Chicago Arts Partnerships in Education Summary Evaluation

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INTRODUCTION

The Chicago Arts Partnerships in Education (CAPE), was founded in 1992 amidst a small upsurge of interest and funding availability for the arts in the Chicago Public Schools. The Chicago School Board had begun providing for a half-time art or music teacher in schools long accustomed to having none, and newfound flexibility in federal programs brought another half of an arts teaching position to many schools.

With the support of Chicago foundations and corporations,including the MacArthur Foundation, the Chicago Community Trust, the Polk Bros. Foundation, and Marshall Fields Inc., CAPE sought to build on this important arts revival through the creation of a program that would bring local artists and arts agencies into partnerships with teachers at all grade levels. These teacher-artist partnerships were charged with planning integrated instruction,joining instruction in an art form such as painting or music with specific instructional goals in other academic subjects such as reading or science. Small clusters of schools were invited to apply for grants that would support stipends for artist participants and assist with the support of coordinators. Sixty-four partnership proposals were submitted, of which fourteen were funded for initial planning, and the program was launched. When fully implemented,CAPE involved twelve clusters containing 37 schools and representing 53 professional arts organizations and 27 community organizations. Twenty schools remained active in the network throughout the six initial years of the program.

Assessment in Multiple Chapters. With a grant from the GE Fund, CAPE made a substantial commitment to assessment stretching from the first planning period, comprising the 1993-94 school year, to what CAPE referred to then as its implementation years, particularly 1995-1998. The North Central Regional Laboratory (NCREL) contracted with CAPE to provide evaluation services throughout this time and has produced several interim reports and one final report.[2] The Imagination Project at UCLA, under the direction of UCLA Professor James S. Catterall, was contracted to explore a specific set of evaluation-related questions during the 1998-99 school year.

Synopsis. The purpose of this monograph is to highlight the development of CAPE and its effects through the multiple inquiry lenses trained on the program over its first six years. The story is one of development and learning by school communities, teachers, and artists as they became increasingly and more deeply involved in arts-integrated instruction. It is also a story of increasingly tangible and measurable effects on student learning as the program matured.

I. THE NCREL EVALUATION

The major phases of NCREL's evaluation work were: (1) exploring the planning years to see what activities were taking place, where things worked well, and where things seemed to need improvement, (2) gauging the impact of the program on artists, teachers, classrooms, and students during implementation, and (3) measuring support from school and community based groups. NCREL's data collection activities concluded in spring of 1998,and their final report was issued in spring of 1999.

Both NCREL and the Imagination Project collected data on student achievement in reading and mathematics. NCREL examined data from 1992 through 1998 on a national basic skills test, the Iowa Test of Basic Skills, or ITBS. NCREL's analysis focused on the percentages of students performing at or above grade-level on tests administered between 1991 and 1998. The IP examined ITBS data and TAP test data from 1992 through 1998. The IP evaluation produced various comparisons between CAPE and non-CAPE schools, including high

[1] Also assisting with this evaluation were research assistants Rebecca Catterall, Karen DeMoss, Kevin Pease, Kelly Stokes,and Ted Williams.

[2] Our primary source for this information is "The Chicago Arts Partnership in Education,CAPE,A Comprehensive Summary of Evaluation Findings." Oak Brook,IL:NCREL. Matthew Hanson, Blasé Masini, Allison Cronmeu/April,1999. We do not emphasize in this 1999 summary NCREL's very early findings regarding CAPE's planning years,1993 and 1994.

poverty schools only (about three-fourths of all sample schools). The IP also analyzed scores from the Illinois Goals Assessment Program (IGAP) test, a set of exams recently constructed to reflect state standards in several subjects and grade levels.

NCREL used large-scale surveys of teachers and students at particular junctures in an attempt to attain a generalizable portrait of the program and an overall view of CAPE classroom practices. The IP evaluation for 1998-99 was less concerned with generalizations about CAPE except in the case of student achievement effects. Rather than trying to produce descriptions of typical or average classroom practices, the IP study also focused attention on best integrated curricular practices by probing selected artist-teacher pairs,their classrooms, and their integrated lessons. The CAPE Board was interested at this point in the art of the possible—when things went well, what did this look like, why did it work, and what were the effects?

II. BRIEF SUMMARY OF NCREL FINDINGS–1993-1998[3]

Following are an overview and some highlights of NCREL's evaluations of the various impacts of the Chicago Arts Partnerships in Education. NCREL reports four main categories of effects: impacts on the classroom, effects on teachers and artists, impact on students, and support from school and community-based groups.

CAPE Impact on the Classroom.

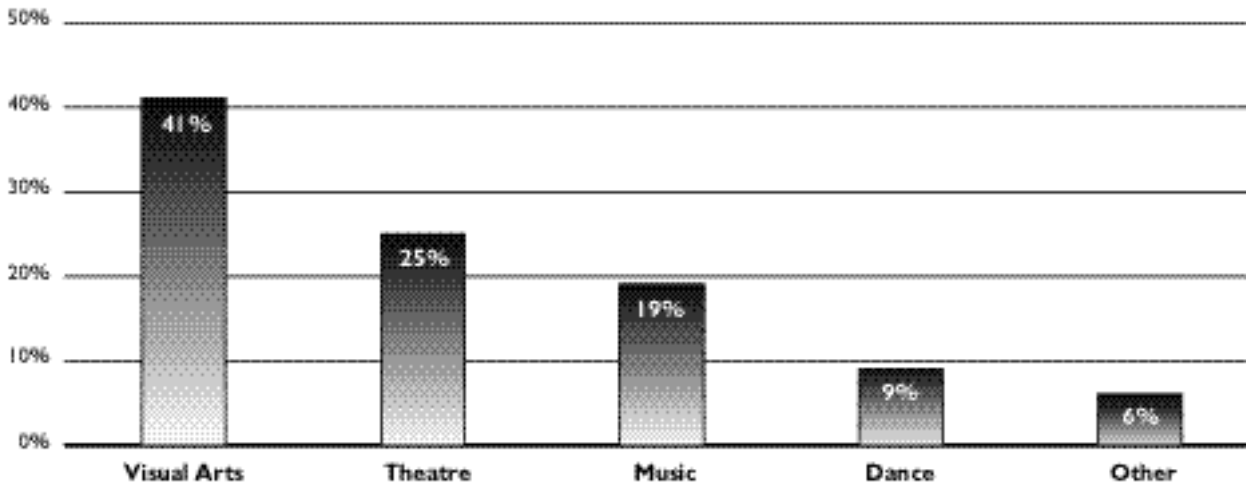
NCREL reports various impacts of CAPE on classrooms, the most important of which seems to come from its 1997-98 survey of teachers addressing instruction and curriculum. This was the last year of NCREL's evaluation and the most "mature" year of the CAPE program to come under NCREL's scrutiny. Here is what they reported:

Extensive integration of CAPE into schools: More than 90 percent of teachers reported moderate (57%) or extensive (36%) integration of the CAPE program into their schools.

Most teachers involved in developing arts-integrated units. Fifty-four percent of teachers reported having developed one integrated unit and 24 percent reported having created four to five units. A unit here means working with an artist to develop an instructional sequence incorporating the art form with an academic teaching objective. The typical unit according to this survey was designed to last from four to six weeks. Seventy one percent of teachers in the 1998

[3] Issued in April 1999 and referenced in footnote 1.

Figure 1. Proportion of Time Instruction Focused on Specific Areas of the Arts — Spring 1998 (N=107)



Source:NCREL 1999 Final CAPE Evaluation Report, p. 14

NCREL survey reported teaching their units from one to three times.

Which art disciplines are enlisted? The NCREL survey analyzed which art forms proved the most popular with teachers under CAPE.Figure 1 shows that the visual arts (painting, drawing, sculpture, ceramics) clearly lead the way, with 41 percent of program teaching time devoted to these art forms. Theater attracts a quarter of all CAPE program instructional time, music 19 percent, and dance 9 percent.

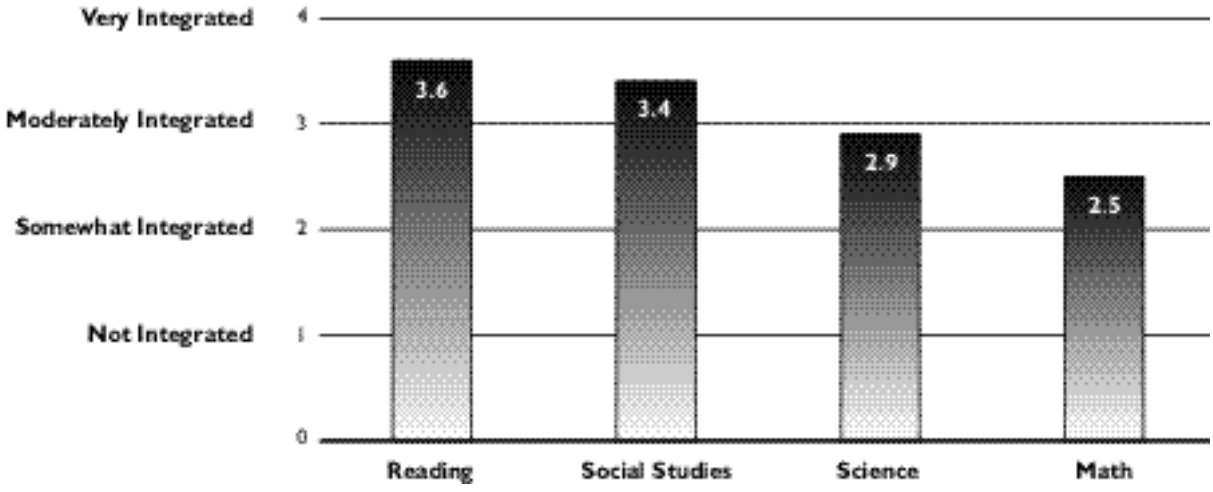
Which academic subjects are integrated? The teacher survey also provided estimates of which subjects teachers and artists chose to focus on for their interdisciplinary units. Reading proved most popular, followed by social studies. Science was less than moderately integrated in CAPE units, and mathematics was least frequently chosen, as shown in Figure 2. (The numbers 1 through 4 in Figure 2 were assigned to calculate average levels of integration across responding teachers. The average scores are shown atop each column.)

Teacher perceptions of school context. NCREL used district-wide teacher and student surveys to probe developments at CAPE schools. On teacher survey scales for school climate, quality of relationships with parents, professional development, instructional practices, and relationships with the community, CAPE schools outscored non-CAPE schools in every case, although the differences were small and not statistically significant. We have seen similar patterns in other evaluation work and offer the following observation. When a school outperforms others on a long string of measures, the chances increase that some true differences exist. If the differences are attributed to random chance, as they are with statistical non-significance, the odds of five positive results in a row diminish to 1 in 64. Although we cannot say anything about which specific factors contribute to this difference , we conclude that these data show small differences in school context favoring CAPE schools.

Impact on Teachers and Artists

NCREL watched teachers and artists over four years through nearly all of their evaluation lenses: regular surveys, classroom observations, interviews, focus groups, document review, and case studies. The main reported CAPE impacts on teachers include the following:

Figure 2. Arts Integration in Four Subject Areas According to CAPE Teachers and Artists — Spring 1998 (N=118)



Source: NCREL 1999 Final CAPE Evaluation Report, p. 15.

High levels of teacher-artist collaboration in both preparation and instruction. In the 1998 teacher survey, 91 percent of teachers claimed to engage in such collaboration. NCREL noted a significant shift from teachers teaching arts skills toward devoting increased time to integrating the arts with academics between 1995 and 1998. Artists consistently devoted about half their time to arts instruction and half their time to integration activities.

Extensive buy-in by participating teachers. As we noted above when discussing impact on classrooms, there were very high levels of participation by CAPE teachers. Most created and implemented teaching units with participating artists, and most used them multiple times. Nearly a fourth of all CAPE teachers created 4 or 5 different units.

CAPE professional development workshops. CAPE offered 11 workshops in 1997–98. On the one hand, teachers claimed that the professional development offerings were valuable; on the other hand, the typical teacher attended only one to three of the 11 sessions. We do not have data from other years. The participation reported for 1997-98 points to the substantial time issues facing participating teachers. Among these issues was the fact that teachers and artists often work on quite different schedules. Another is that the job of teaching is very time demanding, especially when teachers devote after-school hours to extracurricular activities, evaluating homework and tests, and lesson planning. (These issues exist in the general context of the challenges to scheduling effective professional development in large urban school systems).

Impact on Students

NCREL reported student effects in three areas:

Positive student attitudes about arts-integrated instruction. NCREL reported that, according to a student survey, students had generally positive opinions about arts-integrated instruction. When asked if they enjoyed lessons in the arts and if these lessons made learning fun, 94 percent of elementary school children, 50 percent of middle school youngsters, and 86 percent of high school students answered yes.

No differences in student motivation scales. The student survey allowed the construction of measures of student achievement motivation, including academic engagement, liking school, self-efficacy, and press for academic achievement. While CAPE students slightly outscored non-CAPE students on all but the academic engagement scale, none of the differences were statistically significant.

Emerging positive trends in ITBS Scores. NCREL compared the reading and math scores of 17 CAPE schools with a sample of 17 non-CAPE schools chosen to replicate the CAPE schools on measures of student demographics and past performance. Using the percentages of students scoring above grade level as an indicator, NCREL reported that the gap favoring CAPE schools began to widen during test years 1996 and 1997. The difference was not yet statistically significant.

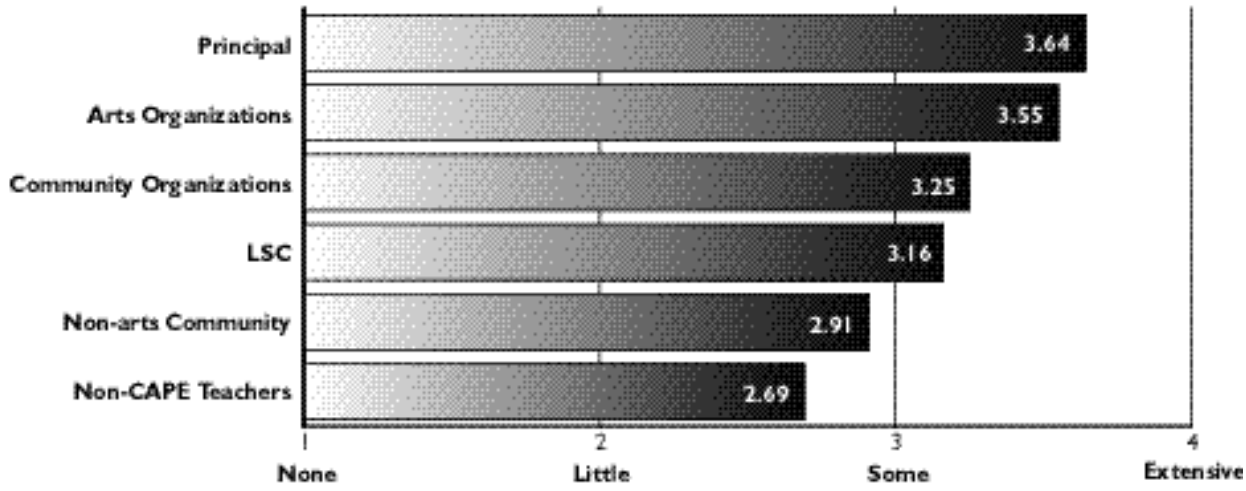
As discussed below, when 1998 data are included, the differences favoring CAPE in several important comparisons become significant for both the ITBS test and for the Illinois state IGAP test.

Support from School and Community-Based Groups

NCREL's main test of the degree to which CAPE was supported by school and community groups was a survey of artists and teachers conducted in 1997-98. Teachers and artists were asked to rate on a four-point scale how supportive of CAPE various institutions seemed to be.

As seen in Figure 3, support for CAPE varied considerably depending on who is under consideration. School principals were considered highly supportive of CAPE. It is difficult to launch any initiative, much less one that aims at whole school change, if the principal is not supportive. The arts organizations are also highly supportive. This may be expected because CAPE brought work opportunities to the arts community, but these organizations would not remain supportive in the absence of a program

Figure 3. Teachers' and Artists' Ratings of School and Community-Based Support for CAPE (N=125)



LSC indicates Local School Council

that they felt was meaningful and well-run. CAPE seems to have garnered the blessings of community organizations. Local school site councils rank as supportive, though less so than the organizations just listed—perhaps because the councils have purview over many programs and constantly juggle competing demands of running a school. The non-arts community is seen as somewhat supportive of CAPE, with non-CAPE teachers ranking lowest among this group. This bears witness to the fact that CAPE did not take hold among all teachers in all schools. Some schools had high percentages of participating teachers, and some had many fewer. The IP evaluation reported below addresses this issue.

NCREL's Conclusions

NCREL reports made important observations over the five years of work and offered several recommendations in their final report. Interim observations included:

1) Positive changes in school climate resulted because of CAPE, based on school community surveys. Climate includes qualities such as principal leadership, focus on instruction, positive collegueship, and widespread participation in important decisions.
2) Significant progress was seen in getting the support of school principals for CAPE.
3) CAPE succeeded in getting teachers and artists to collaborate, with more success in co-planning than in truly co-teaching.
4) Teachers believe that an arts integrated curriculum has learning, attitudinal, and social benefits for children.

NCREL's final recommendations to CAPE included the following:

1) Commit to arts integration as the mission of the program.
2) Establish criteria for assessing the quality of arts integrated units.
3) Establish a standards-based student assessment system. Determine what is to be learned and how what is learned should be measured and reported.
4) Find ways that teachers and artists can have more time to plan and work together.
5) Provide added resources to teachers.
6) Maintain and enhance CAPE's position in school communities and their reform agendas.

III. THE IMAGINATION PROJECT'S 1998–99 EVALUATION OF CAPE

During the summer of 1998,members of the Imagination Project team,CAPE Director Arnold Aprill, CAPE staff and consultants, and the CAPE Board engaged in discussions and correspondence regarding high priority targets for another year of program assessment. The following areas became the 1998-99 priorities:

Student Outcomes

1) **Student Achievement.** What can a finer examination of test scores in CAPE and non-CAPE schools tell us about the possible impact of CAPE on student achievement? As part of this query, what did the newly available 1998 and 1999 test scores add to what NCREL had reported?

2) **Workplace and life skills.** We asked teachers to report on students' development of certain skills and behaviors thought to be necessary for successful performance in the 21st Century work force.

Curriculum

3) **Nature of best practices.** What do some of the best practices spawned by CAPE look like, and what makes them tick? Here we would turn our lenses to examples of integrated curricula through interviews, classroom observations, and review of lesson plans to find examples worth bringing to light. Nominated teachers and artists helped us with this question.

Conditions for Growth

4) **What helps an arts-integrated curriculum grow within a school?** What sort of contagion-by-enthusiasm was happening? How do artist-teacher relationships develop over time and under what conditions? What incentives work, and which do not? Teachers, artists, and large samples of school principals and CAPE coordinators were our sources of insight on this question.

Partnerships

5) **What school,partnership, community, or policy contexts tend to support or impede achieving the goals of CAPE?** Here we were especially interested in school principals and partnership coordinators and their ability to encourage CAPE programs.

We now turn to brief presentations of our analyses and results in each of the above areas.

Student Achievement

For the 1998-99 evaluation, we performed a total of 52 test score analyses of CAPE and comparison schools.

CAPE schools were compared to other Chicago Public schools in our analyses in a variety of ways. Some used all Chicago schools for comparison, and some used selected comparison schools. Some comparisons enlisted all children, and others focused on high poverty schools. Other relevant background information included the following:

1) We did comparisons at every tested grade level: 3, 6, 8,9, 10, and 11.

2) Half of the comparisons involved all CAPE schools versus all Chicago Public Schools at these grade levels.

3) Another half of the comparisons involved only high poverty schools (schools in which pupil free lunch qualification exceeds 75 percent). This had the effect of reducing school samples by about one-fourth.

4) We also compared CAPE schools to a set of matched schools identified by NCREL. We did this for all CAPE and matched schools and also for the high poverty schools within this group.

5) At grades 3 and 6, both the Iowa Test of Basic Skills (ITBS) and the Illinois Goals Assessment Program (IGAP) are given. At grade 8, only the

IGAP; at grade 9, the Test of Achievement and Proficiency (TAP) is given.

6) At grade 10,the IGAP is given; and at grade 11, the TAP.

7) Each test typically reports percentages of students above norm (AB), and an average grade equivalent score (GE) or a raw score (RAW) that corresponds to the number of questions answered correctly.

8) The final result is 52 separate comparisons, each showing a grade level, specific test, poverty level high or low, and two sets of comparative scores. The latter date from 1992 to 1998 (in the case of ITBS) or from 1993 to 1997 (in the case of IGAP, which began in 1993 and for which we did not have 1998 scores).

The pages immediately following show three sample test score comparisons that are important to understanding how CAPE seems to impact student achievement in reading and mathematics. We note that in none of our 52 comparisons did non-CAPE schools out-perform CAPE schools. Thus, what is needed to show that CAPE is effective in raising student achievement, is evidence that the already existing gaps favoring CAPE schools increased over time. For making such judgements, in our more complete analyses in the full evaluation report, we identify three critical conditions: (1) Cases where the differences between CAPE and non-CAPE schools became more significant over time, (2) CASES where the CAPE advantage was larger in the implementation years than in the planning years, and (3) cases where CAPE schools have experienced performance growth since the planning years.

A global assessment of CAPE student achievement effects. A very strong case can be made for CAPE program effects in reading and math at the 6th grade level, and a moderate case can be made for CAPE program effects in reading and math at the 3rd grade level. The middle and high school years consistently show test score improvements since the planning years, and the high school grades tend to show larger advantages for CAPE schools in the implementation years (post-1995) than in the planning years (1993 and 1994).

The small number of CAPE high schools prevents some dramatic gains from showing up as statistically significant, although gains such as those described in the example shown below seem meaningful. These differences are not as large or significant as those at the elementary level.

Overall, we found 25 reading test comparisons out of 40 in grades K-8 where CAPE schools increased their lead over comparison schools and/or increased the significance of positive performance differences. For grades 9-11 in reading, the corresponding figure is 7 out of 12 tests. The corresponding figures for mathematics were 16 out of 40 tests in K-8 and 8 out of 12 tests in 9-11

We turn now to examples where CAPE impacts on achievement seem most substantial.

Our first example is shown in Figure 4. This graph shows the percentage of 6th grade children in CAPE and all Chicago Public Schools performing at or above grade level in mathematics seven different years. Prior to CAPE, CPS schools averaged about 28

Figure 4. CAPE vs. All Chicago Elementary Schools, Grade 6 ITBS Math, Percent above grade level,1992–1998

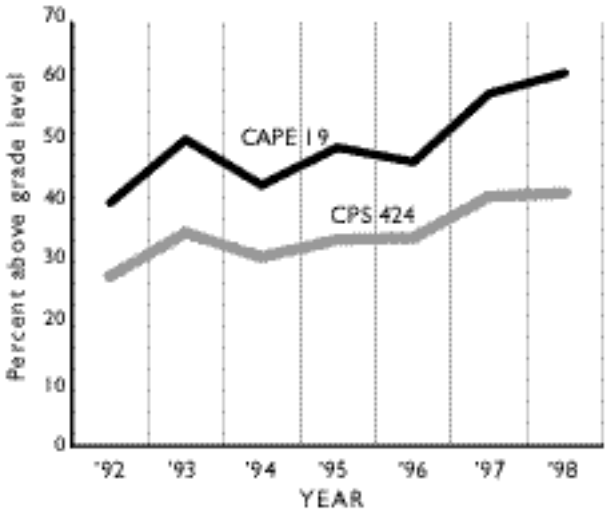
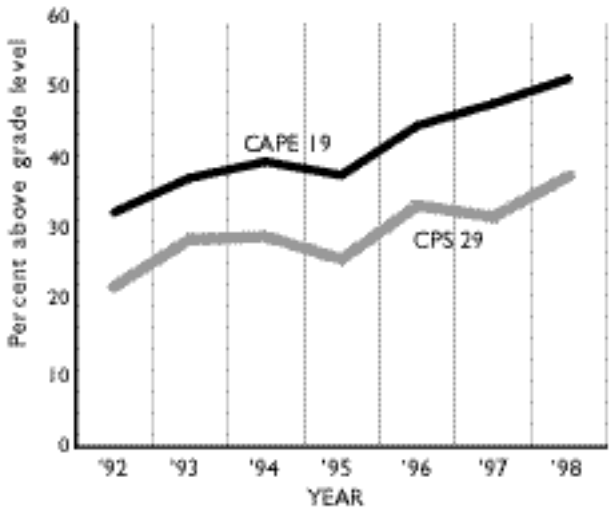


Figure 5. CAPE vs. Matched Elementary Schools, Grade 6 ITBS Reading, Percent above grade level,1992–1998



percent at or above grade level: CAPE schools averaged about 40 percent. By 1998, more than 60 percent of CAPE sixth graders were performing at grade level on the ITBS, while the remainder of the CPS schools averaged just over 40 percent. This gain is sizeable and significant.

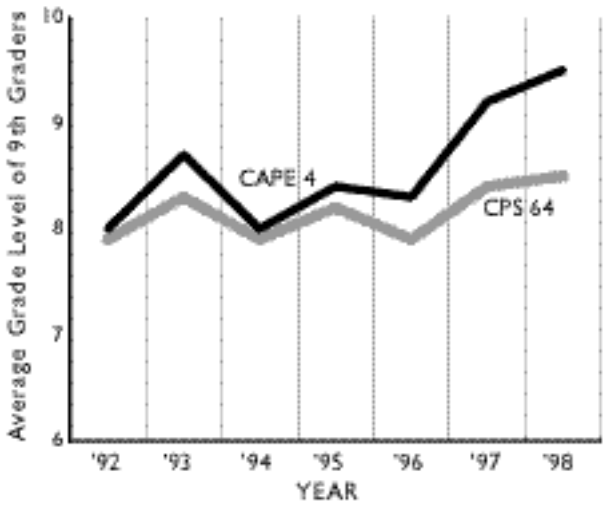
Our second example shown in Figure 5 displays similar figures for sixth grade reading. Here the comparison is to 29 selected comparison schools matched on a variety of things such as neighborhood, family income, and academic performance. The CAPE differential was as low as about 8 percentage points in favor of the CAPE schools in 1993. (This can be seen in Figure 5 as the difference between about 30 percent of non-Cape students at or above grade level in 1993 versus about 38 percent of CAPE students at or above grade level in the same year.) The difference favoring CAPE schools grows to about 14 percentage points by 1998. Note that all schools generally increased their performance on the ITBS sixth grade reading test over these years.

Our final example is from the ninth grade TAP reading test, which reports average grade levels of 9th graders. Grade levels are routinely reported in years and months; for example an 8.5 grade level would mean the typical performance level expected of 8th graders in their fifth month of school, or in late January of the 8th grade. The comparison in Figure 6 is between CAPE school 9th graders and 9th graders in all Chicago Public Schools. In Figure 6, it can be seen that while both groups of schools started out at low 8th grade levels and coincided at exactly the 8th grade level in about 1994-95, by 1998 CAPE high school ninth graders were averaging 9th grade fifth month performance in reading, while comparison schools were averaging a full grade level lower, 8th grade fifth month.

The Test of Achievement and Proficiency, along with most districtwide and statewide standardized tests, is given in the spring—in the case of TAP, at about the 7th or 8th month of the 9th grade. This implies that neither the CAPE schools nor the comparison schools showed average performance at grade level; but by 1998 the CAPE schools were much closer to grade level than the comparison schools and furthermore their students had shown considerably more improvement over the latest three years than other CPS ninth graders.

Summing up achievement effects based on test scores. There appear to be strong and significant

Figure 6.CAPE vs. All Chicago High Schools, Grade 9 TAP Reading, average grade level,1992–1998



achievement effects of CAPE at the elementary level and especially by sixth grade. In high school, there are positive gains for CAPE versus comparison schools that, while notable in size, they do not achieve statistical significance because of the small number of CAPE high schools. We did not discern achievement effects at the 8th grade level.

Work Force and Life Skills. As another measure of CAPE impact on students, we asked teachers, artists, coordinators, and principals to appraise the degree to which integrated arts activities under CAPE contributed to a variety of skills frequently cited as important for adults in their work and personal lives.[4] We also asked classroom observers—watching both arts integrated lessons and non arts-integrated lessons—to make a note of the degree to which these skills seemed to be promoted in the lessons they watched. We used four-point scales—none, low,

[4] Secretary's Commission on Achieving Necessary Skills (SCANS Report). Washington D.C.: United States Government Printing Office, June 1991.

Figure 7 Reported student growth in various skills,

	Teachers	Artists	Non-integrated Lesson Observation	Integrated Lesson Observation
responsibility	very high	very high	medium	medium to high
self-management	med to high	med to high	medium	medium
study plan use of resources	high	high	medium	medium to high
team participation	high	very high	med to high	high
work with diverse individuals	high	med to high	high	high
reading	medium		med or N/A	high or N/A
writing	high		med or N/A	high or N/A
math	medium		med or N/A	med or N/A
speaking	med to high		medium	med to high
creative thinking	high		medium	med to high
decision making	high		med or N/A	med to high or N/A
seeing things in mind's eye	high		medium	med to high or N/A

	Teachers	Principals
motivation to learn	high	high
behavioral change for LEP stds	med to high	med
long term effects	high	med to high
change in teacher-student relationship	med to high	med to high
change in student to student relationships	med to high	medium
classroom discipline	med	med to high

medium, and high—in our surveys and observations. This is an admittedly rough test of these outcomes for children, but we seized the opportunity while interviewing and observing anyway. Figure 7 shows how our respondents saw developments in these areas:

Arts integrated lessons contribute more to skills. Two patterns seem to stand out in these responses shown in Figure 7. One is that various participants in the process report beliefs that CAPE arts-integrated lessons are contributing to important skills—from speaking, to motivation, to decision-making—beyond what shows up on report cards or in standardized test scores. The second pattern is that the beliefs about non-integrated classes differ systematically from beliefs about arts-integrated classes. In nine out of twelve areas of skill development, participants report more direction and progress during CAPE lessons than during non-integrated lessons.

We also found evidence of long term effects. For example, one participating teacher reported to us, "I had a dancer who worked with us in 2nd grade two years ago, and she actually ended up working with the fourth grade this year and [she found] that they were so much better able to move and to be creative and to think symbolically…They were much further along in the process than the other fourth grade class who hadn't had her as a dancer before."

Our full report will have more to say about student outcomes; testimony that students in CAPE schools seem to see more around them, bring creativity to problem solving, and improve their focus and attitudes in the classroom. We also report the full array of test score comparisons.

The Arts-Integrated Curriculum. A significant part of our work plan in 1998-99 as observers and inquirers about CAPE in its sixth year of operation was to explore the art of the possible. What is the nature of the arts-integrated curriculum when it appears to succeed? How does high quality arts-integrated instruction look and feel in the classroom? What qualities in teachers and artists help the process? How do high quality artist-teacher relationships develop? These questions are, of course, complex, but we summarize some of the salient findings.

We investigated the nature of high quality integrated arts curriculum by choosing a select sample for this phase of the work. We initially chose 10 teacher-artist pairs known for having worked successfully together over time. We also observed their classes—both integrated classes with the teacher and artist typically present, and non- integrated lessons with only the teacher present. We also interviewed most partnership school principals and most partnership coordinators for their insights about effective arts integrated curriculum.

What kinds of arts integration? We gained insights into a variety of approaches to and topics addressed through arts integration. In one case, high school students learned about the history of textiles and dyes from an artist and with the guidance of their chemistry teacher linked historical knowledge to modern principles of chemistry essential for the manufacture and coloring of contemporary fabrics. This was not a simple matter of color, but an exploration about chemistry related to the properties and problems of fabric colorization—issues now commercially addressed through complex chemical processes. In another example, we saw fifth graders producing public access video related to historical inventions and drawing parallels to the tasks and challenges of video production to the nature of scientific inquiry methods. Dance and principles of space and motion were integrated in another teaching unit, dance and the principles of written narrative in another. And in another classroom we saw third and fourth grade children working on a musical composition tied to the history of Chicago. Its lesson plan, along with others collected, exhibited explicit ties to both art and academic standards established by the Chicago Public Schools and the state of Illinois.

How does effective integration work? Our respondents generally described effective arts integration as stemming from the goals and standards of the academic curriculum, with the arts playing a partner

role in the teaching and learning. Interviews and observations of teachers, artists, principals, and coordinators elicited the following criteria for effective integration:

1) Kids should see connections and walk away with bigger ideas.

   This teacher artist pair seems to intrinsically understand how the artist can deepen the students' development in ways that academic projects or art projects alone cannot do. They plan together, with the artist being given the academic content, then turned loose to create dance experiences which complement that learning. The teacher and artist together brainstorm the projects to maximize students' application of both academic and artistic learning…Anyone committed to teaching for understanding, teaching the whole child, or developing sentient and sensitive human beings would admire [this endeavor]. The approach here would be the envy of a highly artistic prep school…The teacher and artist had so completely taken the principles of movement from the academic lesson as the basis for this partnership that the students glided easily from dance to physics explanations.

   (Project observer write-up, spring 1999.)

2) The students take their work seriously.

3) The expressions and activities in the arts genuinely speak to important areas of the academic curriculum. This also means that the content is seen through more than one form, e.g. beyond the traditional written and spoken word.

4) The content lesson and the artistic lesson are of equal importance.

   In one CAPE high school, a French teacher teams up with a member of a local theater company. A regular activity in the French class becomes the assignment of situations to small groups of students for improvisational theater presentations to the class. The partnership works on both French language skills—vocabulary, sentence construction, diction, listening comprehension—as well as theater skills—presenting characters and interactive situations before the class while speaking French. The power of this exercise is clear to anyone who witnesses it. If one is not a French speaker, one still understands much of what is going on in a given improvisation because of the gestures, poses, body language, facial expressions, movements, and vocal tones of the actors. This partnership has devised a rich way to show that communication comprises way more than the spoken word. It also puts students into natural speaking and listening situations. The final exam in French II is largely a single improvisation assignment and presentation.

5) The experience has a planned assessment with rubrics or scoring guides.

6) The lesson-plan should grow from state curriculum standards in both content areas and the arts.

When we examined sample lesson plans obtained from teachers or artists we interviewed, all contained at least five ingredients: they planned for an artistic product, explained the academic goals and connection of the plan to state academic goals, outlined the art objectives, connected their objectives to state arts goals, and detailed plans for assessment of children's learning. Some of the partnerships had developed detailed planning guides for proposed projects so that the desired ingredients would be represented.

What does it take to create high quality arts-integrated instruction? In addition to hearing about a sizeable number of promising-sounding lessons from our respondents, we also asked them what it takes to succeed. The responses showed much overlap with those to questions concerning how teachers and artists succeed with arts-integrated instruction. Responses included the following:

- Supportive principals
- Highly skilled artists

- Adventuresome, risk-taking teachers
- Well defined learning objectives
- Matching objectives to assessment plans
- A good schedule to make school visits convenient for artists
- Teachers should choose art forms they like
- Sharing in faculty meetings
- A good steering committee

A coordinator saw things this way: "…the first thing you notice in an arts integrated class is that everybody's working. Everybody's on task. Everybody is thinking and doing things and nobody is sleeping or day dreaming, and that's a really significant difference in classes. You can just tell in class—there's an electricity in the classroom, there's energy in classes using arts integrated things."

As with individual and team traits thought important for success, many of these characteristics and guidelines emerged over time for participants in CAPE.

CAPE's developmental influence on school conditions for success. We must note that our respondents informing the discussion immediately above on the one hand discussed conditions for success as they saw circumstances six years into their partnerships' involvement with CAPE. On the other hand, and quite important, our interviews along with NCREL's early evaluation were equally clear on the fact that these were not the conditions generally present as CAPE began planning and implementing 4 to 6 years earlier. CAPE partnerships and school communities learned much through their experiences over the years—how to plan, the importance of working effectively with school principals, how to structure teacher and artist learning experiences, and how to organize lessons.

One way to articulate this sort of effect would be to say that CAPE schools would now have a long leg up on launching curriculum-based instructional improvement because of what they learned through CAPE.

Which artists and teachers succeed with Arts Integrated Instruction? We hesitate to be restrictive in defining the types of teachers or artists who have the most promise for arts-integrated instruction. Nevertheless, we heard much about the qualities in each that can prove helpful.

We should report at the outset that teachers were commonly seen across our interviews as professionals compelled to live within a fairly tight set of boundaries. In contrast, artists were seen by teachers as people who live with relatively few boundaries. This to us is what makes the partnerships so interesting as well as challenging. It describes a part of the developmental agenda of individual teachers and artists who make commitments to work together.

Artists. Our respondents identified a total of 16 characteristics of artists that would tend to boost their success in integrated instruction. Some were fairly obvious—communication skills, classroom experience, ability to lesson plan, and love for art.

Some were less expected, though fully plausible: trust in the teacher, knowledge of the academic subject, and understanding developmental growth of children, for example.

Teachers. We had the same sort of groupings in recommended qualities for teachers as arts integrators. Predictable responses included openness to new ideas, interest and background in art and willingness to take risks. Respondents also recommended teacher willingness to seek training in art, willingness to relinquish some control of the classroom, and willingness to seek depth in their subjects.

There are two clusters of characteristics that seem to deserve pointed focus in the characteristics cited by our interview respondents as important for teachers and artists in successful arts integrated instruction. On the teacher's side,these are willingness to let go of some control, openness to new ideas, flexibility, and risk taking. Bringing art into the academic curriculum requires change—often fundamental change in the ways teachers are used to teaching. The openness and

adventuresome-ness identified in this list speak to the willingness to change on the part of the teacher.

On the artists' side, we would identify organizational skills, punctuality, good listening skills, as well as interest in and understanding of how children learn. Learning theory is not a standard part of an artist's formal education, and, as some pointed out to us, artists can tend to work on their own somewhat unpredictable schedules. But to work in a school, the artist needs a degree of organization, willingness to adhere to a schedule, willingness to try new things, and interest in the academic subject to be integrated.

Developmental note. Once again, we must point out that these perspectives offered by teachers, artists, and others interviewed benefited from six years of hindsight. Skilled arts-integrating teachers and artists are not born; they develop skills over time. Most of our respondents described a learning process that pushed toward these individual traits and behaviors over the course of involvement in CAPE.

Teacher-Artist Pairs—When do they succeed? An auspicious start for an artist-teacher pair would be high levels of the characteristics just described for each respectively. Probably more importantly and realistically, teacher-artist pairs with long histories together described a very developmental process. In the early going, the artists put energy into learning what the teachers' objectives are for the unit. The teachers typically begin as neophytes in the symbol systems of the artists. The two need to be students of each other as they plan and begin. In successful partnerships, there is a constant process of teacher learning from artist and artist learning from teacher—and, of course, both learning from the students. The teacher and artist remain in communication about what they see working or not working and modify plans for the next session or the next unit they will do together. The teacher must learn to live with some unpredictability brought by the artist; the artist must learn to accept the necessary structure brought by the teacher. Couple these traits with love of the subject,love of art, and love of children, and a successful teacher-artist pair is born.

One coordinator reflected, "The artist said, 'Do you think the artists need to learn the teacher talk? And, What's the vocabulary we need to know?' I said, no, don't go and try to learn the language because you'll bring your own language to our classroom and that makes for a rich experience…You need each other's skills. You can complement those skills."

How Does CAPE Grow in a School?

When we look across CAPE schools, we see some instances where every teacher works with at least one artist to plan and implement at least one unit a year. This conception of whole school participation is based on everyone getting involved at some level. We saw an extreme example of this in one elementary school that manages to keep four artists in the visual arts, theater, music, and dance respectively in-house for the school year, with pairs of artists working with half of the teachers for one semester and the other half during the second semester. Not only were all teachers involved, but involved in multiple ways. Some teachers and coordinators devoted extraordinary personal time toward this sort of objective.

At the same time, there are CAPE schools where only a fraction of teachers actively pursue arts-integrated teaching.

Some schools have blossomed; others have not. This naturally gives rise to questions concerning how CAPE partnerships grow in a school from their first pilot trial days.

When we asked teachers and coordinators about the growth process, some thought of the ultimate goal of arts integration as something unreachable. This was where whole school implementation was conceived as complete saturation of the curriculum—with all subjects being taught through the integration of the arts all of the time. This was seen as a wishful, far-off ideal. Some felt there would never be enough money for the needed artists, and some believed there were just too many areas of the curriculum that had not been proven to be totally teachable through the arts. Mathematics was the commonly cited example.

Finally, some said that requisite planning time would never be found. Besides, working out scope and sequence in a single subject throughout an elementary school trying to integrate CAPE is a big enough job, according to most respondents.

Nevertheless, CAPE has grown within schools over time, and our respondents had considerable thoughts about why. CAPE programs have grown where school principals have thought highly of the program and have assisted with the nurturing process. Principals are in charge of school funds, allocate space, and influence agendas for professional development and faculty meetings.

> *One principal said, "CAPE has been a positive force in the school. My teachers through this five-year program have demanded to be a part of this, which I consider to be a real plus. It was targeted in the beginning for a few grades. People saw it as a big benefit and as a big positive.*

CAPE benefits when opportunities for collaboration and growth are made available, often under the purview of a school principal who can direct the professional development agenda. And CAPE has grown by positive word of mouth within schools.

CAPE typically started with handfuls of teachers in a small consortium of schools who were willing to work together and who had access to a grant from CAPE to be able to hire participating artists. One moving force for growth was described by a teacher as CAPE's snowball or "fashion" effect. A program can grow with the robust force of a snowball, expanding its diameter by gathering devotees as it rolls. The "fashion" effect is another name for what we used to call the "contagion" effect of a pilot program. If the pioneer participants are succeeding and gaining praise and attention within a school, not to mention the good graces of the principal, additional explorer teachers and finally settler teachers will sign on. One element of this effect was that teachers reported higher and higher emphasis on the value of the arts as time went by. Teachers also reported changing their teaching in the direction of CAPE principles on their own. And artists systematically reported general revitalization by participation in CAPE. In short, CAPE has grown by word of mouth because many teachers and artists truly like what they are doing, and see results for children.

CAPE also grows effectively in schools that have a realistic sense of the planning time needed to start up such a program and the ongoing planning and development required to make it stronger and deeper over time. Knowing that the development cycle will take years is important.

We seemed to see the most growth and institutionalization where partnerships created planning formats that made sure the teaching and learning would attend to existing standards, where the teacher and artist could carefully think through their goals in advance, and where at least some attention was given to assessment.

CAPE in the wider school community

We asked all of our respondents—teachers, artists, coordinators, and principals—about relationships between CAPE and the wider community. This exploration sought ways in which CAPE may have had effects on the community as well as ways that the community may have helped CAPE to achieve its mission along the way.

Community support for CAPE at this point is fairly localized to the participating schools. Many have written small grants to extend or broaden arts integration. Several schools received substantial Annenberg grants (a foundation pursuing school improvement through multiple projects across the United States). Another school received an Oppenheimer Family Foundation grant to assist with a mosaic project. Parent support for CAPE projects is uneven. In some schools it is characterized as sparse. In others, parents turn out in large numbers for CAPE-related and other school activities, and in one partnership a group of

parents simply took the CAPE project on from the beginning and helped with planning, grant writing, and scheduling. An occasional parent with specific skills (architecture; video production; philosophy of art) has become part of the integrated teaching process because of compatible skills.

CAPE projects have some reported effects on other programs within their schools. As mentioned above, teachers have expanded their integrating repertoires after getting involved in CAPE units. In one school, chess became part of a teaching unit, and this brought a chess club to life. The drama activities in integrated teaching units have had effects on drama clubs and wider school theater activities. In a related example, a mural painting project had the effect of upgrading set design and painting in a school's drama department. Some schools report that the general quality of their assemblies has gone up with CAPE, because children are now comfortable with performing, public speaking, and taking risks.

Wider impacts of CAPE can be seen in what the artists bring back to the community and to their arts associations. This word of mouth has brought additional artists to CAPE, allowing the program to grow, and has spread the word in the community that something interesting and worthwhile is going on in the program.

Finally, we suspect that as more is written about CAPE, and more people around the nation become familiar with the program and its effects, CAPE will further expand its influence and presence beyond Chicago, Illinois.[5]

[5] CAPE has been replicated in nine cities across the United States, Canada,and England.