriculum:

1. **Read** with comprehension, **write** effectively, and **communicate** successfully in a variety of ways and settings and with a variety of audiences;
2. **Know and apply the core concepts and principles** of mathematics; social, physical, and life sciences; civics and history, including different cultures and participation in representative government; geography; arts; and health and fitness;
3. **Think** analytically, logically, and creatively, and to integrate technology literacy and fluency as well as different experiences and knowledge to form reasoned judgments and solve problems; and
4. **Understand** the importance of work and finance and how performance, effort, and decisions directly affect future career and educational opportunities.

Every project was connected to writing curriculum, and supported students in communicating their thoughts, ideas, and perspectives effectively to a variety of audiences; students applied core concepts of visual art and theatre throughout the HCSI projects; projects integrated digital literacy with the use of iPods and iPads to capture work in progress, completed projects, and set goals via a digital portfolio, and also included research methods that addressed how to use trusted media sources to research a claim for an argumentative or persuasive essay; and every project required performance, effort, and decision-making that was directly linked to students' considerations of themselves as learners beyond their 5th and 6th grade classrooms. Within all the classroom implementation of these goals was differentiated instruction that supported each students' learning.

“ In the 6th grade persuasive writing/theatre curriculum, students write and perform political speeches. During the final presentation this year at White Center Heights, speeches were given in English, Spanish and Vietnamese. Two of the students in that class had arrived in the country within a few weeks of the unit. Through working with bilingual teachers, classmates and Specialists, students were invited into the arts integration unit. In the 5th grade argument writing a student who is selective mute during class and does not ever speak in the classroom wrote his argument poem with the help of the school therapist. They recorded it for the class and played it during the final performance.

—Theatre Teaching Artist, Highline Creative Schools Initiative

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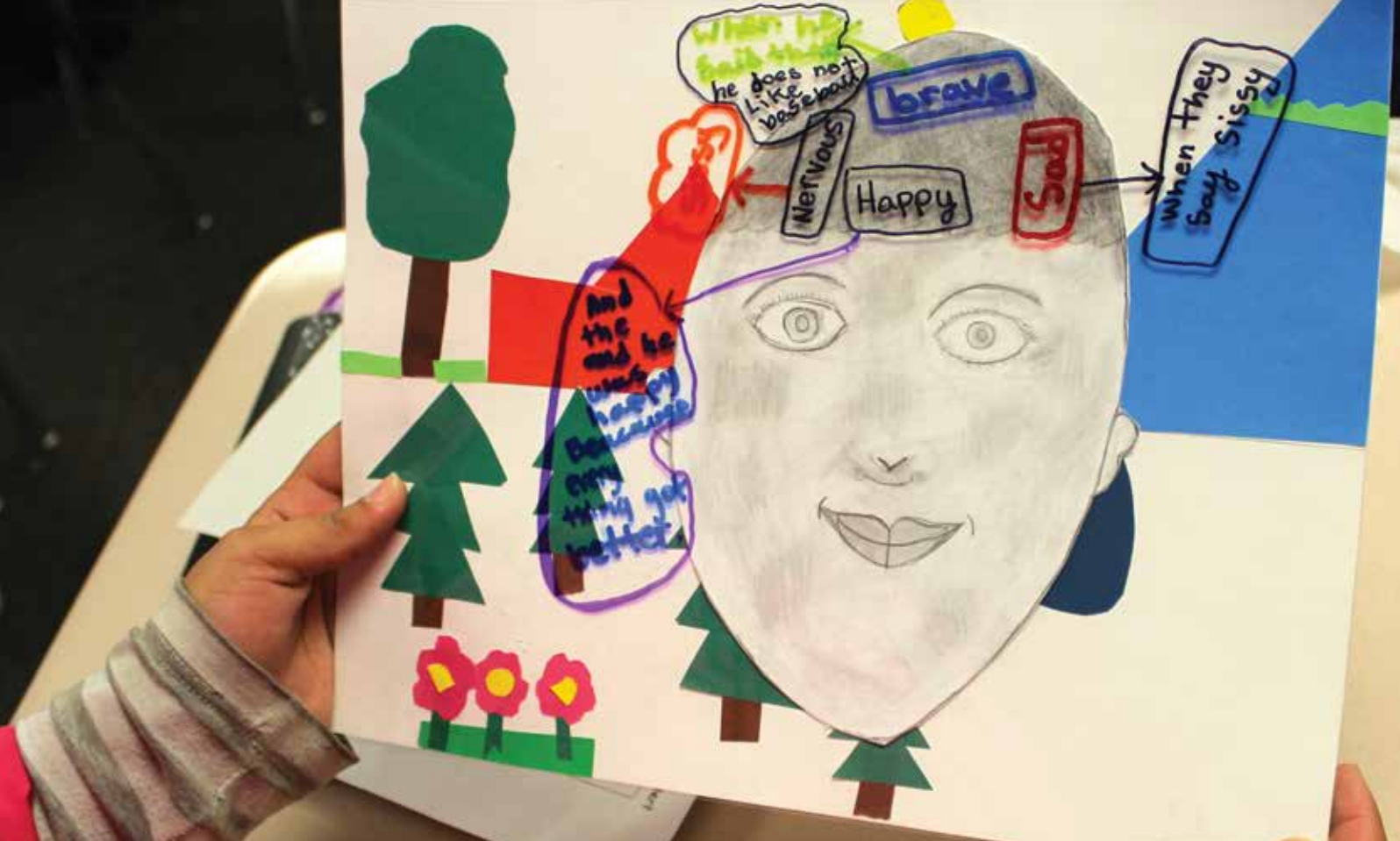


Photo by Angela Brown

Instructional Strategies Designed to Build Mindset

Since beginning Arts Corps' arts-integration work in school environments in 2012, the organization has been concerned with the underlying factors related to school performance and student achievement. The arts have been touted as having an impact on student outcomes, but there isn't a strong body of research to suggest why. Then, in a 2012 literature review, Farrington et al. at the University of Chicago Consortium on Chicago School Research found that psycho-social factors, collectively known as Academic Mindsets, are critical to supporting academic achievement and performance. They define academic mindsets as the "psycho-social attitudes or beliefs one has about oneself in relation to academic work." According to their analysis, "positive academic mindsets motivate students to persist at schoolwork (i.e., they give rise to academic perseverance), which manifests itself through better academic behaviors, which lead to improved performance" (p. 9). While academic persistence is central to academic performance, it does not appear to be teachable directly, but rather is cultivated in specific contexts through positive academic mindsets. They found evidence that four key academic mindsets—growth mindset; sense of belonging; self-efficacy; and relevancy—underlie academic performance.

Professional development on these four key beliefs which deeply influence behaviors of learners and enable learning success was provided for teaching artists and classroom teachers that focused specifically on the academic mindsets and strategies to support mindset development among students. This chart, developed in collaboration between Arts Corps staff and the HCSI external researchers, demonstrates some of the key instructional strategies for each of the four mindset areas, as well as the observable student behaviors that demonstrated the development of academic mindsets. Central to this work toward developing learner mindsets is an effort to counter practices that reinforce a fixed mindset; the belief that ability and intelligence are fixed traits.

Teaching and Observing for Academic Mindsets

Compiled by Arts Corps and WolfBrown for the Creative Schools Initiative

GROWTH MINDSET: Intelligence is a malleable quality; a potential that can be developed
“My ability and competence to grow my intelligence through effort”

Classroom Strategies	Highline Creative Schools Initiative Instructional Strategies	Observable Student Behaviors
<ul style="list-style-type: none">● Encourage students to set visions, experiment, fail, and learn from failure● Emphasize the practice and development of new skills● Discuss malleability of intelligence● Implement peer and self evaluation● Critique with specific feedback and examples	<ul style="list-style-type: none">● Consistently provide frequent, specific and growth-oriented feedback● Provide challenging, interesting and relevant work with appropriate scaffolding to help students achieve● Discuss the malleability of intelligence with students (define fixed vs. growth mindset)● Share your own learning struggles, success● Share examples of peers and role models who have struggled and achieved success● Promote substantive revision: e.g., end of semester assignment to select the piece of work that you are now in the best possible position to improve to a high level; as much revision as kids are willing to do	<ul style="list-style-type: none">● Students select challenging tasks or approaches● Students work through challenges or mistakes● Students identify and seek out the supports and resources they need to move through challenges● Students articulate and reflect on the learning process● Students self-report beliefs in their capacity to learn and succeed in the subject at hand

SELF-EFFICACY
“I can succeed at this”

Classroom Strategies	Highline Creative Schools Initiative Instructional Strategies	Observable Student Behaviors
<ul style="list-style-type: none">● Utilize culturally reflective examples● Encourage students to seek out role models● Honor students’ prior knowledge● Provide students with resources to help them reach their chosen goals● Become an available support system for student learning	<ul style="list-style-type: none">● Ask students to set their own learning/ growth goals and reflect on those goals and challenges throughout their projects● Utilize peer modeling and peer-to-peer support in classroom instruction	<ul style="list-style-type: none">● Students set growth goals● Students acknowledge challenges and persist through challenges● Students are actively engaged in the material

SENSE OF BELONGING

"I belong in this academic community"

Classroom Strategies	Highline Creative Schools Initiative Instructional Strategies	Observable Student Behaviors
<ul style="list-style-type: none"> • Nurture student communities • Build student ownership • Value student experiences • Connect with students' cultures • Emphasize student voices 	<ul style="list-style-type: none"> • Structured opportunities for student decision-making and autonomy • Structured opportunities for student collaboration • Create a classroom culture based on shared values of mutual respect (strategies: create norms, community building activities, modeling respect and compassion) 	<ul style="list-style-type: none"> • Students are observed treating each other with respect and compassion • Students show interest in each other, inquire about others' work • Students welcome different groupings in projects.

RELEVANCY/ACHIEVEMENT MOTIVATION

"This work has value for me"

Classroom Strategies	Highline Creative Schools Initiative Instructional Strategies	Observable Student Behaviors
<ul style="list-style-type: none"> • Ask students about problems and challenges of interest to them • Connect classwork to students' out-of-school and home environments • Explore the community through field trips • Partner with local cultural institutions • Pursue student visions 	<ul style="list-style-type: none"> • Provide challenging and intellectually stimulating curriculum rooted in big ideas and essential questions • Discuss relevance of learning goals to students lives and future ambitions • Emphasize connections between the curriculum and student's lives and interests and to life outside of school • Invite students to make connections between their own lives and the curriculum—both in assignments and in classroom dialogue 	<ul style="list-style-type: none"> • Students show enthusiasm for the content and activities and make connections to their own lives. • Students actively seek opportunities to work together in a variety of ways (e.g., peer critique, brainstorming, joint construction, etc.) • Students generate new ideas and pursue their own vision • Students elaborate, expand on or add details to an idea or approach

“As a visual teaching artist, I had my students critique my own artwork. This created a sense of safety as students could see that as the teacher I myself have areas to grow in. It allowed my student to see that it is ok to make mistakes and take risks.

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

”

The curricula intentionally fostered these academic mindsets and associated learner behaviors (e.g., asking questions, developing unique projects, reflecting on learning, etc.) and creative skill-building and was thoughtfully designed to bring student choice into the creative process, center student voices in the learning process, and to bolster the writing curriculum. Unlike much traditional arts education, both the HCSI visual arts and theatre curricula prioritized exposing students to master/mentor artists who reflect the identities of the students themselves, as well as works of art that addressed subjects relevant to students lives. Students also documented their artistic work at several stages during each project, reflected on their growth, and set goals using a digital portfolio where they could archive, discuss, and reflect on their work.

In at least one lesson in each unit, time is specifically built in for the teaching artist to discuss growth mindset and neuroplasticity with the class. In both visual arts and theatre, the teaching artists emphasized that the skills being developed required trial, error, and bravery, and that failures could be celebrated as proof that a student was learning and growing. It has been shown that having a growth mindset is linked to safety from real or perceived threat and that by linking to a students' prior knowledge or "schema," the brain becomes ready to learn (Hammond, 2015). This notion of growth mindset as linked to safety is particularly potent for many Highline students who experienced threats to their personal safety and well-being on a regular basis. The City of Burien, which is within Highline School District, reports increased youth violence and gang activity (<https://www.king5.com/article/news/local/burien-crime-numbers-show-persistent-youth-and-gang-violence/281-597143582>). One former participant of the Arts Corps program, a fourteen year old, was killed, along with another teen, during a gang-related shooting at an apartment complex a few blocks from one of the program treatment schools. Following the 2018 shooting, Highline Superintendent Susan Enfield tweeted, "I just left a room of scared, sobbing @HighlineSchools middle schoolers mourning the loss of their classmate who was shot and killed last night. Don't tell me—or them—that we don't have a gun problem that needs to be addressed." (<https://www.seattletimes.com/seattle-news/crime/2-teen-girls-shot-killed-in-burien/>)

Knowing the experiences Highline students face every day, HCSI curriculum was designed to foster the cultivation of academic mindsets, and also honored their lived experiences and personal contexts of students. Hallmarks of the HCSI curriculum included:

- student choice and autonomy
- peer modeling
- project-based learning that is relevant to the lived experiences of students
- frequent, non-evaluative feedback and relevant learning goals
- students as active participants in their own learning
- overt discussion of how intelligence is not a fixed trait, but grows with effort
- opportunities to practice giving and receiving feedback among peers
- drafting, revision, self-reflection and portfolio development

Photo by Angela Brown



Group work and peer feedback were supported with an emphasis on respect for the student artist. The curricula provided ample opportunity for students to work and hold discussions in groups and in pairs. Teaching artists instructed on peer feedback methods or utilized the classroom teacher's already established peer feedback methods. Teaching artist feedback often focused on what they saw the student doing. For example, "I see you used shading in this drawing to show what the light is like." Or, "I notice how you used repetition in your poem to emphasize injustice and how you used a loud, slow, and serious voice in your performance during that part."

Each unit ended with a culminating performance or art showing (often open to members of the school community) and a celebration to bring closure to the unit. Through sharing and celebrating their work, students were able to experience the value of their work and the relationships they built during the unit. In each unit, teaching artists supported students to consider the evaluation criteria for their integrated arts projects. Students discussed the strengths and weaknesses of the artworks they viewed as part of the course in order to decide how they would evaluate their own visual art/performance and writing. Students evaluated themselves in both categories related to creativity and mindsets, and also categories relevant to the artistic discipline; for example, in theatre-integrated classes students were asked to self-assess their perseverance and collaboration with their peers as well their technical use of their voice and body in their performance work and in visual arts-integrated classes, students assessed themselves on their critical thinking as well as their use of visual art techniques. In addition, they evaluated their collaboration when applicable and their approach through the lens of growth mindset. During the course of a project, students worked to develop a rubric, identifying criteria based on the lessons in the curriculum, viewing sample works of art from professional artists, and classroom discussions. Often this rubric was used at a mid-point to set goals, and again after the culminating presentation, students completed the rubric, scoring themselves on a scale of 1-4 and provided evidence for why they chose that number. By evaluating themselves with criteria they could understand, students became agents in their education.

"I teach students how to use the lesson rubric to reflect on their work and also to give peer feedback. It not only helped them learn vocabulary and develop their critical thinking skills, but also cultivate a growth mindset. By not waiting until the very end of the project to reflect and receive feedback, they could make changes and see how their work evolved and skills improved over time."

—Visual Arts Teaching Artist, Highline Creative Schools Initiative

Arts Corps approaches teaching and learning through the use of culturally responsive pedagogy (CRP), through teaching practices that value and center the cultural and linguistic knowledge of students (and families), rather than perceiving these factors as barriers. HCSI teaching artists honored students' lived experience, frames of reference, and performance styles in order to make curriculum and instruction relevant for students (Ladson-Billings, 2009; Gay, 2010). CRP was woven into the curriculum, instruction, and training for teaching artists and classroom teachers. Teaching Artists were also well versed—and trained—in youth development strategies to address injustice when it arises in the classroom or societally. In HCSI learning environments, when bias arose in the classroom, or a major political event impacted students' sense of safety, the teaching artists did not hesitate to pause class and talk about the issues at hand, turning the situation into a learning moment.

Arts Corps has found culturally responsive pedagogy and mindset development to support one another in many ways. The following examples from HCSI classrooms, captured by the observation tool developed for this project and utilized by external evaluators, illustrate specific instances of the intersecting strategies of culturally responsive pedagogy and fostering the academic mindset of belonging:



Photo by Angela Brown

1. **Fostering belonging through peer collaboration:** This class session was set up so that students spent the majority of their time working in small groups, rehearsing and recording scenes that they had written. Each small group had to manage their time together and act in each other's scenes. Students worked together throughout the class to rehearse scenes they had written and record them. Students gave feedback to each other as they practiced.
2. **Fostering belonging through connection to lived experience:** During this session, students created posters that contained a slogan and a picture to represent the slogan. The posters covered the same topic that students were using for their argumentative essays, a topic that each student had selected based on their interests, such as wearing school uniforms, or political topics such as immigration and treating others with respect. The teaching artist encouraged students to use multiple strategies to develop and communicate their opinion on the topic and connect it to their lives: writing a slogan, choosing an image, and coming up with the argument they would like to make. The teaching artist encouraged students to reflect on how they would make the strongest argument in a brief slogan saying, "I think that's a strong point, what would you say to emphasize that? And the teaching artist asked questions such as, "What is something you really disagree with?" and "What can you say about families who have been separated?" in order to prompt students to connect the assignment to their own lives and choose an image that would best represent their argument.

In a culturally responsive classroom, the instructor spends time relationship building—learning about students' interests and motivations—and students have opportunities to guide aspects of the curriculum. These practices were central to the HCSI model.

THE IMPACT OF HIGHLINE CREATIVE SCHOOLS INITIATIVE: SUMMARY OF FINDINGS

Based on evaluation by external evaluators, the program positively impacted the quality of the teaching strategies and youth behaviors in treatment classrooms. In fact, Highline Creative Schools Initiative (HCSI) surpassed its Government Performance and Results Act (GPRA) and performance measure targets for every measure for which reporting is possible. Based on this and expanded research analysis (see appendices), this program bolstered students' academic mindsets, academic behaviors, and academic performance. These impacts were significant for students with initially low academic mindset self-concept, as well as for students classified as needing special education.

Photo by Angela Brown



Classroom Climates Improve: Observational Data Findings

Trained observers visited the full set of Highline Creative Schools Initiative classrooms involved in the study (both treatment and control) in the fall and spring semester of each year of the study for an entire class period. The observation protocol was designed to capture the combined frequency and depth of behaviors related to the development of learner mindsets as exhibited by both students and staff (teaching artists and classroom teachers). The protocol focused on five clusters of mindsets that have been identified in the literature as contributing to and having measurable effects on students' learning: challenge, belonging, relevance, self-efficacy, and growth mindset (see Farrington et al, 2012; Lee et al). Observers scored the classrooms on a 5-point scale, ranging from 1 = no discernable evidence observed in this session to 5 = high level practices that create an engaging classroom. Observers re-trained each semester to maintain high levels of reliability (which were consistently above 85%). Fall and spring scores were combined for purposes of analyses.

FINDINGS

Arts Corps caused consistently higher levels of learner behaviors among staff and youth.

KEY RESULTS

- In 2015-16, both staff and youth in Arts Corps classrooms exhibited significantly higher levels of mindset related behaviors than their peers in comparison classrooms in all but one domain.
- In 2016-17, both staff and youth scores in Arts Corps classrooms were higher in two domains.
- In the 2017-18 academic year, staff scores were significantly higher in Arts Corps classrooms in every domain rated. In these same years, youth scores were significantly higher in treatment classrooms in three of the five domains rated.

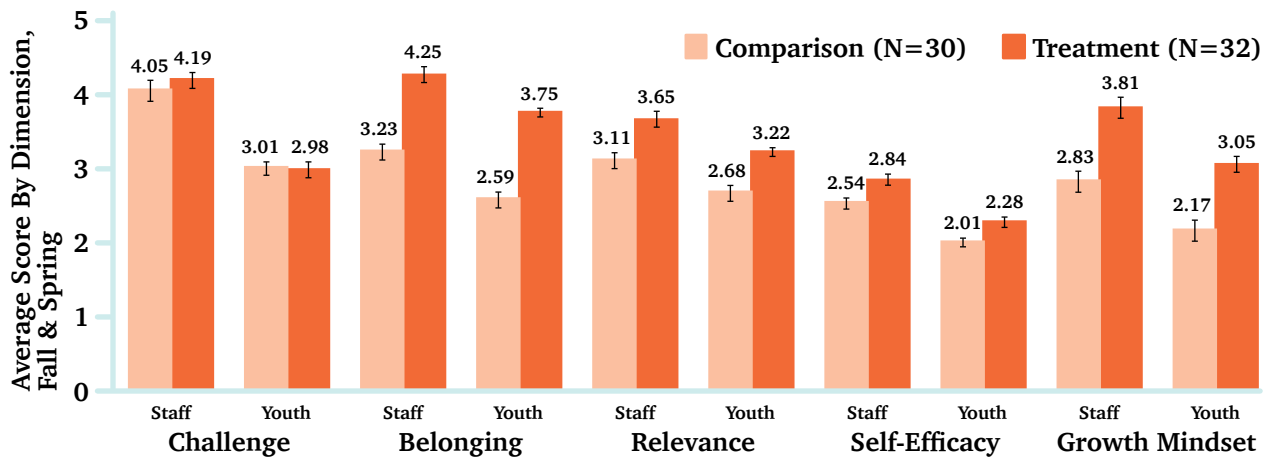
DISCUSSION

These data indicate that classroom climates are malleable in important ways: with the presence of two collaborating educators, paired in their implementation of relevant and engaging curricula designed to support the growth of academic mindsets, both adults and young people take up the challenge. They communicate and act in ways that generate shared learning and persistence in challenging projects. As is borne out by other findings (see below), such environments are ones that produce measurable growth in students' views of themselves as learners and in their academic achievement. These findings speak to the powerful influence of daily practices, carried out by teachers and students alike, in building individual self-concepts and communities supportive of diverse learners.

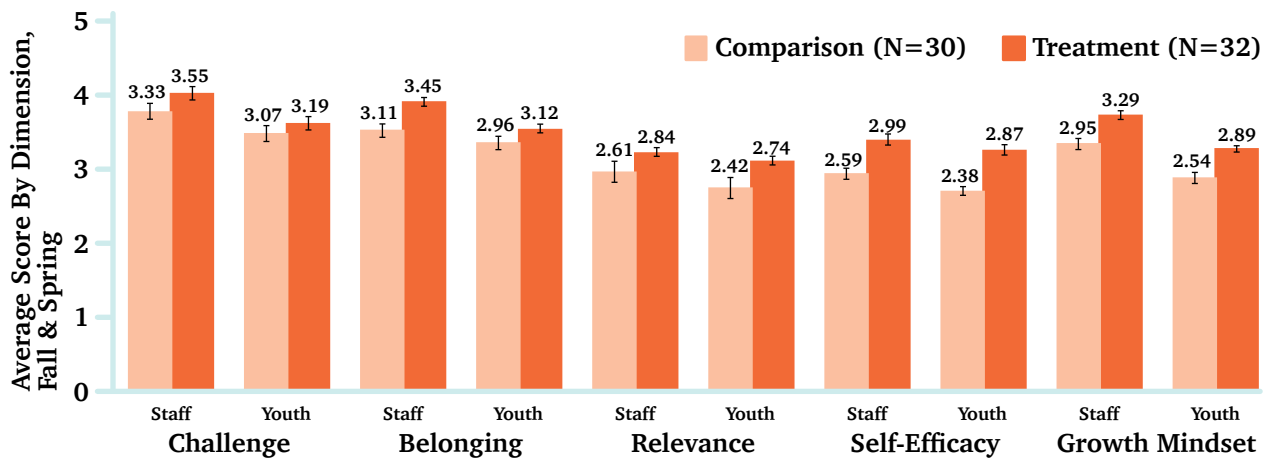
In the next and all following figures, the height of the bars correspond to the mean rating or score, while the small brackets (or “whiskers”) correspond to two times the standard error of the mean.

Figure 4: Results of Observational Measure
Source: WolfBrown Data Analysis Summary

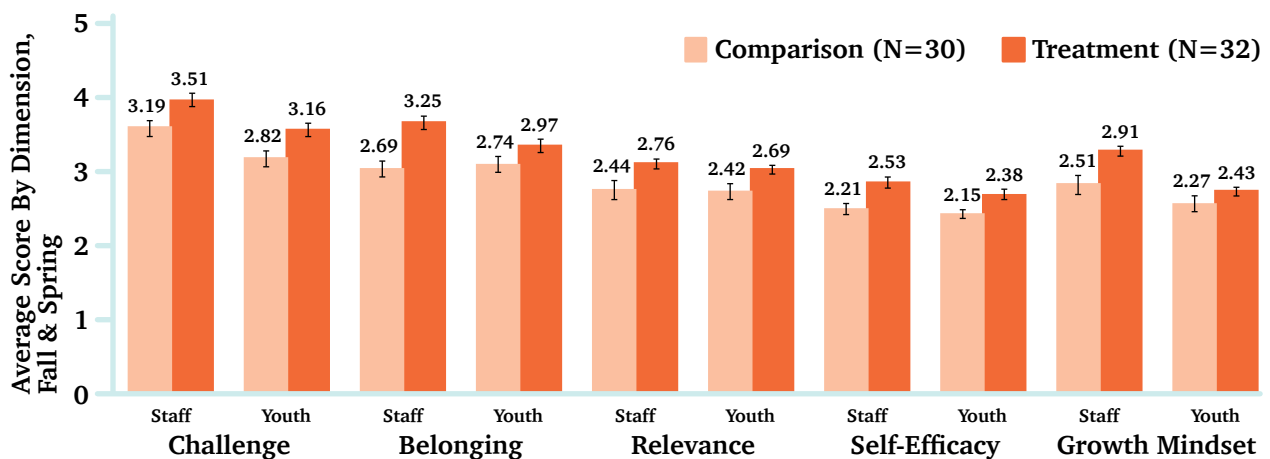
A: 2015-16 Academic Year.



B: 2016-17 Academic Year.



C: 2017-18 Academic Year.



Students' Academic Mindsets Improve: Student Pre-Post Surveys

In the fall and spring of the three years of the study, all students with permission to participate in the study took a survey focused on academic mindsets in each of the thirteen areas related to the five key academic mindsets under investigation. Arts Corps' goal was for at least 25% of students attending treatment schools to exhibit an increase of 5% or more in at least one of the thirteen academic-mindset areas in each academic year.

FINDINGS

Analyses of these data showed Arts Corps surpassed its goal; students who participated in Arts Corps classrooms exhibited improved academic mindsets in multiple areas each academic year.

KEY RESULTS

- In 2015-16, at least 25% of students attending treatment schools exhibited increases of 5% or more in all thirteen areas assessed.
- In 2016-17, the same rate of growth was observed for the same proportion of students in eight areas.
- In 2017-18 at least 25% of students attending treatment schools exhibited increases of 5% or more in all thirteen areas assessed.
- Comparing rates of change for students attending treatment and control classrooms also revealed that students in treatment classrooms exhibited much smaller declines in school and classroom belonging than their peers in control classrooms in the 2015-16 and 2017-18 academic years. Although students attending treatment- and control-group schools exhibited losses in both school and classroom belonging, the fact that HCSI mitigated this loss is vitally important. Belonging and engagement in school and classroom is a strong predictor of academic achievement, grade promotion, and graduation. But, in many schools, students lose their sense of belonging and engagement starting in upper elementary school. Thus, the fact that HCSI buffered students' losses in both school and classroom belonging is significant. The findings suggest that arts integrated instruction may be one way to maintain students' interest in and affinity for school.

DISCUSSION

These data suggest how participation in the learning climates described above affects how students see themselves as learners. Moreover, the number and range of different areas affected was well beyond the target goal that at least 25% of students attending treatment schools exhibited increases of 5% or more in just one of the areas assessed, in 2016-17 eight assessed areas exhibited increases and in both 2015-16 and 2017-18 all thirteen areas exhibited increases. This further suggests the breadth of this impact, which affects students' beliefs about themselves in areas ranging from their competence and confidence as a student to their willingness to persist at challenging tasks. Over three decades of research have demonstrated that how students view themselves as learners predicts academic achievement above and beyond "innate" or natural ability.

Figure 5: Proportion of Treatment-Group Students Exhibiting and Increase in Mindsets

Source: WolfBrown 2015-18 Analysis Summary

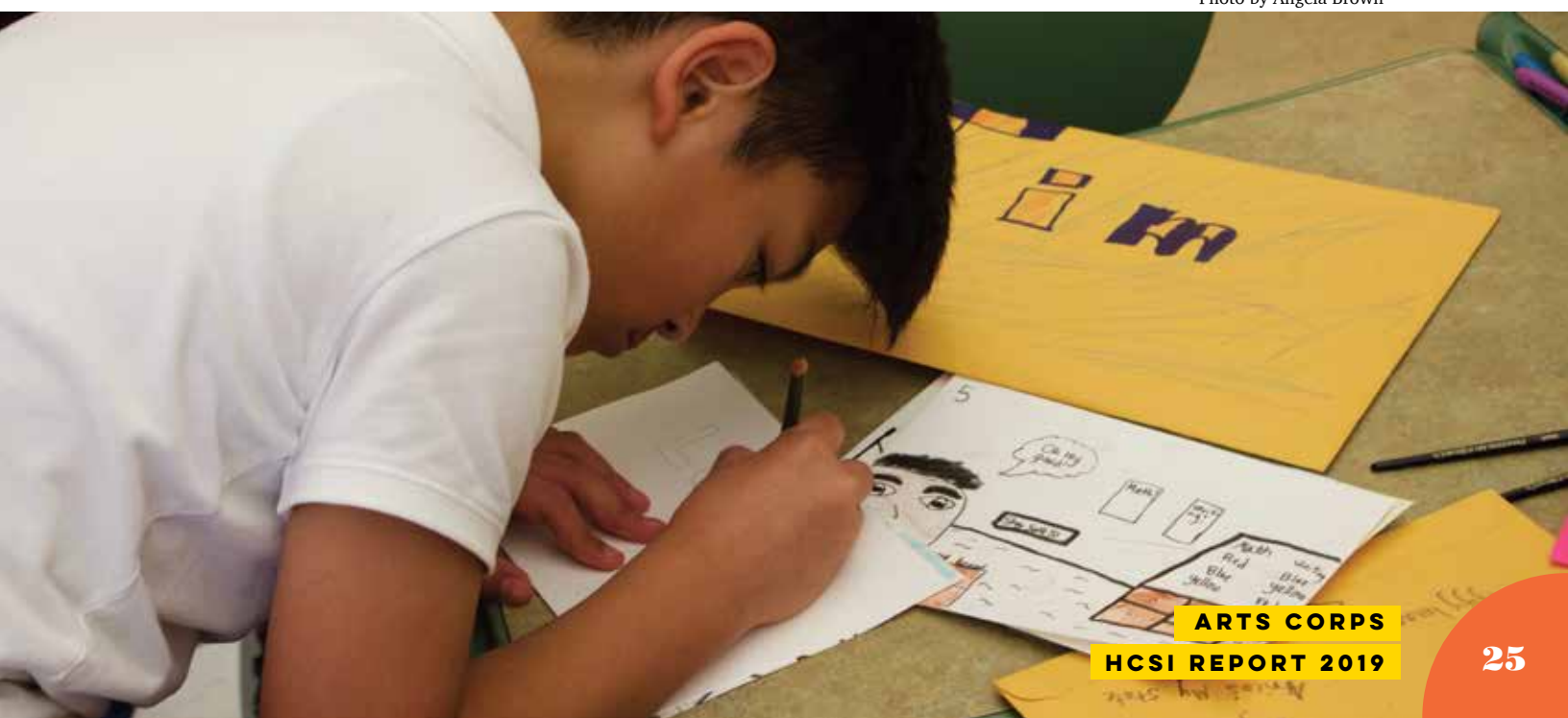
5a: 2015-16 Academic Year

MEASURE	TARGET			ACTUAL		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	65	65/259	25%	95	95/259	37%
Goal Orientation	64	64/257	25%	79	79/257	31%
Academic Self Concept	65	65/258	25%	80	80/258	31%
Classroom Belonging	65	65/259	25%	78	78/259	30%
Classroom Relevance	64	64/257	25%	74	74/257	29%
Academic Identity	64	64/254	25%	85	85/259	33%
Growth Mindset	65	65/258	25%	104	104/258	40%
Performance Avoidance	66	66/263	25%	92	92/263	35%
Self Efficacy	64	64/256	25%	113	113/256	44%
Self Regulation	63	63/251	25%	83	83/251	33%
Delay of Gratification	64	64/254	25%	77	77/254	30%
Perseverance	64	64/256	25%	96	96/256	38%
Academic Behaviors	63	63/253	25%	71	71/253	28%

5b: 2016-17 Academic Year

MEASURE	TARGET			ACTUAL		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	54	54/214	25%	69	69/214	32%
Goal Orientation	51	51/205	25%	48	48/205	23%
Academic Self Concept	54	54/215	25%	50	50/215	23%
Classroom Belonging	52	52/209	25%	58	58/209	28%
Classroom Relevance	53	53/211	25%	57	57/211	27%
Academic Identity	52	52/206	25%	52	52/206	25%
Growth Mindset	53	53/210	25%	97	97/210	46%
Performance Avoidance	53	53/212	25%	72	72/212	34%
Self Efficacy	52	52/207	25%	68	68/207	33%
Self Regulation	52	52/207	25%	59	59/207	29%
Delay of Gratification	52	52/209	25%	51	51/209	24%
Perseverance	53	53/210	25%	55	55/210	26%
Academic Behaviors	52	52/208	25%	50	50/208	24%

Photo by Angela Brown



5c: 2017-18 Academic Year

MEASURE	TARGET			ACTUAL		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	41	41/164	25%	67	67/164	41%
Goal Orientation	40	40/158	25%	40	40/158	25%
Academic Self Concept	41	41/165	25%	44	44/165	27%
Classroom Belonging	41	41/164	25%	72	72/164	44%
Classroom Relevance	41	41/165	25%	63	63/165	38%
Academic Identity	40	40/159	25%	38	38/159	25%
Growth Mindset	40	40/158	25%	72	72/158	46%
Performance Avoidance	40	40/159	25%	49	49/159	31%
Self Efficacy	39	39/157	25%	54	54/157	34%
Self Regulation	38	38/153	25%	43	43/153	28%
Delay of Gratification	40	40/159	25%	45	45/159	28%
Perseverance	40	40/159	25%	41	41/159	26%
Academic Behaviors	39	39/155	25%	55	55/155	35%

Students' Academic Achievement Rises: Test Scores

Students' annual rates of proficiency on math and ELA tests from the Smarter Balance Assessment Consortium (SBAC) tests were analyzed. Enrollment in Arts Corps treatment classrooms led to increased rates of proficiency on SBAC assessments of ELA and math.

FINDINGS

- In each year of the study, a higher proportion of students attending treatment schools were rated as proficient in math. In the 2017-18 academic year, this difference was statistically significant.
- Similarly, a higher proportion of students attending treatment schools were rated as proficient in English Language Arts (ELA) in each academic year. This difference was statistically significant in the 2016-17 academic year.

DISCUSSION

These differing proficiency rates suggest that students' experience in Arts Corps' arts-integrated curricula translates to higher levels of academic performance as measured in the very different context of state accountability testing. This suggests that the lessons learned in arts-integrated instruction may transfer to other domains. Of particular interest is the fact the benefits of Arts Corps' instruction were observed for ELA (the context in which that instruction was offered) but also the more distal domain of math. This suggests that Arts Corps may foster skills that are essential for academic performance regardless of domain, such as the capacities to attend carefully to the questions being asked and work diligently on difficult tasks.

Figure 6: Proportion of Students Proficient in Math

Source: WolfBrown 2015-18 Analysis Summary

ACADEMIC YEAR	MATH PROFICIENCY	CONTROL GROUP	TREATMENT GROUP
A: 2015-2016	Not Proficient	157 (65.4%)	218 (59.1%)
	Proficient	83 (34.6%)	151 (40.9%)
B: 2016-2017	Not Proficient	157 (65.4%)	218 (59.1%)
	Proficient	83 (34.6%)	151 (40.9%)
C: 2017-2018	Not Proficient	109 (67.3%)	190 (56.4%)
	Proficient	53 (32.7%)	147 (43.6%)

As can be seen in Figure 6, a higher proportion of students in the treatment group (i.e., those receiving the program) were rated as proficient in math in each academic year. In 2015-16 and 2016-17, these differences were not statistically significant (2016-16: $\chi^2(1) = 2.47$, $p=0.116$; 2016-17: $\chi^2(1) = 0.66$, $p=0.236$). However, in the 2017-18 academic year, this difference was significant ($\chi^2(1) = 5.42$, $p=0.020$).

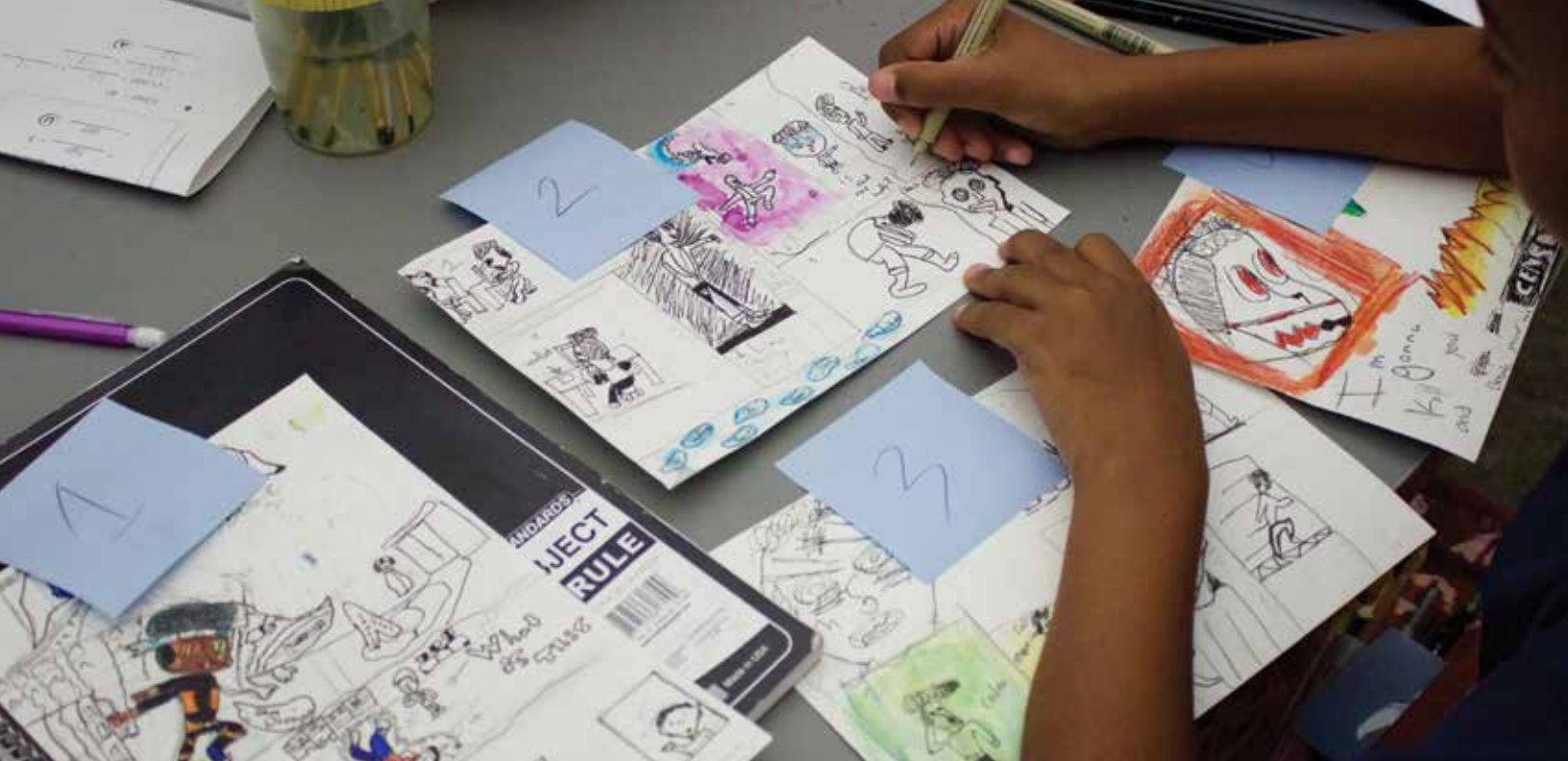
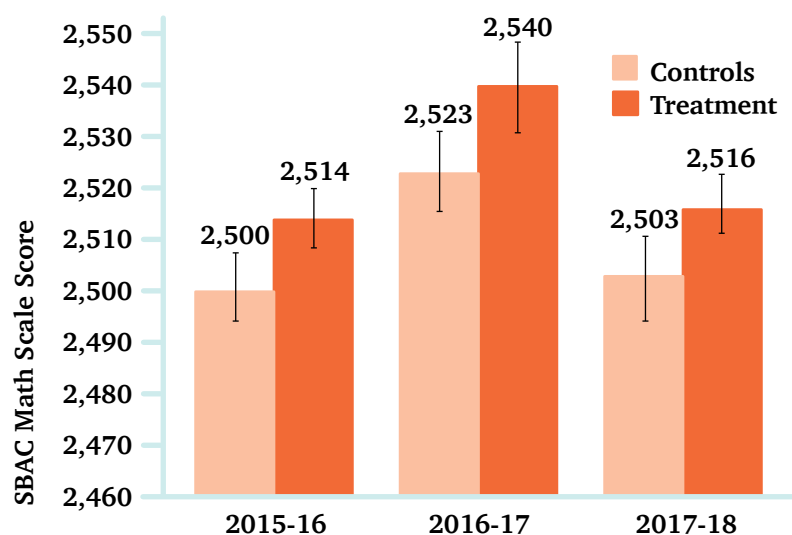


Photo by Angela Brown

Figure 7: SBAC Math Scale Scores

Source: WolfBrown 2015-18 Analysis Summary



Ratings of students' proficiency in math are based on their scores on the Smarter Balanced Assessment (SBAC). Students are assigned scale scores, from which are derived levels (1, 2, 3 of 4) and proficient status. It is therefore possible to examine scale scores as a function of group assignment. Scale scores for math for each academic year are presented in Figure 7 to the left. **In each year, average math scores for students in the treatment group exceeded those for their peers.** In each year this difference approached, but did not achieve, statistical significance.

The Impact is Especially Strong for Students with Special Education Classification

Drawing on mindset surveys and SBAC data, students with a special education classification who participated in Arts Corps classrooms, exhibited higher levels of mindset beliefs and academic achievement than their peers in comparison classrooms.

FINDINGS

Students with special needs, who often struggle with their self-concept because of their learning challenges, saw themselves as just as capable as other students.

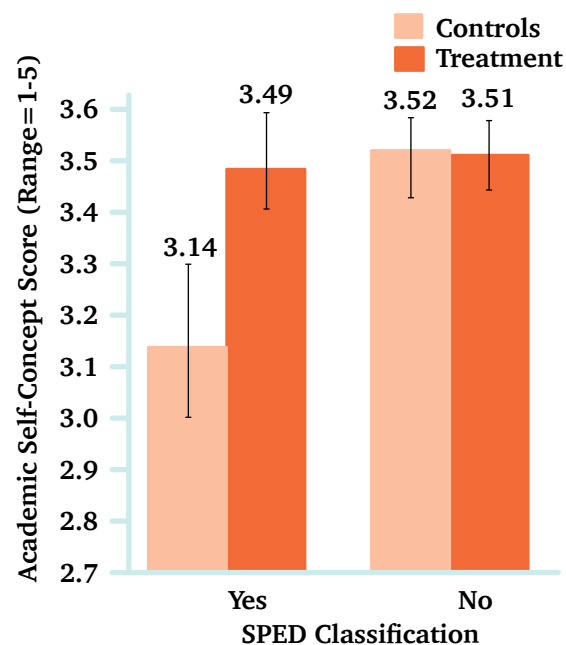
KEY RESULTS

Among students with a special education classification, those attending a treatment-group school exhibited higher levels of learner behaviors across six domains on the student survey. The magnitude of Arts Corps' impact was especially large for academic self-concept and classroom belonging (see Figures 8a and 8b), such that by the end of the academic year, levels of these behaviors among classified students attending treatment-group schools were indistinguishable from those of their unclassified peers.

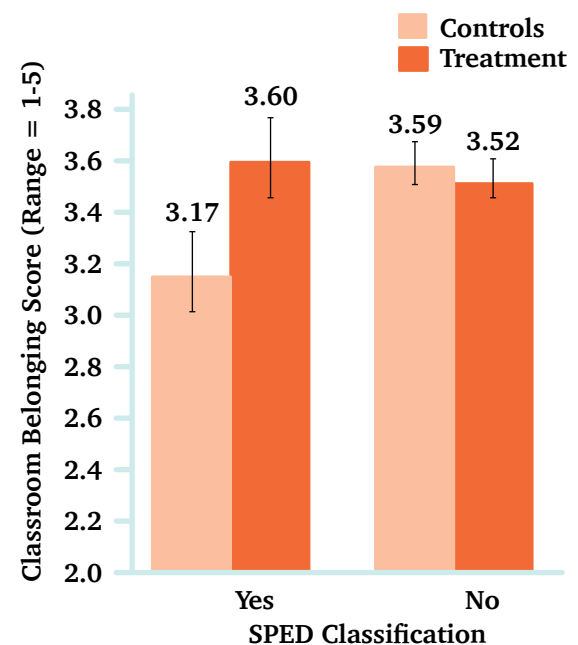
Figure 8: Year-end Academic Self Concept and Classroom Belonging

Source: WolfBrown 2015-18 Analysis Summary Revised Addendum

8a: Year-end Academic Self Concept



8b: Year-end Classroom Belonging



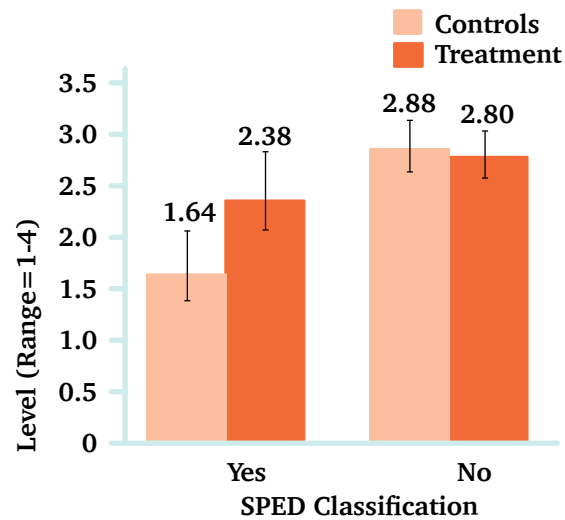
KEY RESULTS

Among students with a special education classification, those who participated in Arts Corps as 5th and 6th graders earned significantly higher test scores in English Language Arts (see Figure 9a) and Math (see Figure 9b) as 7th graders (when they are no longer enrolled in Arts Corps curricula). With the program model focused on supporting transition to middle school, this result demonstrates potentially lasting effects of intervention before middle school transition.

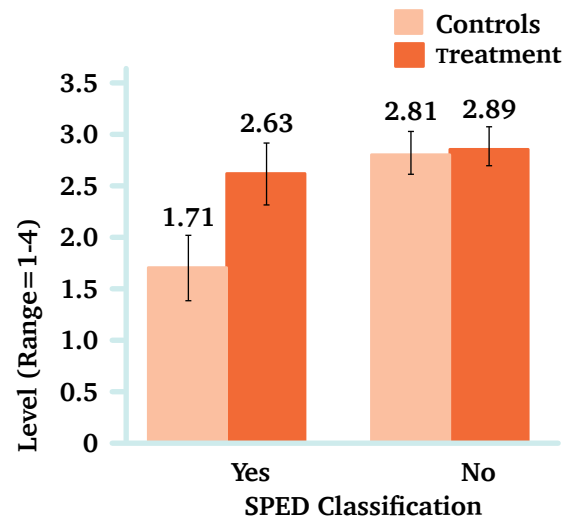
Figure 9: 2017-18 ELA and Math Test Scores

Source: WolfBrown 2015-18 Analysis Summary Revised Addendum

9a: 2017-18 ELA Test Scores



9b: 2017 Math Test Scores



MOVING FORWARD

Lessons Learned

Any longitudinal study faces the challenge of participant and personnel change. During the course of this project, the Highline district office, Arts Corps, and the participating schools—both treatment and comparison—experienced teacher and administrator transitions. The teacher turnover rate in Highline schools has been 11-12% in recent years, above Washington’s statewide average of 8% (<https://www.westsideseattle.com/highline-times/2016/06/29/exodus-teachers-noted-highline-public-schools>). Since in any partnership some attrition is to be expected, for future projects it is recommended that both the organization and the schools prepare for onboarding new collaborators, especially about the project’s overall aims, goals, and processes. If all project stakeholders are familiar with the work, teachers—especially those who may be new to the profession as well as a school—will be supported in their engagement in the partnership. For example, a literacy specialist at one partner school attended all the professional development trainings and planning meetings and supported the onboarding of new teachers who joined the project and were unable to attend the professional development workshops at the beginning of the year. While there was an intention in HCSI to train new teachers on the project, arts integration, and the Arts Corps’ curriculum at the beginning of the school year, in many cases teachers had not been hired or had their district email addresses set up until after the professional development, so revised plans were necessary to meet with new teachers who could not attend the PD. If new teachers understand the project, and school leadership is on board to further support their teachers’ full participation in both professional development and co teaching, the relationships between teaching artists and collaborating teachers is stronger, and the partnership becomes more sustainable. It is important to note, however, that despite the high turnover across the district and turnover at Arts Corps, the consistency of culturally responsive arts integrated curriculum still had a significant impact on students at the treatment schools. While strong co-teaching relationships and school-wide support for a project are ideal, even in schools with limited onboarding of teachers or lacking administrative support, the treatment was effective.

Feedback from teachers and students each year was taken into consideration in planning. After the first year of implementation, many co-teachers suggested shifting themes in curricula in order to respond to the socio-political issues affecting their students. Instead of continuing arts integration with the first year’s ELA historical fiction unit, for example, classroom teachers and teaching artists developed and implemented new curricula for the ELA persuasive writing unit. Students were much more engaged as they chose and researched topics that were relevant to their lives and developed spoken word pieces and activist artwork. The responsiveness and agility of teaching artists to make this change built trust with the participating teachers and strengthened students’ learning experiences.

Photo by Angela Brown



What's Next

WHAT IS NEXT FOR ARTS CORPS:

The results of the Highline Creative Schools Initiative (HCSI) research project, and the efficacy of the treatment, confirmed that arts integration in the classroom is a potent strategy for bolstering students' concepts of themselves as learners. With a national focus on social emotional learning, and recognition that strong social emotional skills are critical to young people's success in a range of settings, Arts Corps is focusing more deeply on how the arts support a sense of belonging, and impact overall school climate. Low-income children, students with disabilities, and youth of color, particularly Black boys in special education, are significantly more likely than students of other backgrounds to be referred to school administrators for discipline problems and to receive out-of-school suspension, expulsion, or a referral to law enforcement as punishment (Race and Social Problems, 2013; Children and Youth Services Review, 2014). Recent investigation on school climate reform practices indicate that most interventions lack inclusive implementation and student outcomes. A growing number of scholars, school-based mental health professionals, and educators have therefore suggested that the goal of achieving educational equity for vulnerable youth cannot be realized without eliminating disparities in school discipline practices (Sociological Perspectives, 2012).

With this in mind, we are piloting the Creative Schools Learning Arts and Belonging (CS LAB) program. We have taken what was effective in HCSI—engaging curricula that fosters learning mindsets and professional development in supporting students with a variety of needs and abilities—and building off of it to include school-wide events designed to acknowledge student accomplishments and increase family engagement. In this way, CS LAB provides an alternative to standard disciplinary practices by investing in students' and families' engagement, and sense of belonging in their school community. By engaging the entire school community, WE WILL RISE.

When asked what's the most important thing to do to support students' social and emotional well-being, Highline teachers answered: "Ensure parents are looped into the day. Parents are part of this team." Highline's new five-year strategic plan (<https://www.highlineschools.org/about/strategic-plan>) identifies School Culture as a strategic goal: "Students are known and are fully engaged in school and families are partners in their education." Knowing the importance of engaging families and caregivers in students' educational experience, and with the strategies piloted in HCSI, Arts Corps is moving forward with ongoing intensive school-wide partnership models at two of the treatment schools, as well as a school in the Seattle School District. The models bridge arts integration during the school day with arts-based family engagement. Piloted at one school in Seattle during the 2017-18 school year, in 2018-19 this model, Creative Schools Learning Arts and Belonging (CS LAB) shares similarities with the HCSI model including culturally responsive curriculum, arts integrated learning, opportunities for professional development for classroom teachers, and meaningful co-teaching collaborations, while adding families and other school support staff as a crucial part of the program. CS LAB teaching artists work with a school-based advisory team to design intergenerational arts activities that are aimed at fostering a sense of belonging in school for students and their family members.

When schools, families, and community organizations work together, students perform better academically, have fewer behavioral issues, and enjoy being at school more (Henderson, Mapp, 2002). Students are more likely to: "earn higher grades and test scores, and enroll in higher-level programs, be promoted, pass their classes, and earn credits, attend school regularly, have better social skills, show improved behavior, and adapt well to school, and graduate and go on to postsecondary education." Despite often being recognized as a need, family engagement remains weak in many communities, including Highline (Henderson, Mapp, 2002). However, community-based organizations, such as Arts Corps, are particularly well-equipped to serve as "go-betweens" to engage families more deeply. Research suggests that in order for schools to improve family engagement, educators must consider that families bring different needs, aspirations, and desires for their child's education, and these sentiments often have deep roots in their community (Warren, 2009). Further, studies show that the arts can play an important role in putting this collaborative philosophy into action, particularly in high-need communities of color (Sherman, 2015). The arts have the potential to level the playing field, reduce intimidation and engender a philosophy of partnership among all stakeholders at the school.



Photo by Angela Brown

At the same time, it is important to continue to create this type of community for teachers. Highline is no exception to teachers' growing desire to be treated as learners and professionals. State and federal mandates, a new district strategic plan, and teacher evaluation protocols have placed unprecedented burdens on teachers, without a corresponding growth in meaningful work or wages. Teachers who implement arts-based instructional strategies are more enthusiastic, do their jobs better, and develop a "higher order" of thinking (Rooney, R., Kennedy Center VSA Arts, 2004), while becoming more artistic and creative (Eisner, 2002). As evidenced by the HCSI research and numerous other research projects, a collaborative, interdisciplinary teaching experience provides deeper learning experiences for both teachers and students (Snyder, S.), and teachers involved in whole-school reform become more enthusiastic about teaching (ArtFirst: Mississippi on the Move, 2000).

WHAT IS NEXT BEYOND ARTS CORPS:

Arts Corps plans to continue sharing the results of this research broadly and engage in conversations with colleagues across the field about the implications of this research and how we can utilize it to advocate to include arts integration as a fully-funded part of every student's school day as a liberatory method that frees students from traditional roles, expectations, and biases, particularly students with Individualized Educational Plans (IEPs). In addition to advocacy on a national and regional level, Arts Corps intends to advocate for including arts integration as a critical component of teacher preparation programs.

The HCSI project has begun to influence national research and local practices. At multiple conferences, Arts Corps staff, teaching artists, and collaborating teachers have presented on the program model, evaluation strategies and tools, and early findings to hundreds of representatives of arts education programs around the country. Survey results from the conference presentations indicate that these representatives are greatly interested in this model.

In addition, in collaboration with the Chicago Consortium for School Research (CCSR), which is beginning a research project focused on the connection of non-cognitive factors (including academic mindsets) and arts education in Chicago Public Schools, Arts Corps will be sharing tools and findings. Arts Corps has also shared the classroom observation protocol that it developed with CCSR and with arts education organizations at the National Guild for Community Arts Education as an important complement to academic mindset student self-report data, as well as a tool to support formative evaluation and teacher practice.

The Arts Corps HCSI team developed an advanced growth-mindset training module for educators and youth development specialists with our partners at Youth Development Executives of King County and facilitated this workshop with a group of approximately twenty-five practitioners in March 2017. The curriculum is based on the units, observation tools, and strategies developed through this project for classroom teachers. It will be a component of our region's education collective impact effort, the Road Map Project, with whom this program model has also been shared.

To date, the Highline Creative Schools Initiative program and initial research results were shared at the following national and international conferences:

- **International Teaching Artist Conference 2018, New York City**
Values in the Arts Classroom: Embracing Social Justice in Arts Education
- **Schools Out Washington's Bridge Conference 2017, Seattle**
Building Academic Mindsets and Deepening Literacy through Collaborative Arts Integration
- **American Alliance for Theatre and Education 2017, 2018, New Orleans, Minneapolis**
Arts Integration in the Literacy Classroom: Partnerships for Student Engagement;
Surviving and Thriving in School: Arts Integration Partnership Stories and Strategies
- **National Guild Conference for Community Arts Education, 2015, 2016, and 2018 Chicago, Baltimore, and San Francisco**
Surviving and Thriving in Today's Socio-Political Climate:
Stories, Strategies, and Learning from an Arts Integration Partnership

APPENDICIES

Photo by Angela Brown



SAMPLE CURRICULA

Curricular Outline: Theatre

TITLE	Character Study and Theatre: Monologue
DESCRIPTION	Students use theatre to explore character development. They choose a character from a book they have read (preferably literary fiction). Throughout the unit students do character analysis, consider perspective, and practice theatre skills in order to write a monologue for this character. The twelve-session unit culminates with student performances of their monologue.
BIG IDEA OR ESSENTIAL QUESTION	How can we use a text and our creativity to understand a character? How can that work help us better understand ourselves and others?

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COMMON CORE

TH:Cr1.1.6c Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

TH:Cr2.1.6

a. Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted drama/theatre work.

b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

TH:Cr3.1.6

a. Articulate and examine choices to refine a devised or scripted drama/theatre work.

b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

THPr4.1.6b Experiment with various physical choices to communicate character in drama/theatre work.

THPr5.1.6

a. Recognize how acting exercises and techniques can be applied to drama/theatre work.

b. Articulate how technical elements are integrated into drama/theatre work.

THPr6.1.6

a. Adapt drama/theatre work and present it informally for an audience.

THRe8.1.6

a. Identify cultural perspectives that may influence the evaluation of drama/theatre work.

THRe9.1.6

a. Use supporting evidence and criteria to evaluate drama/theatre work.

THCn11.1.6

a. Identify universal themes or common social issues and express them through a drama/theatre work.

CCSS.ELA-LITERACY.W.5.3 Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.5.3.A Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.5.3.B Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-LITERACY.W.5.3.C Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

CCSS.ELA-LITERACY.W.5.3.D Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-LITERACY.W.5.3.E Provide a conclusion that follows from the narrated experiences or events.

CCSS.ELA-LITERACY.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

SESSIONS	OBJECTIVE(S)	ASSESSMENT STRATEGIES¹ (HOW WE WILL ASSESS)	SESSION DESCRIPTION
1	<p>Begin to use performance modalities in order to build community</p> <p>Develop a basic understanding of theatre as an art form where an actor makes a story come alive through performance</p> <p>Consider elements of character</p>	Room scan and presentation	Students play a performative name game, discuss character, and write bios for themselves that are then read aloud by other students in a game of “Guess Who?”.
2	<p>Community Building</p> <p>Understand character</p> <p>Begin to use body in theatre</p>	Reverse room scan	Students open with a continuation of “Guess Who?”, participate in movement activities and watch and discuss Sarah Jones.
3	<p>Understand the scope of the unit</p> <p>Choose a character and begin to analyze</p> <p>Practice improvisation skills</p>	Presentation, room scan	Students open with improvisation or by finishing the final “Guess Who?”, TA describes the project, defines monologue and students choose a character to work with.
4	<p>Learn about point of view</p> <p>Write from a different perspective</p>	Reverse room scan, presentation	Students play a game that emphasizes point of view and gets them moving, and write a letter from the perspective of their character and share a sentence or two.
5	<p>Understand internal and external motivation</p>	Exit ticket	Students consider the internal and external factors affecting their character.
6	<p>Understand how character traits are exhibited in the body</p> <p>Practice embodying character</p>	Room scan	Students play “energy ball”, watch a mentor video, and begin to embody their character.

¹Assessment Strategies

Room Scan: Observing every student during an activity to see if they are meeting the criteria

Reverse Room Scan: Noticing students who are not meeting the criteria during an activity

Presentation/Art Work: Observing student work to see if they are meeting the criteria.

7	<p>Use theatre modalities to explore character</p> <p>Consider the elements of a strong monologue</p> <p>Understand how the character faces obstacles</p>	Presentation and verbal reflection	Students open with a character based acting activity, then discuss what makes a strong monologue, examine a monologue script, and begin to brainstorm the parameters of their writing rubric. ²
8	Introduce and understand self-assessment	Verbal reflection, written work and room scan.	Students discuss growth mindset vs fixed mindset and create a rubric for their writing and performance. If there is time, try practicing monologues.
9	<p>Understand how (pitch, tone, pace, volume) convey emotion</p> <p>Revise work</p>	Written work- TA moves around room to consult	Students use specific questions to revise work. Students watch a video and analyze tools of voice and then identify how they can use those tools in their work.
10	Learn method for providing feedback	Room scan	Students learn and practice these phrases: "I notice...", "Something I would like to see/hear in your performance is...", "A question I have is..."
11	<p>Students perform their monologues</p> <p>(It is advised that a rehearsal class or two be added in between sessions 9-11.)</p>	Room scan	Students have invited families and/or other school staff in advance. They have a chance to rehearse before opening the doors and performing for the audience.
12	Reflect on performances and overall time spent together	Room scan	Students complete rubrics and participate in processing/closure activity.

²**Rubric:** A guide for scoring and reflecting on student work that has a fixed set of criteria. A rubric can be used at any point of a project to introduce criteria and expectations, as a planning and goal-setting tool, or as a reflection tool, and is most often used at the end of a project for summative assessment.



Photo by Angela Brown

Curricular Outline: Visual Arts

TITLE	Art & Activism
DESCRIPTION	Students will study work that contains a social/political message by muralists and street artists. Using these as inspiration, they will design a three-dimensional artwork that conveys a persuasive message.
BIG IDEA OR ESSENTIAL QUESTION	By learning how to create and use symbols, text and principles of design, students will be able to critique media messages to which they are exposed. They will also be able to create effective visual communications.
COMMON CORE	<p>VA:Cr1.2.6 Formulate an artistic investigation of personally relevant content for creating art.</p> <p>VA:Cr3.1.6 Reflect on whether personal artwork conveys the intended meaning and revise accordingly.</p> <p>VA:Re8.1.6 Interpret art by distinguishing between relevant and nonrelevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.</p> <p>VA:Re9.1.6 Develop and apply relevant criteria to evaluate a work of art.</p> <p>VA:Cn10.1.6 Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.</p> <p>Visual Arts Standards from: http://k12.wa.us/Arts/Standards/2017/VisualArtsStandards.pdf</p> <p>CCSS.ELA-LITERACY.W.6.1.A Introduce claim(s) and organize the reasons and evidence clearly.</p> <p>CCSS.ELA-LITERACY.W.6.1.B Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</p> <p>CCSS.ELA-LITERACY.W.6.2.B Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>English Language Arts Writing Standards from http://www.corestandards.org/ELA-Literacy/W/6/</p>

SESSIONS	OBJECTIVE(S)	ASSESSMENT STRATEGIES ³ (HOW WE WILL ASSESS)	SESSION DESCRIPTION
1	Understand and use elements of art to create realistic drawing Understand and use font styles with intention	Reverse room scan	Students practice blind and controlled contour drawing, use text that reveals something about themselves (i.e. personality, what they care about).
2	Use close observation and visual thinking strategies ⁴ Understand and use principles of design Practice collaboration	Room scan Group Presentation	Students work in groups to analyze images of murals, justify their reasoning by pointing to visual evidence.
3	Learn brainstorming technique, broaden vocabulary Understand and create blockbuster-style and throw-up style text	Room scan	Students draft claim, brainstorm powerful words related to it, practice graffiti lettering.
4	Practice reflection, revision, and persistence Understand and create blockbuster-style and throw-up style text	Room scan	Students practice writing words related to their claim in two graffiti lettering styles.
5	Practice reflection, revision, and persistence	Room scan	Students refine design of their words and finalize onto stickers.

³**Assessment Strategies**

Room Scan: Observing every student during an activity to see if they are meeting the criteria

Reverse Room Scan: Noticing students who are not meeting the criteria during an activity

Presentation/Art Work: Observing student work to see if they are meeting the criteria.

⁴**Visual Thinking Strategies (VTS):** VTS is an inquiry-based method of facilitating conversations about a work of art. Created by cognitive psychologist Abigail House and museum educator Philip Yenawine, it is intended to support the development of skills in visual literacy, critical thinking, and communication. A VTS discussion typically begins with an observation of a work of art and the question, “What do you see here?” followed by prompting the viewer for evidence and then to look further and notice more, before assigning meaning to an object or work of art.
<https://vtshome.org/> and http://www.educationworld.com/a_lesson/teaching_visual_thinking_strategies.shtml

6	<p>Learn and practice strategies for restating claim as slogans</p> <p>Practice reflection, revision, and persistence</p> <p>Understand and use principles of design</p> <p>Practice 21st century skill⁵ of communicating respectful feedback</p>	<p>Room scan</p> <p>Pair share critiques</p>	Students draft slogan related to their claim, revise based on feedback.
7	<p>Practice reflection, revision, and persistence</p> <p>Understand and use principles of design</p>	Room scan	Students write final version of slogan using graffiti lettering on strips of paper, to be mounted later on final project.
8	<p>Use symbols to communicate message</p> <p>Learn techniques for stencil design</p> <p>Practice reflection, revision, and persistence</p>	Pair share critique	Students design stencil symbol related to their topic, using shapes that do not touch.
9	<p>Use symbols to communicate message</p> <p>Practice reflection, revision, and persistence</p> <p>Use safe techniques when cutting stencil</p>	<p>Room scan</p> <p>Self-assessment</p>	Students cut their stencil designs, and continue working on other project components (slogan, stickers).
10	Understand counter argument and rebuttal	Room scan	Students draft counter argument and rebuttal, revise with feedback, continue working on other project components (stencil, slogan, stickers)
11	<p>Learn spray painting techniques</p> <p>Use principles of design</p>	Room scan	Students spray paint their stencil designs on to their final project, continue working on other components.
12	<p>Manage project to ensure completion</p> <p>Reflect on own work and others'</p>	<p>Project check-list</p> <p>Peer feedback form</p> <p>Self-assessment form</p>	Students identify incomplete project components and finish them. Students present their work to each other, provide written feedback, reflect in writing on their own work.

⁵**21st Century Learning Skills:** Created by the Partnership for 21st Century Learning in 2002 in order to define the skills required to thrive today. The 4 Cs of 21st Century Learning are communication, critical thinking, collaboration, and creativity. More info: <http://www.p21.org/about-us/our-history>

RESEARCH TOOLS

Observational Tool

Developed by WolfBrown in collaboration with MEM Consultants and Arts Corps staff and teaching artists
Please send inquiries about this tool to: info@wolfbrown.com

Photo by Angela Brown



CHALLENGE: HIGHER ORDER THINKING, LARGER PROJECTS				Notes on Evidence that Supports the Score				Score			
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Productively with one another to develop their ideas	Youth	Score 1.3.5	Notes on Evidence that Supports the Score	Youth comply with directions to work together, but tend to work in parallel with little to no sharing or conversation.	Youth collaborate with each other when placed in groups or in discussions but may experience limited opportunities to share ideas, positions, or opinions (e.g., one person taking lead, some hugging back).	Youth engage actively and successfully in more extended collaborations that are set up by the teacher (e.g., using a shared workspace, "think, pair, and share" feedback to each other).	Youth readily and productively work together, and even initiate collaboration, seeking one another out to share ideas, positions, or opinions (e.g., creating a shared position, plan or common product).
RELEVANCE: YOUTH VOICE CONNECTION CHOICE							
Youth Voice Practices that support ideas, positions, opinions, and styles so that classroom work is individual and varied.	Staff	Score 1.3.5	Notes on Evidence that Supports the Score	1- Low-level practices and behaviors that maintain but do not push the level of thinking, discussion, writing or creating	3- Moderate level practices and behaviors that allow students to try out some new approaches	4- Proficient practices that strengthen the level of thinking, discussion, writing or creating in the classroom	5- High level practices that create an engaging classroom climate, giving students skills they can apply, extend, or potentially transfer
	Staff			Staff provides only highly-structured and limited opportunities for youth to communicate their ideas, positions, or opinions (e.g., one-word share out around the room, each student contributing a suggestion or idea).	Staff offers some open-ended opportunities for youth to share their ideas, positions, or opinions (e.g., informal small group brainstorming or hugging at tables, etc).	Staff regularly engages youth in in-depth, open-ended opportunities to brainstorm and develop their ideas, positions, or opinions (e.g., brainstorming at sunset, mid-point discussions, sharing at the close of the session).	Staff engages youth in in-depth, open-ended opportunities to express and deepen their ideas or positions in ways that foster relevance and ownership (e.g., develop supporting evidence, expand ideas, wrestle with contradictions).
	Youth			Youth do not express their ideas, positions, or opinions.	Youth respond to staff invitations to express their ideas, positions, or opinions with short or limited contributions.	Youth spontaneously express their ideas, positions, and opinions, but they do not build off others' ideas or questions.	Youth spontaneously express their ideas, positions, and opinions and build on one another's ideas or questions.
	Staff			Staff makes no observable effort to relate session to students' culture, age group, interests (such as a favorite story or fictional character) or current events.	Staff offers broadly relevant materials/ activities (e.g., stories or images of growing up, general personal narrative assignment) but does not connect to the specific lives of young people beyond their general interests in the class or ask the students to forge their own connections.	Staff engages students in making a range of different types of connections between materials and assignments to their own lives, cultures, and interests, the wider world in which they live.	Staff employs multiple strategies to engage students in making substantial connections to their own lives, cultures and interests. Staff also asks for student analysis or reflection on those connections.
Choice Practices and behaviors that build youth capacity for making choices and using ideas, approaches, or projects.	Youth			Youth "tune out," are passive, and make no observable connections to their own lives or wider world.	Youth respond to staff requests to draw connections with brief or very general examples or connections to personal experiences or wider world.	Youth respond to staff requests to draw connections to their lives or to the wider world.	Youth pro-actively make connections between classroom activities and their own lives and/or the wider world, with little staff prompting.
	Staff			Staff does not provide opportunities for youth to make materials, content or process choices.	Staff provides limited opportunities for youth to make materials, content, or process choices, from a finite list of options (e.g., color for background paper, whether to draw or write first, fictional character for whom to write monologue).	Staff presents students with modest content or process choices (e.g., youth can choose topic for personal narratives; select fictional character for whom to write monologue, working partner).	Staff engages students in making substantial, meaningful open-ended choices and reacts positively when youth initiate their own choices or make requests that extend beyond what originally offered (e.g., enumerating possible directions, suggesting works to look at, other students to consult).
	Youth			Youth do not make choices and do not express interest in making choices or requests.	Youth engage with the limited choices that staff offer for them (e.g., from a finite list).	Youth fully engage with the substantial, open-ended materials, content, and process choices that staff offer.	Youth engage with the possible choices, expanding on them, and generates some of their own options with the result that work is individual and varied.
SELF-EFFECT: SKILL DEVELOPMENT, VALUING, EMERGING WORK, LEADERSHIP, RELATIONSHIP							
Skill Development Practices and behaviors that result in students practicing and moving towards mastering learned and practiced skills.	Staff	Score 1.3.5	Notes on Evidence that Supports the Score	1- No discernable evidence of the focus behaviors or practices (not observed, not evident, not offered)	2- Low-level practices and behaviors that maintain but do not push the level of thinking, discussion, writing or creating	3- Moderate level practices and behaviors that allow students to try out some new approaches	4- Proficient practices that strengthen the level of thinking, discussion, writing or creating in the classroom
	Staff			Staff does not teach or model the specific skills needed for the work or project.	Staff introduces (shows, models, describes) the specific skills, but does not break down the steps (scaffolds) or provide the opportunity for students to practice or apply.	Staff introduces (shows, models, describes) and breaks down the steps for the specific skills). Staff provides opportunities for youth to practice the skills.	Staff teaches the specific skills) with clear scaffolds, steps or well as practice time. Staff offers general guidance and feedback for students as they apply skills).
	Youth			Youth don't or can't attempt to practice the focus skills).	Youth try out the new skills but in limited or routine ways. They get discouraged and give up.	Youth attempt the new skills with mixed success (e.g., need prompts or reminders). On students that independently with no observable evidence of that they are mastering new skills.	Youth at different levels try out and practice the new skill(s), developing new levels of proficiency. Some expand or experiment with how the skill can be applied.
	Staff			Staff does not explain why the work or activities of the session have value beyond its being the next step or assignment.	Staff presents the immediate or instrumental value of an activity or choice (e.g., making choices of materials, tools that will work for their idea.)	Staff points to the value of the work as helping students to develop valued academic or artistic skills (e.g., being willing to sketch or draft, being able to give and receive constructive feedback).	Staff points to the value of the activity's longer-term outcomes including intrinsic satisfaction and personal goal-setting (e.g., pride in your work, sense of accomplishment, asking questions such as "What do you want to accomplish with your monologue today?")

How the work has value for them as students, artists, or individuals.	Youth	Score 1-3.5	Score 1-5	Notes on Evidence that Supports the Score	Youth behavior and/or comments suggest that they do not value the work. Many seem bored or disengaged, or comment: "Why are we doing this? This is stupid."	Youth participate in the work and work, but there is no evidence to suggest that they are applying, practicing, or trying to do better than they are. They are thinking of the work as a chore.	Youth engage in a teacher-initiated discussion of the work. They may or may not be applying, practicing, or trying to do better than they are. They are thinking of the work as a chore.	Youth behaviors and/or comments demonstrate that they value the work, but the value is related to the work itself (e.g., they are excited to show off a product to a family member, express pleasure in developing proficiency).	Youth behaviors and/or comments show they value the work in ways that extend beyond doing well in the class (e.g., they are excited to show off a product to a family member, express pleasure in developing proficiency).
Engage in improving own or others work	Staff				Staff corrects student work and expects them to make those changes.	Staff provides broad feedback (e.g. more details needed) and asks students to make these simple revisions.	Staff provides model feedback and offers structured chances for students to improve their own or others' work (e.g., applying pre-determined guidelines or rubrics).	Staff provides differentiated and specific feedback that engages students in discussions or activities that challenge them to make major improvements beyond their first attempts.	Staff provides differentiated and specific feedback that engages students in discussions or activities that challenge them to make major improvements beyond their first attempts.
Leadership/Mentorship	Staff				Staff does not provide opportunities for youth to lead or mentor (students are placed in groups, the entire group participates in an activity, research team, etc.).	Students respond to explicit requests to complete and correct their work without addressing its quality.	Staff provides limited opportunities to practice leadership or mentoring skills on a larger scale (e.g., leading a group, giving the group a challenge, etc.).	Staff provides youth with a small opportunity to practice leadership or mentoring skills on a larger scale and help students to develop their skills of leading and mentoring (e.g., constructive feedback, conflict resolution, etc.).	Staff substantively and/or repeatedly provides youth with opportunities to practice leadership or mentoring skills on a larger scale and help students to develop their skills of leading and mentoring (e.g., constructive feedback, conflict resolution, etc.).
Encourage young people in taking responsibility and shaping what happens in the classroom.	Youth				Youth are reluctant to take on leadership or mentorship roles and fulfill these roles in a minimal way. Or youth have no opportunity to practice leadership/mentorship roles.	Staff assigns lead, highly structured leadership or mentorship roles (e.g., acting as scribe or packager for a small group).	Youth actively fulfill leadership and mentorship roles when they are offered. But they do not seek or create these chances.	Youth actively fulfill leadership and mentorship roles when they are offered. But they do not seek or create these chances.	A wide range of youth seek and actively fulfill leadership or mentorship roles.
GROWTH MINDSET: NEW CHALLENGES, PERSISTENCE, GROWTH-ORIENTED RESPONSE, MINDSET									
Setting new challenges	Staff				Staff does not encourage youth to attempt higher levels of performance or hold high expectations for themselves, their group, or the classroom. The emphasis is on getting an "A" or "B" grade.	Staff introduces modest expectations or challenges and does not model or otherwise support youth to take on these new challenges.	Staff sets modest levels of challenge limited to one portion or activity within larger class (e.g., adding more details to a narrative, using full paper to make a drawing).	Staff sets high expectations or challenges students, and teaches or provides model to achieve them. The challenge and/or high expectation is regularly referenced and supported throughout the session.	Staff sets high levels of challenge, encouraging students to set their own challenges, supporting them with specific strategies (scaffolding, feedback, links to past efforts and successes).
Identifying new challenges and the ways to navigate	Youth				Youth do not attempt higher levels of performance. They actively resist or passively avoid.	Youth respond to the low level challenges offered (doing extra items, writing more sentences to their story, etc.) with basic, minimal engagement.	Youth engage with the modest challenges that staff set.	Youth engage with these higher challenges.	Youth engage with high expectations or challenges and some develop their own challenges or engage and push each other.
Persistence	Staff				Staff does not notice or ignores students who are having difficulty persisting in the class activities.	Staff urges students to persist, but without offering specific or supportive strategies that make continuing effort possible or productive (e.g., "You're falling behind, concentrate").	Staff notices and offers general strategies to support youth who can't/don't persist. There is little or no discussion of specific difficulties and how to solve them. Or, no youth are observed struggling.	Staff uses specific strategies to support youth to persist by identifying obstacles, breaking down or reframing difficulties as interesting problems.	Staff uses multiple specific strategies to support students and engages youth in developing their own strategies to reframe or reflect on difficulties.
	Youth				Some youth do not even attempt work. Others have difficulty persisting when it is challenging.	Youth try activities but give up quickly if the work is challenging or unfamiliar.	When youth encounter difficulties they have some basic strategies to persist (e.g., they try to do it again, they ask for help, etc.). Or, no youth are observed struggling, and we assume that's because good strategies were taught.	Youth demonstrate multiple strategies for persisting in the face of difficulties (e.g., trying alternative strategies, observing what others are doing, ask for help, call teacher to their desk).	Youth persist in the face of challenging work or in the case of difficulties or setbacks. They have multiple strategies they talk about when working.
Growth-oriented Response	Staff				Staff responds to student work, process or statements about their own skills ways that endorse fixed abilities (e.g., In response to a student who says "I am not a good artist, I can't draw this," and the TA takes the paper and draw it for her).	Staff responds to student work or process generally (e.g., "Good work," "You did it better than this,").	Staff responds to student work without naming or praising fixed abilities but without pointing to specific next steps or strategies for growth.	Staff responds to youth work with specific, observant responses about what is new or promising (e.g., "Tell me what you were trying to do? What do you want your reader to feel?").	Staff responds to student work by pointing to examples of past growth and/or specific next steps or strategies for growth.
Discussion	Staff				Staff does not engage youth in thinking about or discussing mindsets or how they affect current work or longer-term learning or change.	Staff introduces the concept of mindsets, but chiefly using formulaic exercises or language (e.g., "I can't, I'm not good at...").	Staff provides youth with opportunities to think about what mindsets are, how they might affect learning, but this discussion stays general.	Staff engages youth in more thoughtful discussion of mindsets. This may include how to identify challenges and thinking about the specific difficulties underlie those challenges.	Staff engages youth in thoughtful and focused discussion of mindsets, and encourages them to address them, and monitoring progress) and create an opportunity for all youth to reflect and share about their own mindsets and practices.
	Youth				Youth do not engage in a discussion of mindset or how they affect their current or future work.	Youth use the vocabulary of mindsets when directed to, but they don't apply these to their own strategies for learning.	Youth discuss and begin to apply the concept of mindsets to their own work. They may identify the challenges they face, but largely stop short of discussing specific strategies for improving.	Youth discuss or reflect on their own work in ways that demonstrate an understanding of growth mindset (such as a discussion of underlying challenges and specific strategies that could improve the work), with little or no prompting from the teacher.	Youth take initiative to discuss or reflect on their own work in ways that demonstrate an understanding of growth mindset (such as a discussion of the underlying challenges and specific strategies that could improve the work), with little or no prompting from the teacher.

Student Survey

Developed by WolfBrown. Please send inquiries about this tool to: info@wolfbrown.com

Name:

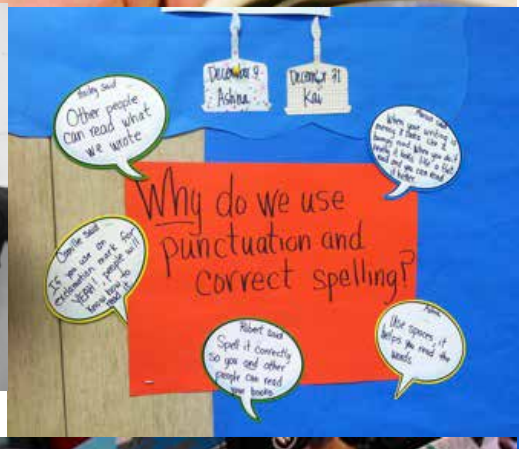
ID:

Teacher:

Site:

AC ID: «AC_Proxy_ID»

**WELCOME AND THANKS
FOR COMING TO HELP US
OUT. WE ARE INTERESTED
IN HOW YOUNG PEOPLE
THINK AND LEARN. NO
ONE KNOWS THIS BETTER
THAN **YOU**.**



This book asks you a set of questions about you as a learner in your Language Arts class. So think about yourself as a reader, writer, and speaker. There are no right or wrong answers. You are answering for yourself. Your answers will be different from other people's answers.

Some of you have answered these questions before. But this is a new year and a new grade and we want to know what's the same and what's changed for you as a learner.

Site: AC ID: «AC_Proxy_ID»

Arts Corps Student Survey

Fall 2017/18

5th OR 6th Assembly

PRE-Survey

Date:

About You

This is a set of questions that is all about you. It is NOT a test. There are no right and wrong answers.

The questions ask about how you think about yourself in school and in your writing classes. It is to help us understand your thoughts and ideas about learning.

Your answers are private. They will not be shared.

1. What grade are you in? **5th GRADE or 6th GRADE**
CIRCLE ONE

2. Who is your WRITING CLASS teacher?

☐☐☐☐☐☐☐

☐ Other: _____

Site: AC ID: «AC_Proxy_ID»

About You in School

3. This next set of questions is about you *in all your different classes at school*. Circle the number that shows what is most true for you in your different classes.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. I fit in at my school.	1	2	3	4	5
b. I feel like people at my school care if I'm not there.	1	2	3	4	5
c. I feel proud to be part of my school.	1	2	3	4	5
d. My teachers take the time to get to know me.	1	2	3	4	5
e. It's important to me that I learn a lot of new things in school this year.	1	2	3	4	5
f. I need to do my very best in every subject in school this year.	1	2	3	4	5
g. One of my goals in school is to learn as much as I can.	1	2	3	4	5
h. There is no reason at all why I can't learn what we do in school this year.	1	2	3	4	5
i. One of my goals is to get really good at a lot of new things this year.	1	2	3	4	5
j. It's important to me that I really understand my school work.	1	2	3	4	5
k. One of my goals this year is to get really good at something in school that I am very afraid to do now.	1	2	3	4	5
l. It's important to me that I get better at some things I already know how to do this year.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

About You in School

4. This next set of questions is also about you *in school*. When you answer these questions, please circle the number that shows what is true for you *in different classes at school*.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. I am good at school.	1	2	3	4	5
b. I enjoy my school work.	1	2	3	4	5
c. I get good grades in school.	1	2	3	4	5
d. I hate school.	1	2	3	4	5
e. I learn things quickly at school.	1	2	3	4	5
f. I am interested in school.	1	2	3	4	5
g. I am not a good student.	1	2	3	4	5
h. I look forward to school.	1	2	3	4	5
i. School work is easy for me.	1	2	3	4	5
j. I like school.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

About You in Your Writing Class

5. The rest of the questions ask about you in your Writing Class. When you answer these questions, tell us how true each sentence is for you in writing class, not all of school. Remember, this is about your thoughts; there are no right or wrong answers.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. I feel like my classmates accept me for who I am.	1	2	3	4	5
b. I feel like I belong when I am in this class.	1	2	3	4	5
c. I feel connected to my classmates.	1	2	3	4	5
d. I feel supported to do the work in this class.	1	2	3	4	5
e. The teacher in this class connects what we are learning in class to real life.	1	2	3	4	5
f. The teacher explains how what we are learning in this class can help us in the future.	1	2	3	4	5
g. This teacher asks for our input about what we want to learn.	1	2	3	4	5
h. The teacher makes what we are learning really interesting.	1	2	3	4	5
i. This teacher lets us design our own projects or assignments.	1	2	3	4	5
j. This teacher helps me pursue questions that are important to me.	1	2	3	4	5
k. This teacher motivates us to become experts in the topics we are learning about.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

About You in Your Writing Class

6. These next survey questions also asks about you in your Writing Class. When you answer, tell us how true each sentence is for this class, not all of school. Remember, there are not right or wrong answers.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. Doing well in this class is an important part of who I am.	1	2	3	4	5
b. Getting a good grade in this class is one of my main goals this year.	1	2	3	4	5
c. I am the kind of person who takes pride in doing my best in this class.	1	2	3	4	5
d. My intelligence in this class is something that I can't change very much.	1	2	3	4	5
e. Challenging myself in this class won't make me any smarter.	1	2	3	4	5
f. There are some things in this class that I am not capable of learning.	1	2	3	4	5
g. If I am not naturally smart in this class, I will never do well in it.	1	2	3	4	5
h. I can learn new things in this class, but that won't change how good I am at this class.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

More About You in Your Writing Class

7. These questions are also about you in your Writing Class. When you answer, tell us how true each sentence is for this class, not all of school. There are no right or wrong answers.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. I don't participate in class discussions because I'm afraid I will sound stupid.	1	2	3	4	5
b. In this class, I would rather do easy work that I can do well than challenging work where I might learn more.	1	2	3	4	5
c. I don't ask questions in this class because I don't want people to think I'm dumb.	1	2	3	4	5
d. I stop doing work for this class if I feel like I can't do it well.	1	2	3	4	5
e. I have what it takes to be successful in this class.	1	2	3	4	5
f. I can understand the material even when it's difficult.	1	2	3	4	5
g. I can master the hardest topics in this class.	1	2	3	4	5
h. I can meet all the learning goals my teacher sets.	1	2	3	4	5
i. I can do well on future assignments in this class.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

More About You in Your Writing Class

8. These next survey questions also ask about you in your Writing Class. When you answer, tell us how true each sentence is for this class, not all of school.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. I have trouble paying attention in this class.	1	2	3	4	5
b. I give up doing an assignment if it is taking too long.	1	2	3	4	5
c. I stop trying in this class if I get discouraged.	1	2	3	4	5
d. I finish all of my homework for this class before I do things for fun.	1	2	3	4	5
e. I put time into my work for this class even when there are more interesting things to do.	1	2	3	4	5
f. I stay focused when I'm doing my homework for this class.	1	2	3	4	5
g. When I have something else I really want to do, I wait until after my work for this class is done.	1	2	3	4	5
h. I avoid people or things that might distract me until I finish my work for this class.	1	2	3	4	5

9. These survey questions also ask about you in your Writing Class.

	Not at all true	A little true	Somewhat true	Mostly true	Really true
a. In this class, I am a hard worker.	1	2	3	4	5
b. I finish whatever I begin for this class.	1	2	3	4	5
c. I continue steadily towards my goals in this class.	1	2	3	4	5
d. I don't give up easily in this class.	1	2	3	4	5
e. In this class, I don't stop until I complete what I set out to do.	1	2	3	4	5

Site: AC ID: «AC_Proxy_ID»

About You in Your Writing Class

10. In your **Writing Class**, how **often** do you:

	Never	Once in a while	About half the time	Most of the time	Always
a. Do the readings or other assigned work to prepare for class.	1	2	3	4	5
b. Turn in assignments on the due date.	1	2	3	4	5
c. Actively participate in class.	1	2	3	4	5
d. Have all of my class materials with me.	1	2	3	4	5
e. Do more than what is expected of me.	1	2	3	4	5
f. Spend extra time outside of class to make sure I am well prepared for each lesson.	1	2	3	4	5

About You

11. What is your gender?

☐ male/boy ☐ female/girl ☐ other _____

What Have You Done in the Arts?

Think about yourself last year.

12. **Did you do any arts in school?** This could be music, visual art, dance, or theater classes taught by a teacher during the school day.

Yes No

13. **Did you do any arts activities out of school?** This could be doing an arts club after school, taking lessons, doing a project at your church or temple; or other things like that.

☐ Yes ☐ No

14. **Did you do any arts activities on your own?** This means at home, in your free time, like learning guitar from your uncle, or practicing dancing or drawing, or other things like that.

☐ Yes ☐ No

Site: AC ID: «AC_Proxy_ID»

Johns Hopkins University
Homewood Institutional Review Board (HIRB)

Assent Form

Title: The Highline Creative Schools Initiative

Principal Investigators: Dennie Palmer Wolf, WolfBrown
Steven J. Holochwost, Johns Hopkins University

Date: 8/15/16

We want to tell you about a research study we are doing. A research study is a way to learn more about something. We would like to find out more about how arts education is good for kids. You are being asked to join the study because you are in an arts education program, or because you go to a school similar to another school where students are in an arts education program.

If you agree to join this study, you will be asked to fill out some forms about how you see yourself and how you think people learn. We will ask you to fill out two sets of forms, one now and one later. These forms should take about half an hour to fill out each time.

No one else should see what you write on your forms. If someone does by accident, we will tell you and your parents.

We may learn something that will help other children to get arts education in their schools some day.

You do not have to join this study. It is up to you. You can say okay now and change your mind later. All you have to do is tell us you want to stop. No one will be mad at you if you don't want to be in the study or if you join the study and change your mind later and stop.

Before you say **yes or no** to being in this study, we will answer any questions you have. If you join the study, you can ask questions at any time. Just tell the researcher that you have a question.

If you want to be in this study, please sign your name. You will get a copy of this form upon request.

Sign your name here

Date

ANALYSIS SUMMARIES

Arts Corps Data Analysis Summary

Arts Corps Data Analysis Summary

Highlights

Results of the Observational Measure

- In the 2017-18 academic year, staff scores were significantly higher in treatment classrooms in every domain rated, and were significantly higher in all but one domain in 2015-16.
- In these same years, youth scores were significantly higher in treatment classrooms in three of the five domains rated.
- In 2016-17, staff and youth scores were higher in two domains: self-efficacy and growth mindset.

Results for Academic Achievement

- In each year of the study, a higher proportion of students attending treatment schools were rated as proficient in math. In the 2017-18 academic year, this difference was statistically significant.
- Similarly, a higher proportion of students attending treatment schools were rated as proficient in English Language Arts (ELA) in each academic year. This difference was statistically significant in the 2016-17 academic year.
- The average Smarter Balance Assessment math score for students attending treatment schools was higher than scores for students attending control schools in each academic year. The same was true for ELA scores.

Results for Academic Mindsets

- Students attending treatment and control schools completed surveys of academic mindsets at the beginning and end of each academic year. Arts Corps' goal was for at least 25% of students attending treatment schools to exhibit an increase of 5% or more in at least one of the 13 academic-mindset areas in each academic year.
- In 2015-16 and 2017-18, at least 25% of students attending treatment schools exhibited increases of 5% or more in all 13 areas assessed. In 2016-17, the same rate of growth was observed for the same proportion of students in 8 areas.
- Comparing rates of change for students attending treatment and control classrooms revealed that students in treatment classrooms exhibited much smaller declines in school and classroom belonging than their peers in control classrooms in the 2015-16 and 2017-18 academic years.

Fidelity of Implementation: Results of the Observational Measure

In each year of the project WolfBrown worked with local evaluation partners to rate staff and youth on a series of key dimensions: challenge, belonging, relevance, self-efficacy, and growth mindset. Observations were conducted in the fall and spring of each academic year, and scores were combined for purposes of analysis. Figure 1 (which appears on the next page) presents the average score for each dimension for each academic year.

As indicated in the figure, **staff scores were significantly higher in treatment classrooms (as denoted by the bracket and asterisk) in every domain in the 2017-18 academic year and every domain save relevance in the 2015-16 academic year.** In 2016-17 only self-efficacy and growth mindset staff scores were higher in treatment classrooms; in that same academic year, youth scores were higher only in these two domains as well. In 2017-18, scores challenge, relevance, and self-efficacy youth scores were higher in treatment classrooms, while in 2015-16, youth scores were higher for belonging, relevance, and growth mindset.

Figure 1a: Results of Observational Measure, 2015-16 Academic Year

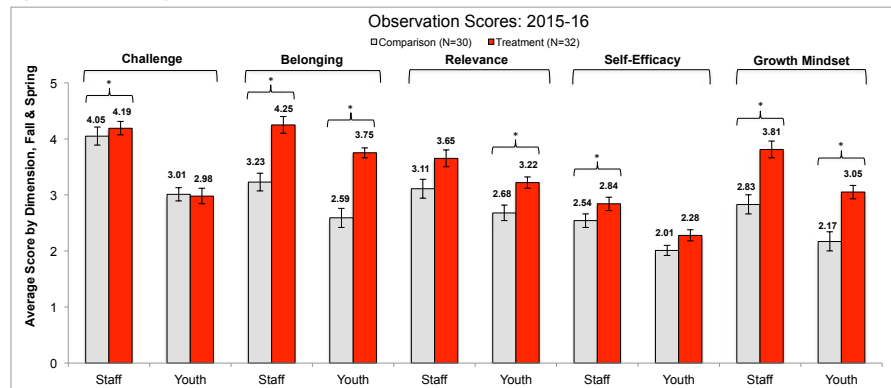


Figure 1b: Results of Observational Measure, 2016-17 Academic Year

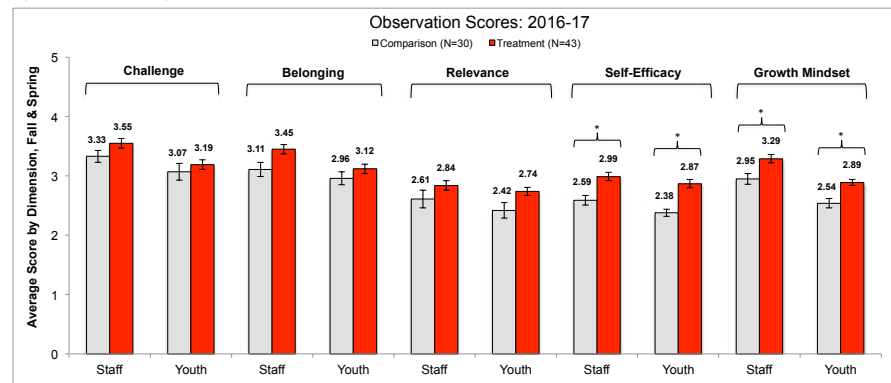
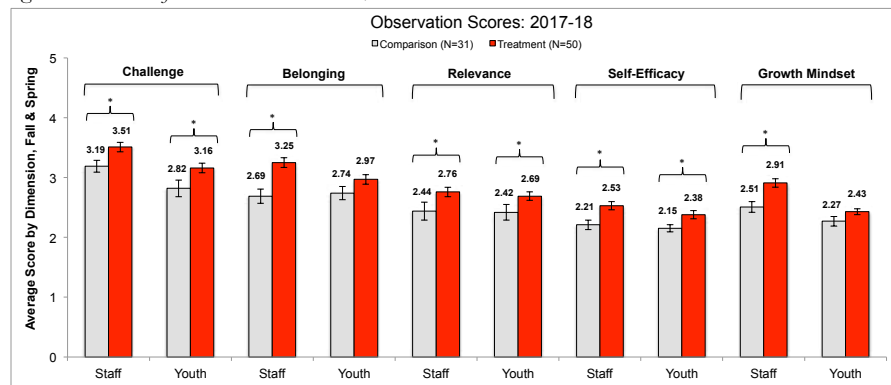


Figure 1c: Results of Observational Measure, 2017-18 Academic Year



Academic Achievement: Math

In our prior progress reports we were asked to indicate the proportions of students rated as proficient in mathematics and English language arts (ELA). Table 1 presents these findings for mathematics.

Table 1a: Proportion of Students Proficient in Math, 2015-16 Academic Year

		Group	
		Control	Treatment
Math	Not Proficient	157 (65.4%)	218 (59.1%)
	Proficient	83 (34.6%)	151 (40.9%)

Table 1b: Proportion of Students Proficient in Math, 2016-17 Academic Year

		Group	
		Control	Treatment
Math	Not Proficient	135 (64.6%)	219 (61.2%)
	Proficient	74 (35.4%)	139 (38.8%)

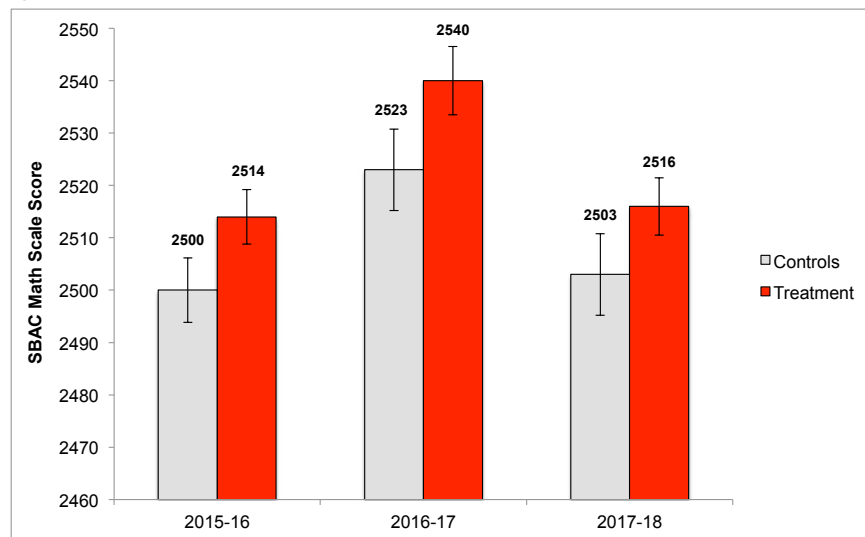
Table 1c: Proportion of Students Proficient in Math, 2017-18 Academic Year

		Group	
		Control	Treatment
Math	Not Proficient	109 (67.3%)	190 (56.4%)
	Proficient	53 (32.7%)	147 (43.6%)

As can be seen in Table 1, a higher proportion of students in the treatment group (i.e., those receiving the program) were rated as proficient in math in each academic year. In 2015-16 and 2016-17, these differences were not statistically significant (2015-16: $X^2(1) = 2.47, p = .116$; 2016-17: $X^2(1) = 0.66, p = .236$). However, in the 2017-18 academic year, this difference was significant ($X^2(1) = 5.42, p = .020$).

Ratings of students' proficiency in math are based on their scores on the Smarter Balanced Assessment (SBAC). Students are assigned scale scores, from which are derived levels (1, 2, 3, of 4) and proficiency status. It is therefore possible to examine scale scores as a function of group assignment. Scale scores for math for each academic year are presented in Figure 2 below. **In each year, average math scores for students in the treatment group exceeded those for their peers.** In each year this difference approached, but did not achieve, statistical significance.

Figure 2: SBAC Math Scale Scores



Academic Achievement: English Language Arts

Table 2 presents the parallel findings for ELA.

Table 2a: Proportion of Students Proficient in ELA, 2015-16 Academic Year

		Group	
		Control	Treatment
ELA	Not Proficient	134 (55.6%)	185 (50.4%)
	Proficient	107 (44.4%)	182 (49.6%)

Table 2b: Proportion of Students Proficient in ELA, 2016-17 Academic Year

		Group	
		Control	Treatment
ELA	Not Proficient	113 (54.3%)	166 (46.4%)
	Proficient	95 (45.7%)	269 (53.6%)

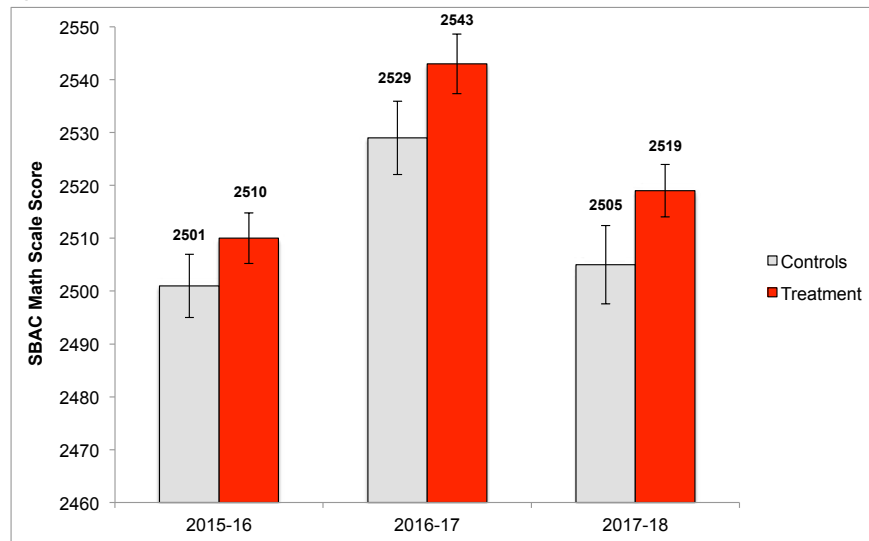
Table 2c: Proportion of Students Proficient in ELA, 2017-18 Academic Year

		Group	
		Control	Treatment
ELA	Not Proficient	88 (54.7%)	158 (47.0%)
	Proficient	73 (45.3%)	178 (53.0%)

As was the case for math, a higher proportion of students in the treatment group (i.e., those receiving the program) were rated as proficient in each academic year. In 2016-17, this difference was statistically significant ($X^2(1) = 3.33, p = .041$). In the 2015-16 and 2017-18 academic years it approached but did not achieve significance (2015-16: $X^2(1) = 1.57, p = .210$; 2017-18: $X^2(1) = 2.54, p = .111$).

Figure 3 presents scale scores for ELA for each academic year. As can be seen in the figure, **average ELA scores for students in the treatment group exceeded those for their peers.** As was the case for math score, this difference approached but did not achieve statistical significance in each year.

Figure 3: SBAC ELA Scale Scores



Academic Mindsets

In our prior progress report we were also asked to report the proportion of treatment-group students exhibiting an increase in different domains of their academic mindsets. The goal specified for the report was that at least 25% of treatment group students would exhibit an increase in mindset scores of 5% or more over baseline in at least one domain. Table 3 presents these findings for the 2015-16 academic year.

Table 3: Proportion of Treatment-Group Students Exhibiting and Increase in Mindsets

Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	65	65/259	25%	95	95/259	37%
Goal Orientation	64	64/257	25%	79	79/257	31%
Academic Self Concept	65	65/258	25%	80	80/258	31%
Classroom Belonging	65	65/259	25%	78	78/259	30%
Classroom Relevance	64	64/257	25%	74	74/257	29%
Academic Identity	64	64/254	25%	85	85/259	33%
Growth Mindset	65	65/258	25%	104	104/258	40%
Performance Avoidance	66	66/263	25%	92	92/263	35%
Self Efficacy	64	64/256	25%	113	113/256	44%
Self Regulation	63	63/251	25%	83	83/251	33%
Delay of Gratification	64	64/254	25%	77	77/254	30%
Perseverance	64	64/256	25%	96	96/256	38%
Academic Behaviors	63	63/253	25%	71	71/253	28%

As can be seen in Table 3, **at least 25% of treatment group students exhibited an increase in mindset scores of 5% or more in all 13 domains.** The domains for which the largest proportions of students exhibited increases were growth mindset, perseverance, self-efficacy, and school belonging.

Table 4 presents the parallel findings for the 2016-17 academic year.

Table 4: Proportion of Treatment-Group Students Exhibiting and Increase in Mindsets

Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	54	54/214	25%	69	69/214	32%
Goal Orientation	51	51/205	25%	48	48/205	23%
Academic Self Concept	54	54/215	25%	50	50/215	23%
Classroom Belonging	52	52/209	25%	58	58/209	28%
Classroom Relevance	53	53/211	25%	57	57/211	27%
Academic Identity	52	52/206	25%	52	52/206	25%
Growth Mindset	53	53/210	25%	97	97/210	46%
Performance Avoidance	53	53/212	25%	72	72/212	34%
Self Efficacy	52	52/207	25%	68	68/207	33%
Self Regulation	52	52/207	25%	59	59/207	29%
Delay of Gratification	52	52/209	25%	51	51/209	24%
Perseverance	53	53/210	25%	55	55/210	26%
Academic Behaviors	52	52/208	25%	50	50/208	24%

As can be seen in Table 4, **at least 25% of treatment group students exhibited an increase in mindset scores of 5% or more in 8 domains:** school belonging, classroom belonging, classroom relevance, growth mindset, performance avoidance, self-efficacy, self-regulation, and perseverance. The domains for which the largest proportions of students exhibited increases were growth mindset, performance avoidance, self-efficacy, and school belonging.

Table 5 presents the parallel findings for the 2017-18 academic year.

Table 5: Proportion of Treatment-Group Students Exhibiting and Increase in Mindsets

Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
School Belonging	41	41/164	25%	67	67/164	41%
Goal Orientation	40	40/158	25%	40	40/158	25%
Academic Self Concept	41	41/165	25%	44	44/165	27%
Classroom Belonging	41	41/164	25%	72	72/164	44%
Classroom Relevance	41	41/165	25%	63	63/165	38%
Academic Identity	40	40/159	25%	38	38/159	25%
Growth Mindset	40	40/158	25%	72	72/158	46%
Performance Avoidance	40	40/159	25%	49	49/159	31%
Self Efficacy	39	39/157	25%	54	54/157	34%
Self Regulation	38	38/153	25%	43	43/153	28%
Delay of Gratification	40	40/159	25%	45	45/159	28%
Perseverance	40	40/159	25%	41	41/159	26%
Academic Behaviors	39	39/155	25%	55	55/155	35%

As can be seen in Table 5, **at least 25% of treatment group students exhibited an increase in mindset scores of 5% in all 13 domains assessed.** The domains for which the largest proportions of students exhibited increases were growth mindset and school belonging (as in 2016-17), classroom belonging, and classroom relevance.

Another way to examine academic mindsets is to compare those reported at the beginning of each academic year to those in the spring of the same year and to examine whether patterns of change in scores differ by group. Figure 4 below displays patterns of change for each academic year as a by group. As reported previously, **students in the treatment group exhibited smaller losses in their school belonging, academic self-concept, and classroom belonging than their control group peers in the 2015-16 academic year.** Although similar results were not observed in 2016-17, they were observed again in the 2017-18 academic year, when program effects were strongest. **In the 2017-18 academic year, control-group students exhibited declines in school belonging that were statistically significant ($t(81) = 3.12, p = .003$), and decreases in classroom belonging that approached significance ($t(82) = 1.87, p = .065$). Significant declines were not observed for students in the treatment group.**

Figure 4a. School Belonging by Academic Year

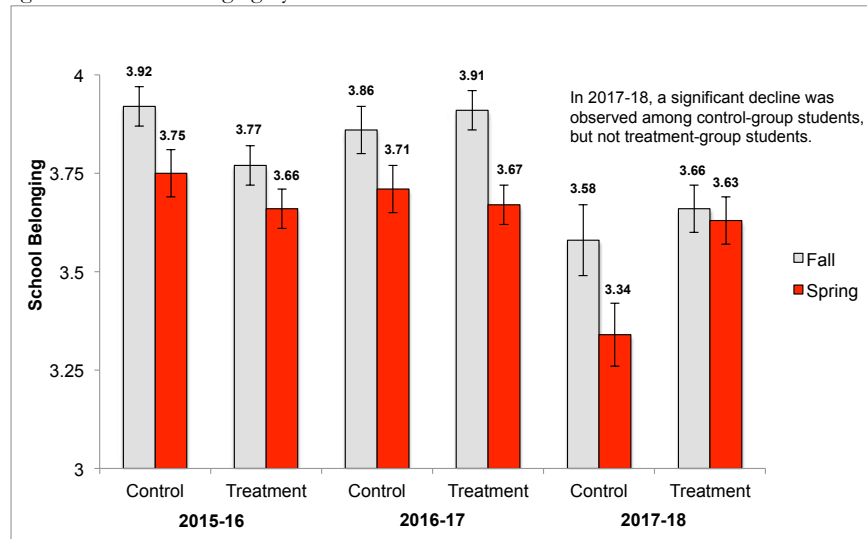


Figure 4b. Academic Self-Concept by Academic Year

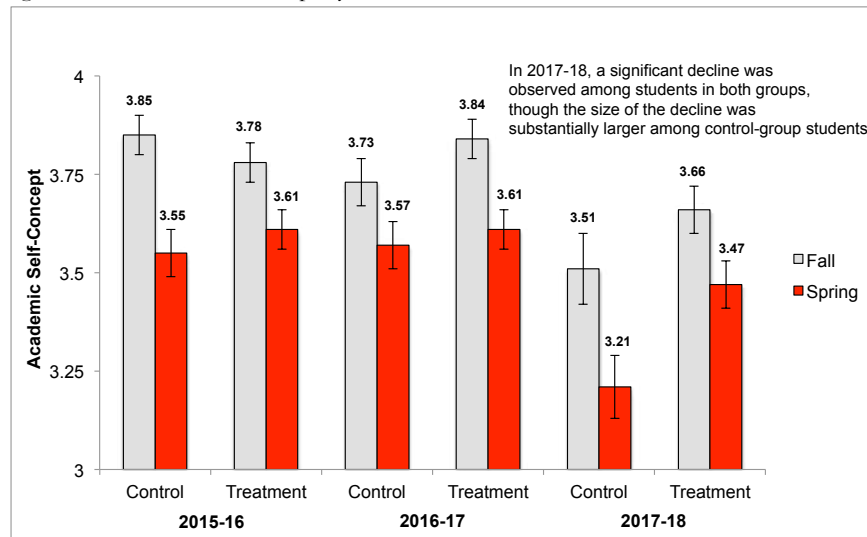
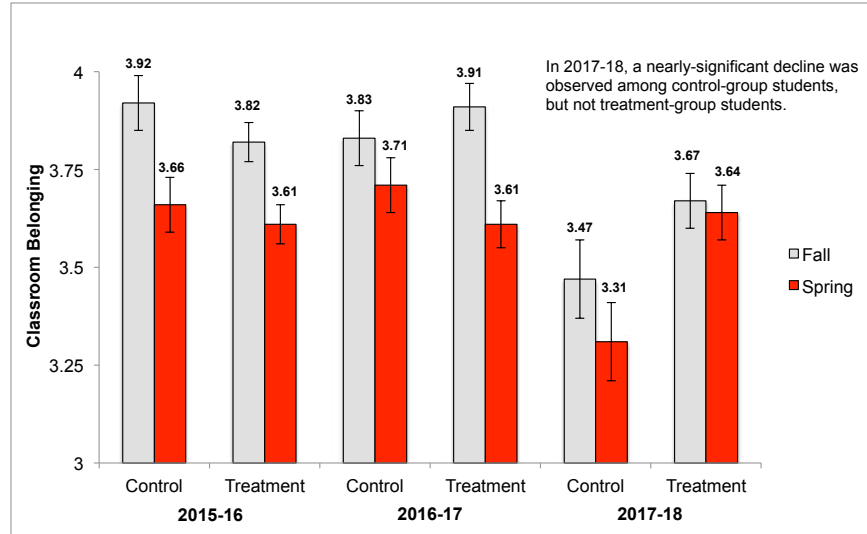


Figure 4c. Classroom Belonging by Academic Year



Arts Corps Data Analysis Summary Revised Addendum

Arts Corps Data Analysis Summary Revised Addendum

Analytic Approach

In our previous analyses we focused our analyses on data collected within each year of program implementation (academic years 2015-16, 2016-17, and 2017-18), following the reporting requirements for the Department of Education. However, analyzing data collected across years can offer additional insights into Arts Corps' impact. To this end, we created and analyzed three new data sets:

- A **cross-cohort data set** that combined data collected from the four cohorts of Arts Corps students and their peers: students who were fifth or sixth graders in 2015-16, fifth graders in 2016-17, and fifth graders in 2017-18. This data file included 1,242 students (796 attending treatment-group schools, 446 in control-group schools), and was used to examine Arts Corps' impacts on students in their first year of exposure to the program using as large a sample as possible.
- A **longitudinal data set** that combined data collected from students over the two years they attended a treatment- or comparison-group school. This data file was necessarily restricted to students who progressed from 5th to 6th grade from 2015 to 2017 or 2016 to 2018, and included 467 students. These data were used to understand Arts Corps' impact on students' learner behaviors over the course of two academic years.
- A second **longitudinal data set** that combined data collected from 5th and 6th graders from 2015 to 2017 with students' grades and standardized test scores as 7th graders (in the 2017-18 academic year).

All analyses were conducted in a multi-level modeling framework that accounted for the nested nature of the data structure (in which students were grouped into classrooms, which were in turn grouped by school) and demographic characteristics of the students (race/ethnicity, gender, English-language learner (ELL) and special education classifications, primary language of the student, and the primary language spoken in the home).

Highlights

Results of the Cross-Cohort Analyses

- Among students with a special education classification, those attending a treatment-group school exhibited higher levels of learner behaviors across six domains. The magnitude of Arts Corps' impact was especially large for academic self-concept and classroom belonging (see Figs. 1a & 1b), such that by the end of the academic year levels of these behaviors among classified students attending treatment-group schools were indistinguishable from those of their unclassified peers.

Figure 1a

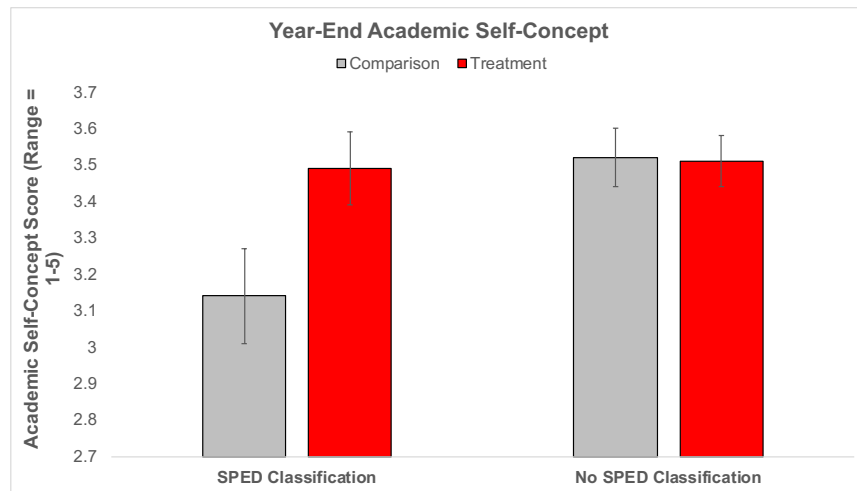
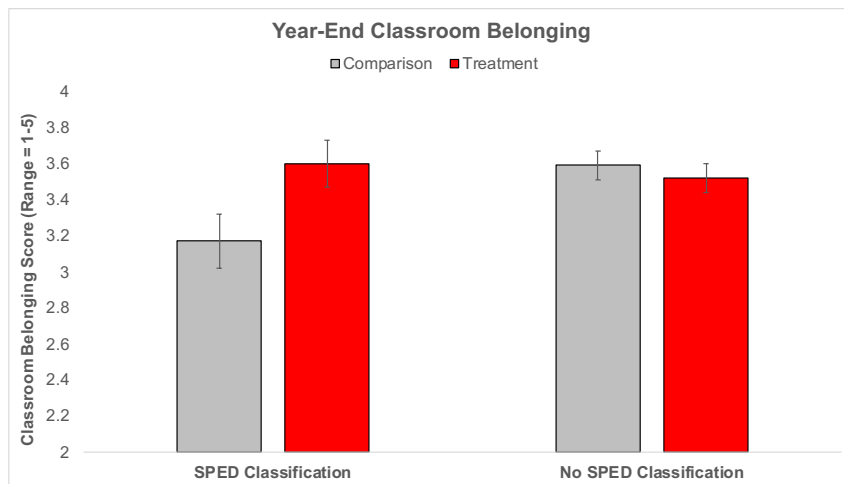
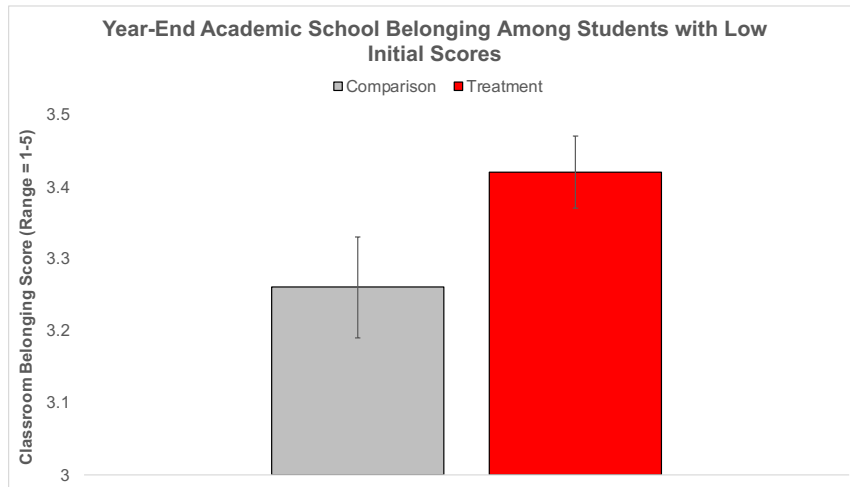


Figure 1b



- Among students who exhibited particularly low levels of school belonging at the beginning of the academic year, those who attended a treatment-group school exhibited significantly higher levels of belonging at the end of the school year than the comparison-group peers (see Fig. 2).

Figure 2



- Higher-quality of instruction was associated with better learner behaviors across multiple domains. Better instruction by teaching artists in theater was associated with higher levels of self-regulation, delay of gratification, and studying habits. Better instruction by visual arts teaching artists was associated with higher levels of classroom relevance and self-efficacy. Better instruction by teaching artists working in either discipline was associated with higher levels of goal orientation (Fig. 3a) and fewer unexcused absences (see Fig. 3b).

Figure 3a

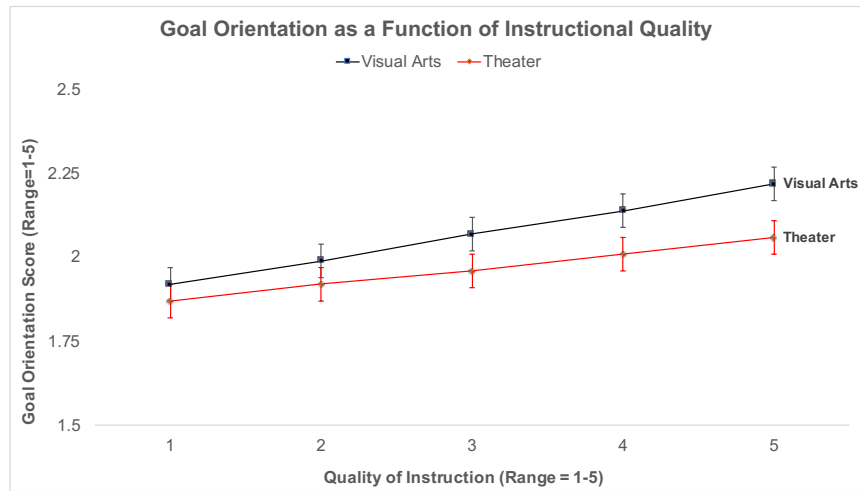
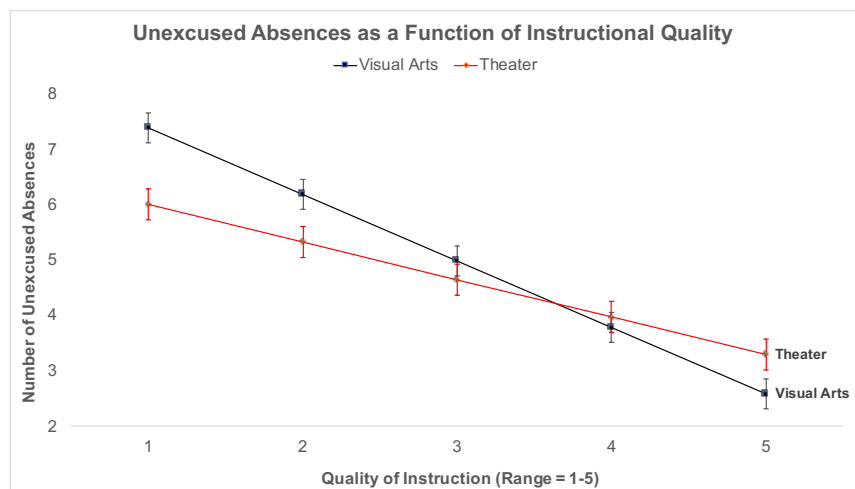


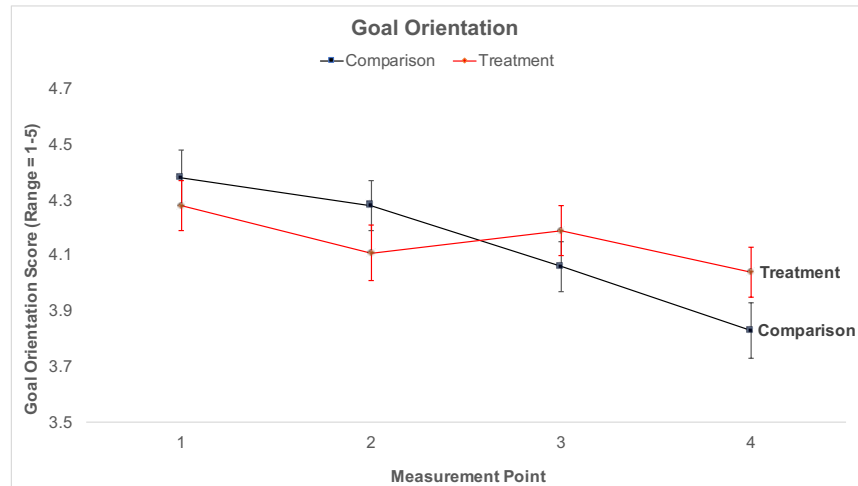
Figure 3b



Results of the Longitudinal Analyses of Learner Behaviors

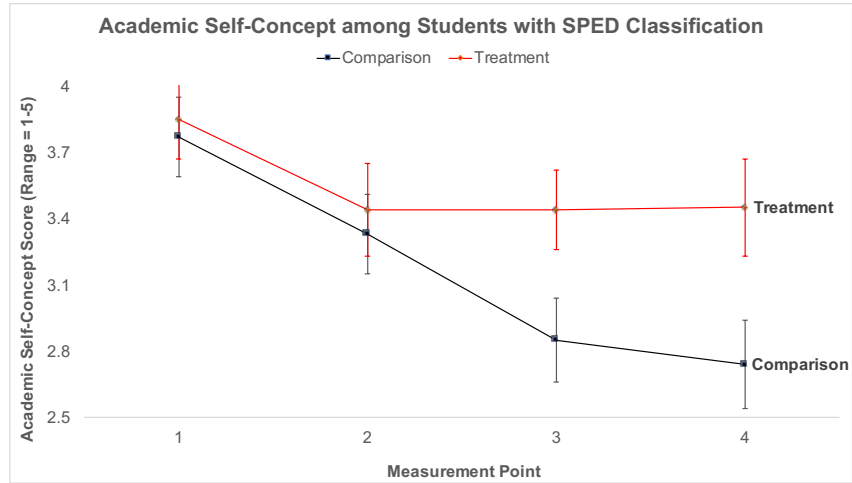
- In general, students exhibited decreases in learner behaviors over the course of two academic years. However, students attending treatment-group schools exhibited less pronounced decreases than their peers in a number of learner behaviors. These effects were largest for goal orientation (see Fig 4), but extended to include academic self-concept, academic identity, and persistence.

Figure 4



- Among students with a special education classification, those attending a treatment-group school exhibited smaller losses in their academic self-concept than their peers attending a comparison-group school (see Fig. 5).

Figure 5



- Higher quality instruction offered by theater teaching artists was associated with higher levels of classroom belonging (see Fig 6a), while higher quality instruction offered by visual arts teaching artists was associated with better scores on a measure of performance avoidance (see Fig. 6b).

Figure 6a

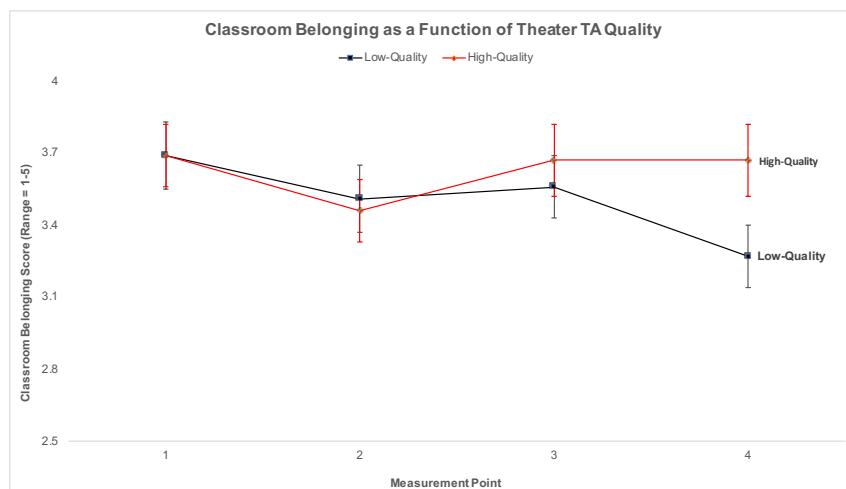
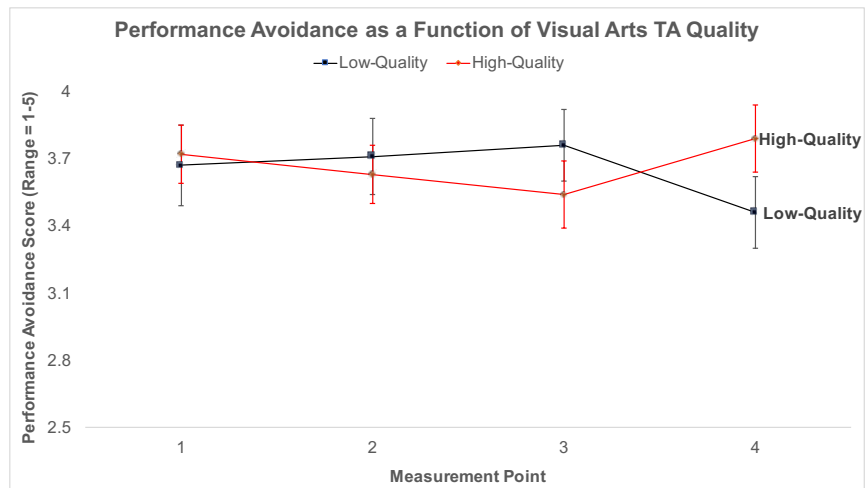


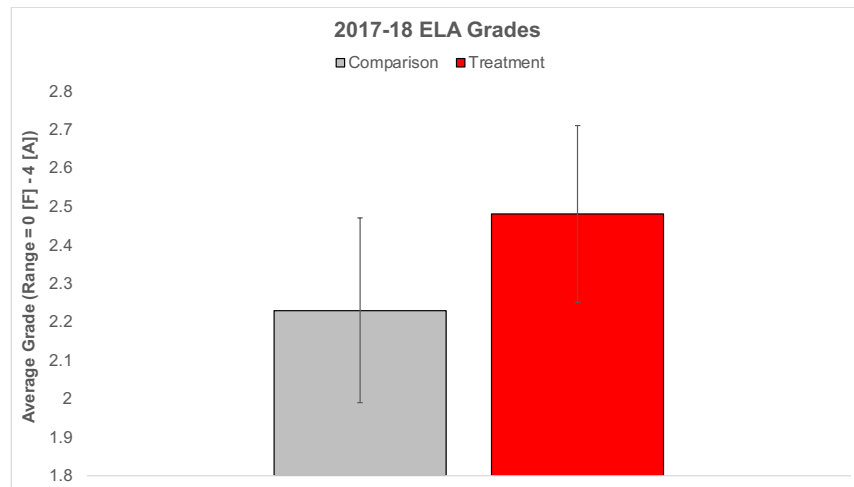
Figure 6b



Results of the Longitudinal Analyses of Grades and Test Scores

- Students who participated in Arts Corps as 5th and 6th graders earned higher English Language Arts grades as 7th graders (see Fig. 7). This pattern approached but did not achieve statistical significance.

Figure 7



- Among students with a special education classification, those who participated in Arts Corps as 5th and 6th graders earned significantly higher test scores in English Language Arts (see Fig. 8a) and Math (see Fig. 8b) as 7th graders.

Figure 8a

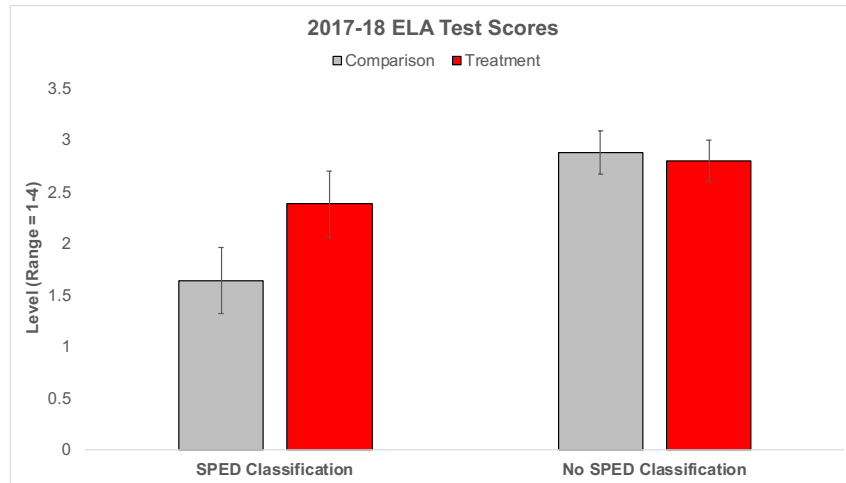
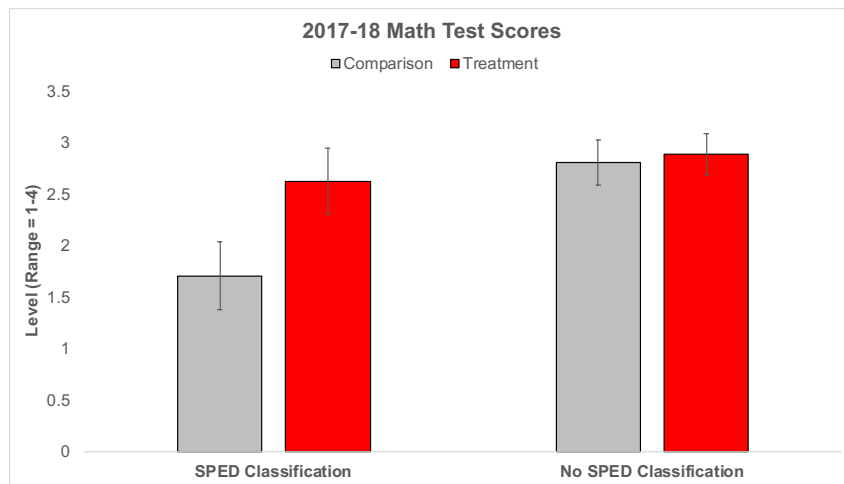


Figure 8b



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